

FLAUTO DOLCE IN THE POST-WAR CONTEXT OF ART SYNESTHESIA

Dedicated to the memory of my father Ladislav Daniel (1922–2015)

Ladislav Daniel

Abstract

The postwar situation changed the social atmosphere in the whole world. After World War I, the Dadaist movement and surrealism appeared, like after World War II, Arte povera, or Informel. Artists began to deal with new approaches to art. Interest now was taken in its various branches and among the people a desire for artistic creation increased. The period of general postwar euphoria brought new hope, a resolution to create a new society in the best sense of the word, and bring new ideas into education. In this context, Ladislav Daniel entered and introduced his concept of education. After Orff's and Kodály's model, Ladislav Daniel also endeavored to improve music education. Zoltán Kodály himself never wrote a complex method of music education but it should be based on his principles. These were adopted by teachers in many countries, including Ladislav Daniel. Ladislav Daniel's revolutionary challenge was writing the school for the soprano recorder and later for the alto recorder (*flauto dolce*). Another foundation of Daniel's reform of music education was intonation training by method of tonal method of singing, developed from the work of Guido of Arezzo, a remarkable composer and theoretician of music of the Middle Ages.

Keywords

Ladislav Daniel (1922–2015) – Guido of Arezzo – Carl Orff – Zoltán Kodály – Petr Eben – Ilja Hurník – Pavel Jurkovič – Miloslav Klement, František Lýsek – Jaroslav Kofroň – Frank Daniel – Josef Daniel – Herbert Read – Joseph Beuys – Paul Klee – Oskar Kokoschka – music education – song method – tonal method – schools for recorder – Olomouc model of extended music education

The postwar situation changed the social atmosphere in the whole world. After World War I, the Dadaist movement and surrealism appeared, like, in the broken world after World War II, the movement Arte povera, or Informel. Artists began to deal with new approaches to art. Interest now was taken in its various branches and among the people a desire for artistic creation increased. The period of general postwar euphoria brought new hope, a resolution to create a new society in the best sense of the word and bring new ideas into education.

In 1942 **Herbert Read** wrote *Education Through Art*.¹ His book was introduced with a motto from Bernard Shaw: "I call your attention to the fact that fine art is the only teacher ..." and he started with the words: "The thesis I proclaim in this book is not original. ... Plato's thesis is: art should be the basis of education. ... Plato's ... thesis ... first, was not understood properly

¹ Read, Herbert. *Education through art*. 2nd edition. London: Faber and Faber, 1945.

because for centuries nobody understood what was meant by art ... and, second, because ... at the same time, it was not certain what the purpose of education actually is.² Read believes art to be the most important object: it enobles the child's personality and plays a seminal role both in childhood and in adult life as well as in the humane moral profile of every man. And that is why Read deals with forms and ways of artistic activity of children.³

When **Joseph Beuys** was called up in World War II, he became a Luftwaffe airman. In 1944 his aircraft crashed in the Crimea. He was found by the Crimean Tartars, treated with suet and the wrapping up of the whole body in felt. The unusual character of the two materials involved in the cure affected him heavily and became his lifelong source of inspiration. Together with the Fluxus movement he satisfied the general need for artistic creation and pronounced the thesis that art could be produced by everyone.⁴ Beuys began to incorporate actions in art, for instance, actions that for an ordinary man became examples of acts of ecology. For the survey of modern art Documenta 7 in Kassel in 1982 he planted, jointly with the citizens, 7000 oak trees, each with a small basalt column. The sites of the planting were to be selected by the people themselves, who thus participated in the process of creation. "7000 oak trees" is the name of that work of art – the so-called social sculpture. Other actions were for instance *Coyote – I love America and America loves me*, *Iphigenia / Titus Andronicus*, or *How to explain paintings to a dead hare*, a pedagogical example, since it demonstrates "the difficulty of explaining things". Joseph Beuys in Düsseldorf in 1966 also introduced the synesthetic action *Homogenous infiltration for piano*, an action on the borderline between fine art and music. Another member of the subsequent Fluxus group was the composer and artist John Cage.

What was going on in fine art, with **Paul Klee** active on the borderline between two branches of art, was happening in music, too. Klee in his youth was deciding between music and fine art. All his life he played the violin (even in the Bern orchestra), but his professional life was devoted to fine art, mainly to drawing and painting, since in his opinion music was already well-researched theoretically, both in music composition and music theory, whereas modern fine art had not yet attracted sufficient theoretical attention. Paul Klee thus carefully watched, together with Vasily Kandinsky, the laws of atonal music developed by Arnold Schönberg because this composer was also involved in painting: he was a distinctive expressionist painter. The artists teaching in the Bauhaus generally devoted themselves to synesthesia, for instance, Oskar Schlemmer inclined to theatre. Klee in *Pädagogisches Skizzenbuch*, published in 1925,⁵ and his Diaries,⁶ discussed the origin and development of drawing. He even paid attention to children's drawing evolving gradually from the early chaotic doodles to the deliberate lines and finally to laws of children's artistic performance (like Herbert Read did later).

At the same time, as Paul Klee was involved in music and fine art, the composer **Carl Orff** in 1924 teaches in his first educational institute and made use of his method, *Orff Schulwerk*. Carl Orff as a teacher promoted the union of music and dance, music education and dance education, with action and with theatre. In his instruction, he appeals to all children (and thereby the future adults) to practice freely music as well as other arts linked

² Read, Herbert. *Education through art*. 2nd edition. London: Faber and Faber, 1945, p. 13.

³ *Ibid.*, p. 22.

⁴ Tisdall, Caroline. *Joseph Beuys: We Go This Way*. London: Violette Editions, 1998, p. 15.

⁵ Klee, Paul. *Pädagogisches Skizzenbuch*. München: Albert Langen, 1925.

⁶ Klee, Paul. *The Diaries of Paul Klee, 1898–1918*. Felix Klee (ed.) California, University of California Press, 1968.

with it. Carl Orff (Munich 1895–1982), the German composer and teacher, whose name was given to Orff's instruments for music education, including the recorder, in Salzburg in 1961 established a training center for teachers, where again he taught his *Orff's Schulwerk*.⁷ In Salzburg, all these subjects were taught in Orff's courses (linking music and dance, music education and action and theatre, and linking music education and dance education). His pedagogical ideas, a synthesis of his teaching efforts, were published as *Musik für Kinder* and came to be translated into many languages.⁸ The Czech translation and original adaptation were made jointly by composers Petr Eben and Ilja Hurník and named *Orffova škola*.⁹ Carl Orff acknowledged this Czech version of the *Schulwerk* as an original work of its translators and adapters and waived all claims to the fee.

The Austrian painter **Oskar Kokoschka** (1886, Pöchlarn–1980, Montreux) also thought in a synesthetic way. Besides painting he staged the play *Murderer – Women's Hope*. In Salzburg in 1953 he founded the international „School of Vision“,¹⁰ later known for its drawing: draughtsmen were to render models in motion. Participating were professional artists as well as amateurs, both domestic and foreign. These artists from various branches, who took part in the general synesthetic renaissance of interest in music and music education, deserve our attention.

Petr Eben (22 January 1929, Žamberk–24 October 2007, Prague) attended junior school in Český Krumlov. There in World War II, he began to attend high school but in 1944 was expelled. Next, he enforced labor in a printing shop, then on a construction site, and finally in a quarry. In 1945, due to his Jewish origin, he was sent to the Buchenwald concentration camp. After the war, he finished high school and in 1948 entered the piano class of František Rauch at the Academy of Performing Arts in Prague. There, in 1950, he started the study of composition under Pavel Bořkovec. Briefly, he was employed as a repertory adviser in Czech Television, taught in the Department of Musicology of Charles University (at first as an instructor in piano play and score reading, later as a senior lecturer, and finally associate professor) and in the Department of Composition at the Academy of Performing Arts in Prague. After November 1989 he was appointed chairman of the committee of the international music festival Prague Spring, and became an honorary chairman of the Society for Spiritual Music. His name is famous internationally as a composer, organist, and teacher.

He was a professor of composition at the Royal Northern College of Music in Manchester and there in 1992 he was appointed honorary professor. His extensive work covers all musical genres (opera, ballet, nearly all kinds of chamber music, orchestral works). He entered the repertoires of many interpreters, choirs and orchestras. Eben's monograph was written and published by Kateřina Vondrovicová.¹¹ About his visual inspiration and thus

⁷ From the rich literature see, for example, Alberto Fassone, *Carl Orff*, Libreria Musicale Italiana, 2nd edition Lucca 2009; Lilo Gersdorf, *Carl Orff*, Reinbek, Rowohlt 2002; Andreas Liess, *Carl Orff. Idee und Werk, nuova edicion*, Goldmann, München 1980; Horst Leuchtman (ed.), *Carl Orff. Ein Gedenkbuch*, Hans Schneider, Tutzing 1985; Carl Orff, *Carl Orff und sein Werk. Dokumentation*, 8 volumes, Hans Schneider, Tutzing 1975–1983; Godela Orff, *Mein Vater und ich*, Piper, München 1995; Werner Thomas, *Das Rad der Fortuna – Ausgewählte Aufsätze zu Werk und Wirkung Carl Orffs*, Schott Verlag, Mainz 1990; *Carl Orff a Orffovy hudební nástroje*. www.specialni-pedagogika.cz.

⁸ Orff-Institut Jahrbuch 1962, Carl Orff & Gunild Keetman, *Orff-Schulwerk, Musik für Kinder*; Alberto Fassone, *Carl Orff*, Libreria Musicale Italiana, 2nd edition, Lucca 2009.

⁹ Eben, Petr and Ilja Hurník. *Orffova škola*. Praha: Supraphon 1966.

¹⁰ https://de.wikipedia.org/wiki/Internationale_Sommerakademie_für_Bildende_Kunst_Salzburg

¹¹ Vondrovicová, Kateřina. *Petr Eben*. 2nd edition. Praha: Panton, 1995. 3rd edition in German as Schott Musik International, Mainz 2000. 4th edition in Italian as Zecchini Editore, Varese 2016.

about his works of fine art, he says this: “Since my young days I must have had a talent for observation.” His experience of Chagall’s vitrages for the synagogues in Jerusalem became an inspiration for a composition for trumpet and organ, commissioned by the Gallery in Cheb, *Windows after Marc Chagall for Trumpet and Organ* (1976).¹² For the *Pragensia* composition, his decisive experience was the visual impression and from the sound of falling streams of water the hearing impression provided by the “singing” *bronze fountain* designed by Vavřinec Kříčka of Bitýška for the Garden of the Summer-house of Queen Anne, known as Belvedere.¹³ Eben wrote: “When I found a rare writing by the Prague bell-founder Vavřinec Kříčka of Bitýška (†1570), named *Instruction for the founding and manufacture of guns, balls, mortars, bells, cans and fountains*, I immediately saw the composition and its instruments. I was longing for a modern insight into the art of the exuberant period of the Rudolphine Prague and wanted to turn the contemporary music content into the strange and sometimes bizarre colors of the historical instruments. According to the medieval tradition, the soloists in this composition are meant not only to sing but play various instruments as well.”¹⁴ About Český Krumlov, where the family moved from the native Žamberk, Petr Eben gives the following visual impression: “I felt a completely different atmosphere there: ancient, legendary, historical.”¹⁵ His cycles of songs are based on historical, sometimes particular medieval stimuli: *Six Love Songs* (1951). Eben’s *Brass Quintet* renders in free variations a medieval song found in the remarkably illuminated *Jistebnice Hymn Book*. His cycle *Sunday Music for Solo Organ* was inspired by the Gregorian chant. “For many years I found it ungrateful to be living in the middle of one of the most beautiful towns and not to raise my voice for its praise.”¹⁶ To Prague was devoted, in addition to the “Rudolphian” *Pragensia*, his “medieval” cantata *Homage to Charles IV*. Eben’s compositions are often performed abroad, in Europe as well as in other continents, in particular in the United States, Canada, Japan, and Australia. In 1991 the French minister of culture awarded him the distinction of “Chevalier des arts et des lettres”. Much of his work came out in print, on gramophone records and CDs. In 1994 he was awarded an honorary doctorate by Charles University and in 2002 President Václav Havel awarded him the Medal of Merit. Petr Eben died in Prague on 24 October 2007 and was buried in the Vyšehrad Cemetery in Prague, sharing the grave with another important Czech composer, Ilja Hurník. Eben’s wife Šárka, née Hurníková, was Hurník’s sister. They have three sons, each specializing in a different branch, but together they formed the music group The Eben Brothers. The eldest Kryštof Eben in the Institute of Informatics at the Academy of Sciences was developing the MEDARD numeric model, used in meteorology. The middle one, Marek Eben, an actor and moderator in theatre, film and television, is involved in various areas of culture. The youngest, David Eben, is a musicologist, clarinetist, specialist in Gregorian chant and conductor of the choir Schola Gregoriana Pragensis.¹⁷

¹² Eben, Petr: *Okna podle Marca Chagalla pro trubku a varhany* [Windows after Marc Chagall for trumpet and organ]. 1976.

¹³ Eben, Petr. *Pragensia, chamber cantata, three Renaissance pictures with a prologue* (1972). Vocal text: Vavřinec Kříčka of Bitýška and instructions for alchemists from the period of Rudolf II.

¹⁴ Vondrovicová, Kateřina. *Petr Eben*. 2nd edition. Praha: Panton, 1995, p. 13.

¹⁵ *Ibid.*, p. 13.

¹⁶ *Ibid.*, p. 13.

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Ilja Hurník (25 November 1922, Poruba–7 September 2013, Prague) was a Czech composer, pianist, teacher of music, dramatist and writer. He was born in a teacher's family in Poruba. In 1938 his family was obliged to flee to Prague from the Sudetenland, occupied by the Germans. Hurník remembers his young days in his memoirs *A Childhood in Silesia*.¹⁸ At the Prague Conservatory, he studied composition under the composer Vítězslav Novák and piano play under the legendary piano teacher Vilém Kurz and his daughter, pianist Ilona Štěpánová-Kurzová.¹⁹ Ilja Hurník was active as a composer, pianist, dramatist and writer. Out of his compositions are known the operas *Mudrci a bloudi* [Sages and Fools], *Diogenes*, *Oldřich a Boženka* (1984), *Ondráš* (1950) and *Dáma a lupiči* [Lady and the Robbers] (1966) inspired by an old English film by William Rose, *The Ladykillers* (1955).²⁰ Ilja Hurník composed the oratorio *Noé* (2004), cantatas *Aesop* (1964, with text by Pavel Jurkovič, after Aesop's Fables), *the Christmas Pastourelle* (1965) and *Easter* (1966) and orchestral pieces *Concerto for Flute and Orchestra* (1953), *Concerto for Hautboy, Harpsichord and Strings* (1954), *Symphonietta for Orchestra* (1996), *Symphony in C for Orchestra* (2000), *Missa Vineae Crucis for Children's Choir and Orchestra or Organ* (1991) and many more. Much acclaimed was his educational project *The Art of Listening to Music*, issued on eight gramophone records in 1972;²¹ later it was reissued as a set of CDs.²² Hurník, like his brother-in-law Eben, often composed songs for children and children's choirs. He found ideas for his compositions in Silesian folk intonations. Later he retold subjects from stories of the Antiquity and the Bible. He often performed abroad as a pianist, excelling especially in the interpretation of Claude Debussy and Leoš Janáček music.²³ Jointly with Pavel Štěpán he performed a piano play for four hands and introduced its revival. In the piano duo he at first performed with Pavel Štěpán, later with his wife, Jana Hurníková (née Roubalová, *1939). From 1958 to 1978 Ilja Hurník was the soloist of the Janáček Philharmonic in Ostrava and taught composition at the Ostrava Conservatory. For many years he also taught at the College of Music Arts in Bratislava and at the Prague Conservatory, where he taught piano play, chamber play and composition. Among his students of composition at the Prague Conservatory was also Michael Kocáb, a notable rocker, singer, musician, composer, politician, and businessman. As a writer Hurník became known due to his books of apocryphal stories *The Trumpeters of Jericho*, *The Capitol Geese*, *Musical Sherlock*, *Journey with a Butterfly*, *How to Play on a Door*, etc. and the psychological insights in his stories from the world of music. He was also a dramatist and an author of radio plays. The life of Ilja Hurník came to an end in September 2013, at the age of 91. He is buried in the Vyšehrad Cemetery in Prague, sharing the grave with Petr Eben. His son is the composer, rocker, and photographer Lukáš Hurník (*1967), a Czech Radio editor, founder of the station of Czech Radio D-major, and, among other things, co-author of new textbooks of music education for elementary and secondary schools, thus continuing his father's mission in music education.

¹⁸ Hurník, Ilja. *Dětství ve Slezsku* [A Childhood in Silesia]. Praha: Československý spisovatel, 1979.

¹⁹ <https://www.kudyznudy.cz/aktuality/ilja-hurnik-100-let-od-narozeni-hudebniho-skladatele>.

²⁰ In 1992 the opera *Lady and the Robbers* was staged at the National Theatre in Prague; the opera was also performed in Kiel and in Halberstadt.

²¹ Hurník, Ilja. *Umění poslouchat hudbu* [The Art of Listening to Music] 8 x LP, Praha: Supraphon, 1972.

²² Hurník, Ilja. *Umění poslouchat hudbu* [The Art of Listening to Music] 6 CD, Praha: Supraphon, 2001.

²³ Hurník's recording of the *Preludes* by Claude Debussy was ranked in the 1960s by American critics as the best Debussy recording.

A prominent personality in the Carl Orff music educational movement in the Czech Republic was also **Pavel Jurkovič** (18 August 1933, Starý Poddvorov–4 February 2015, Prague), a Czech musician, singer, composer, teacher, and popularizer of folk songs. He started studying songs after WWII, when only twelve years old, under Miroslav Venhoda, in the Schola cantorum attached to the Břevnov monastery. In 1957 he joined the choir later named the Prague madrigalists, founded and led by Miroslav Venhoda. In 1965–1967 in Salzburg, Pavel Jurkovič did postgraduate study under Carl Orff. He founded the Czech Orff Society and promoted Orff's didactic system in Czech schools.²⁴ From 1968 on, he has sung in the choir Chorea Bohemica and later in Musica Bohemica of Jaroslav Krček, as well as in many more choirs and orchestras. Some of them, such as Musica Poetica or Musica Humana, were founded and conducted by himself. Pavel Jurkovič taught at the junior school in Umělecká Street in Prague 7. He is the author or co-author of numerous textbooks and scholarly publications. Pavel Jurkovič was awarded the Annual Prize of the Czechoslovak Radio for work for children, an appreciation for disseminating Orffian ideas, which is awarded by the Orff Foundation in Munich, and the Prize of the Czech Music Council for initiatives in music education. Teaching with him in courses were Miroslav Střelák, Božena Viskupová, who also had attended the Carl Orff courses in Salzburg and who in Cheb gave courses of Dalcroze dance education, Bohuslava Danielová, Petr Jistel, at that time a member of the Pedagogical Faculty of University of Jan Evangelista Purkyně in Ústí nad Labem, and the author of this text.

Ladislav Daniel became an important personality in Czech music education in the second half of the 20th century. He was born in Kolín on 29 May 1922. In his manuscript memoirs, he mentions the fact that his grandfather (from his father's side), with whom the family lodged in Kolín, was originally named Teodor Danilov, and came from the town of Dragobyč in the Ukraine. When his father Josef in World War I returned from the Italian front (and applied for Czechoslovak citizenship, because his father came from Galicia) the parish priest changed the name from Danilov to Daniel. Father's new surname was inherited by the oldest Ladislav, and also his younger brothers František and Josef.

The musical Kolín won Ladislav Daniel forever. In this town of music his brothers, relatives and friends grew up. He attended the junior school in the nearby Sendražice. After finishing secondary school in Kolín, after playing in a student jazz band orchestra in Kolín, and after the Totaleinsatz (forced labor) in Germany, he was active in a dance and circus orchestra. After the war, he played the trumpet in the orchestra of Václav Malina and later in the orchestra of Gustav Brom in Prague (later in Brno). He studied English and music education at the Philosophical Faculty, Charles University (1945–49) and finished this study at the Philosophical Faculty, Palacký University in Olomouc (1950). He obtained an engagement as a horn player in the Moravian Philharmonic in Olomouc (1949). Next, he taught at the junior school in Šternberk, English at the Commercial Academy in Přerov (1949–1950), and music education at the Pedagogical School in Olomouc (1950–1960), the name of which

²⁴ <http://www.orff.cz/>.

was later changed to the Pedagogical Institute (1961). There he headed the Department of Music Education. In 1964, the Pedagogical Institute was transformed into the Faculty of Education, Palacký University, Olomouc and Daniel was again head of the Department of Music Education. Later he habilitated himself at what was named in those days the University of Jan Evangelista Purkyně in Brno (1968), was appointed associate professor at Palacký University in Olomouc, and in 1968 became vice-dean for science at the Pedagogical Faculty. He obtained a professorship as late as 1992. He lectured in seven languages: in Halle, Aalborg, Budapest, at ISME in Bristol and Warsaw, Dijon and Moscow.

The younger of the brothers **František Daniel**, in Anglo-Saxon countries known as Frank Daniel, was born on 14 April 1926 in Kolín. He was a Czech-American filmmaker – scriptwriter, producer, film organizer, director, and major film teacher. After he finished high school in Kolín, he studied trombone play at the Prague Conservatory and then also at the Music Faculty of the Academy of Performing Arts in Prague (AMU). Concurrently he studied script-writing at the Film Faculty. Then he left for Moscow to study at the Gerasimov State Film Institute. There he met his wife, actress Sonya Schulzova-Danielova, who soon after the liberation from the Terezín and Dachau concentration camps died of cancer. After his return, František Daniel as a producer of the Film Studio Barrandov had a share in the production of Czechoslovak films (*The Good Soldier Švejk*, the comedy *Three Wishes* and the comedy *Where the Devil Can't Go*). The best-known film of those is *The Shop on the Main Street* (1965), in the USA an Oscar-winner as the best foreign film. František Daniel taught at the Department of Scriptwriting and Dramaturgy of the Film faculty of AMU. A student and also a teacher there was Milan Kundera. František Daniel and Miloš Kratochvíl wrote a textbook of script-writing *Cesta za filmovým dramatem* [Journey to the Film Drama] (1956). František Daniel was then elected Dean of the Film Faculty of AMU. In 1969 he emigrated to the USA and was active there as a film teacher and organizer. In the USA he became noted by the discovery of the so-called sequential paradigm of script-writing. In it, a film can be dissected into three acts and then into eight strictly specified sequences. In the USA he became the first dean of the American Film Institute. He taught at Columbia University, where he invited Miloš Forman as a lecturer. In 1981, after Robert Redford founded the Sundance Institute, he for ten years was its artistic director. He was active as a professional adviser to the Rockefeller Foundation. Frank Daniel became Dean of the School of Cinematic Art at the University of Southern California. He was a member of the American Academy of Film Arts and Sciences and of the American Television Academy of Arts and Sciences. After the Velvet Revolution, he occasionally taught in Prague again at the Film Faculty of AMU. Among his friends were e. g. his associates Ján Kadár, Elmar Klos, Ladislav Grosman, Vojtěch Jasný, David Howard, Edward Mabley, Paul Nibley, Alex Nibley, and among his best-known students were Ivan Passer, Miloš Forman, Pavel Juráček, Jiří Menzel, Jaromil Jireš and in the USA e.g. David Lynch, who regarded him as the only teacher who ever had taught him anything. After he visited Prague for the last time in 1994, professor PhDr. František Daniel, CSc., died on 28 February 1996 at Palm Springs.

The youngest brother was **Josef Daniel**. He was born on 9 June 1928 at Sendražice. Since the age of six, he learned to play the trumpet, in 1942–1949 he studied the horn play at the Prague Conservatory under Emanuel Kaucký. Already as a student in played in several orchestras: was a member of the Prague Great Orchestra (1945), Prague Symphonic Orchestra FOK (1945–1946), conducted by Dr. Václav Smetáček, the orchestra of the Great Opera of the 5th May Theater, (1947–1948, its present-day name is State Opera in Prague),

until 1953 was a member of the Orchestra of the National Theater and finally from 1953 on he was a hornist of the Czech Philharmonic. In 1949 in Prague, he started to study conducting at the Faculty of Music of the Academy of Performing Arts, under Metod Doležil, Václav Smetáček, Robert Brock and Alois Klíma. He graduated in 1953. Then he accepted his first position as conductor in the Symphonic orchestra in Karlovy Vary as assistant to Václav Neumann, then conducted the Symphonic orchestra in Teplice (1953–1957) and was active in the Teplice theatre (1957–1958). Next, he was appointed conductor of the Ostrava Symphonic Orchestra (1959–1973, since 1971 named the Janáček Philharmonic Ostrava) and from 1962 on, went on many tours abroad. He was chief conductor of the Radio Orchestra in Zagreb, Croatia (1973–1975). Then he returned to conduct the Janáček Philharmonic Ostrava and the Symphonic orchestra of the Opera of the State Theatre Ostrava. He conducted Czech music ranging from the 19th century to the contemporary. He paid special attention to Smetana and Dvořák (Smetana's *My Country* and Dvořák's symphonies). He became a respected conductor of the music of Antonín Dvořák, Gustav Mahler, Anton Bruckner and Dimitri Shostakovich, on foreign tours he several times presented a selection from Shostakovich's symphonies. Legendary was his Shostakovich's *Leningrad Symphony* or his Ostrava presentation of Stravinsky's oratorio *Oedipus Rex*. At the end of his career, under Neuman as chief conductor, in 1986 he conducted the Czech Philharmonic (e. g. Václav Trojan, *A Suite from the Midsummer Night's Dream*). From 1961 to 1973 Josef Daniel taught conducting at the Ostrava Conservatory, and among his students were e. g. Petr Altrichter, Stanislav Macura, Stanislav Bogunia and many more. Josef Daniel died in Ostrava, after a severe disease, on 18 July 1987.

Ladislav Daniel (next only Daniel) followed up on his experience as a player (he played the violoncello in a string quartet and later viola da gamba and alto recorder in orchestras specializing in old music) by writing *A School for Playing Soprano Recorder* in 1950.²⁵ Gradually he published three volumes and then added the *School for Alto Recorder* (flauto dolce).²⁶ He adopted a most suitable procedure: in the *School for the Recorder* he followed up on the easy beginning of the play of a single tone, then two successive tones and gradually added further tones in the next lessons, their repetition and systematic practicing each taught tone on simple folk song melodies. Each next tone followed on the next page and the page was full of folk songs and minor compositions. They came from the large supply of composers such as Johann Sebastian Bach, Georg Philipp Telemann, Jacques-Martin Hotteterre, Georg Friedrich Händel, Antonio Vivaldi, Benedetto Marcello, Francesco Mancini, Johann Christoph Pepusch, Jean Baptiste Loeillet, etc., as well as from American encyclopedias of world orchestral and vocal subjects.²⁷ Each page made a natural appeal and gave musical delight. That is why they were attractive to Czechs and later to the German-speaking public as well. Next a spontaneous interest in recorder play arose among teachers and pupils and this interest soon spread to the pupils' parents and recorder playing became an almost national possession. In nearly all families, recorders could be heard. They became a new children's toy. In this connection, Daniel often mentioned the idea of Jan Ámos Komenský (Comenius), the "school by play". Playing music in families at home also increased, thus

²⁵ Daniel, Ladislav. *Škola hry na sopránovou zobcovou flétnu I–III*. Praha: Panton, 1950.

²⁶ Daniel, Ladislav. *Škola hry na altovou zobcovou flétnu*. Praha: Panton, 1958.

²⁷ Morgenstern, Sam and Harold Barlow (eds.). *Dictionary of Musical Themes*. New York: Crown 1949; *Dictionary of Vocal Themes*. New York: Crown 1950.

contributing to the restoration of musicality in the Czech population, which in the days of the Czech “cantors” (country teachers) and in the period of musical families of composers Stamitz, Benda, and Haydn and Mozart became a matter of course (Charles Burney: Bohemia – a conservatoire of Europe).

The consistency of the procedure and the apparent ease in gradually adopting the recorder playing later made the school so attractive that it was published in as many as one million copies. The founder and long-term editor-in-chief of the Panton publishing house, the composer Jan Hanuš, gratefully published the Schools for Recorder. After several years they were awarded the Panton Golden record. The composer Jan Hanuš made friends with Daniel and on 7 February he dedicated to him his composition *Small Chamber Music for two recorders and guitar* with a nocturnal entry on the manuscript of the score: “Dear friend, as you can see, I am working for ‘Daniel’s recorders’ even when you sleep.” Later Daniel wrote and published *Our Whistle, one hundred Bohemian and Moravian folk songs with the accompaniment of the recorder*.²⁸ Daniel won numerous other colleagues for recorder play. In his department, he stimulated for instance Pavel Klapil to make adaptations of folk songs.²⁹ The flute player Václav Žilka spread the recorder playing and its impact on the treatment of children’s respiratory difficulties. He was known to the general public due to his promotion of an entertaining school by play, named *Wooden Whistle*. He played the recorder and taught breath gymnastics as a treatment for asthma, consisting of playing brass instruments in the “wooden whistle” project.³⁰ The flute player Jiří Stivín not only paid much attention to playing the soprano, alto, and sopranino recorders but also extended flute playing to non-traditional instruments (trumpets and plumber’ pipes), which again is linked with spreading the scale of non-traditional “musical” instruments to amateur performance of music. Since the mid-1980s, Jiří Stivín taught recorder play at the Prague Conservatory.³¹ Daniel raised interest in recorder playing also in the composer and singer Petr Hapka and in **Miloslav Klement** (born 1 July 1931, Benešov), the head of the chambre group *Symposium musicum*, who was a concert player on the recorder and then wrote schools of recorder playing (1975).³² Next, Daniel started writing more complex schools, such as the *School of the Foundations of the Elements of Technique*, the *School of Trills* (preserved in manuscript form), and other publications that extended the skills of recorder playing and enriched it. The schools of recorder playing at the same time contributed to a more profound study of

²⁸ Daniel, Ladislav. *Naše píšťalka, sto českých a moravských lidových písní s doprovodem zobcové flétny*. Praha: Supraphon 1978.

²⁹ Brezovská, Markéta. *Prof. Pavel Klapil – hudební pedagog a folklorista*. BC thesis. Olomouc: Pedagogická fakulta Univerzity Palackého v Olomouci, 2010. Pavel Klapil focussed his adaptations to the recorder especially because in those days there was in his Department an immense interest in recorders, owing to Ladislav Daniel’s *School of soprano recorder play*. For the recorder, Pavel Klapil adapted many folk songs of several nations, which were brought out in 18 parts in Paris by the music publishing house Alphonse Leduc et Cie. See Klapil, Pavel. *Lidové písně východní Evropy v úpravách pro děti a mládež*. Habilitation thesis. Ústí nad Labem: Pedagogická fakulta, University of Jan Evangelista Purkyně, 1999. Hrabalová, Olga and Pavel Klapil. *V Zábřeze na rynku. Lidové písně severní Moravy*. Šumperk: Okresní vlastivědné muzeum v Šumperku, 1987; Klapil, Pavel. *Záhorský zpěvník, 273 lidové písně regionu*. Přerov: Muzeum Komenského v Přerově, 1999; Klapil, Pavel. *V Lipníku včel jarmark bude. Lidové písně Lipenského Záhoří*. Olomouc: Krajské vlastivědné muzeum, 1989; Klapil, Pavel. *Olomoucká brána, Metropole střední Moravy v lidových písních*. Olomouc: Intergrafis 2000; Klapil, Pavel. *Hanácký zpěvník*. Ostrava: Krajské kulturní středisko, 1987.

³⁰ He claimed that playing a brass instrument improved both health and self-assurance. In particular, the recorder play heals asthma and allergies. He adopted this teaching from an American physician, Marks Meyers, and was the only one to document his belief in his book *Merry Whistling – Healthy Breathing*.

³¹ https://cs.wikipedia.org/wiki/Jiří_Stivín.

³² Klement, Miloslav. *Škola hry na altovou zobcovou flétnu I*, Praha: Bärenreiter, 2011; *Základy hry na sopránovou zobcovou flétnu*, Praha: Bärenreiter, 2011.

the phenomena, and these players thus gradually enriched many ensembles of historical instruments by bringing to them performers of music ranging from medieval through Renaissance to Baroque of the 17th and 18th centuries.

Carl Orff's courses, which Daniel attended in Salzburg, assured him that in junior schools the use of the recorder and simple melodic percussion instruments (xylophones, chimes, metallophones) and rhythmic percussion instruments and the so-called body play, including aleatoric improvisations, can enrich singing in music education and raise the attraction of the subject. After Orff's and Kodály's model, Daniel also endeavored to improve music education. His approach in the Orffian sense of the word can be called "music for children". By the study of successful music education in Hungarian schools, developed by Zoltán Kodály, Daniel at the same time supplemented his innovative approach to music education. In Kodály's system, he discovered enriching principles of music education. He resolved, as he wrote in 1992 in his *Metodika hudební výchovy* [Methodics of Music Education] "to raise our music education to the level of corresponding world trends, our traditions and possibilities."³³

Zoltán Kodály (16 December 1882 Kecskemét–6 March 1967 Budapest) was a Hungarian composer and music teacher, son of a railroad official. As a child, he learned violin playing. He studied at the Hungarian Gymnázium (senior high school) in Trnava, at Eötvös Lorand University in Budapest (since 1900), and at the Royal Hungarian Academy of Music. All his life Kodály was interested in issues of education, authored many publications on teaching methods and wrote numerous compositions for children and children's choirs. In 1935, jointly with his colleague Jenő Ádám (14 years his junior), he launched a long-term project of reforms in music teaching in Hungarian junior and secondary schools. His work resulted in the publication of several very influential books. The aims of Kodály's methods can be summed up in the following points: 1) Music is for everybody. 2) Music instruction should be gradual and consider the child. 3) Children should learn music from an early age. 4) The succession should be logical and be the same process as when children are learning the language. 5) Music lessons should be entertaining and attractive. 6) Song is the first and most valuable instrument in teaching concepts of music. 7) Teachers should use quality folk songs in the pupil's mother language. Zoltán Kodály himself never wrote a complex method of music education but it should be based on his principles. These were widely adopted by teachers (mainly in Hungary but after World War II in many other countries as well), including Daniel. The Hungarian program of music education, developed in the 1940s, was based on Kodály's procedures. All works by Kodály show a very interesting mixture of highly sophisticated mastery of West-European music style, including classical, late romantic, impressionist and modernist traditions, and on the other hand a profound knowledge of folk music of Hungary (including the present-day Slovakia and Roumania, regions inhabited by Hungarians because in the past these territories were part of Hungary) and respect for folk musicality. Partly due to World War I and the subsequent major geopolitical changes in the region and partly due to the somewhat timid temperament, Kodály as a young man, until 1923, did not achieve any major public success. It was the year when one of his best-known compositions was written, *Psalmus Hungaricus*. Its premiere was at a concert celebrating the 50th anniversary of the linking of Budín and Pest (for the same occasion, Bartok's *Dance Suite* was performed in a premiere. Kodály's first wife was Emma Gruber (née Schlesinger,

³³ Daniel, Ladislav: *Metodika hudební výchovy*. Ostrava: Montanex 1992.

later Sándor), to whom Ernő Dohnányi dedicated *A Waltz for four-hand piano*, op. 3 and his *Variations and Fugue on the themes E. G.*, op. 4 (1897). In November 1958, after 48 years of marriage, Kodály's first wife Emma died. In December 1959 Kodály married Sarolta Péczely, his nineteen-year-old student of the Franz Liszt Academy of Music, and they lived happily until his death at the age of 84 in Budapest in 1967. Previously, in 1966 Kodály travelled in the United States and gave a lecture at Stanford University and on this occasion, some of his compositions were performed.³⁴

Daniel strove to supplement everything not found in their work, in particular, as he believed, in song teaching (voice training, song from notes, improvisation). The main pillar of Daniel's approach to music education was *the training of skills and the competencies* derived from them: He regarded as the first skill an emphasis on *quality training of the voice*, based on non-violent development of voice based on the so-called *head tone*. His associate in this was his colleague Jaroslava Neoralová.³⁵ In the practical application of voice training, his assistant and in many respects also his inspiration was his wife Bohuslava Danielová, a junior school teacher and a quality demonstrator of his voice training and of all other teaching processes, and co-author of a cycle of textbooks of music education. Daniel in voice training emphasized the necessity of improving in each lesson all components of the voice training: breathing, gradual formation of the tone, articulation, extension, and leveling of the pupils' voice: "First should be exercising the breathing". "The second exercise should be devoted to the reassurance of the head tone". "The third exercise should be exercising the pronunciation. Sometimes it will be vocalization, another time the exercising of final consonants (especially the occlusives), another time the tongue twisters to develop the technique."³⁶

Another foundation of Daniel's reform of music education was *intonation training* (= ear training) – i.e. training in singing from notes.

This was developed into a detailed method of intonation based on the so-called *tonal method of singing*. For Daniel, control of intonation was acquiring *music literacy*. Another important element in music education was the development of the *sense of rhythm*. For the articulation of the tones sung, Daniel devised respective, rhythmically recited syllables (tata – tete, taka – taka, teke – teke, etc.). An inseparable part of the singing of songs was the Orffian *playing the body* and *playing Orff's percussion instruments* (including the melodious

³⁴ Breuer, János. *A Guide to Kodály*. Budapest: Corvina Books, 1990; Eöszé, László and Micheál Houlahan and Philip Tacka. *Zoltán Kodály (1882–1967)*. In: *The New Grove Dictionary of Music and Musicians*, Volume 13, Stanley Sadie (ed.), London: Macmillan Publishers 2002, pp. 716–726; Micheál Houlahan–Philip Tacka, *Kodály Today: A Cognitive Approach to Elementary Music Education*, New York: Oxford University Press 2015), Micheál Houlahan–Philip Tacka, *Kodály in the Kindergarten: Developing the Creative Brain in the Twenty-First Century*, New York: Oxford University Press 2015; Micheál Houlahan–Philip Tacka, *Kodály in the First Grade Classroom: Developing the Creative Brain in the Twenty-First Century*, New York, Oxford University Press 2015; Micheál Houlahan–Philip Tacka, *Kodály in the Second Grade Classroom: Developing the Creative Brain in the Twenty-First Century*, New York: Oxford University Press, 2015; Micheál Houlahan–Philip Tacka, *Kodály in the Third Grade Classroom: Developing the Creative Brain in the Twenty-First Century*, New York: Oxford University Press, 2015; Micheál Houlahan–Philip Tacka, *Kodály in the Fourth Grade Classroom: Developing the Creative Brain in the Twenty-First Century*, New York: Oxford University Press 2015; Micheál Houlahan–Philip Tacka, *Kodály in the Fifth Grade Classroom: Developing the Creative Brain in the Twenty-First Century*, New York: Oxford University Press 2015; Micheál Houlahan–Philip Tacka, *From Sound to Symbol: Fundamentals of Music*. Second edition including an audio CD and interactive Skill Development, DVD and web-based supplementary materials for eleven chapters, New York, Oxford University Press 2011; *Folk Music of Hungary*, New York: Praeger, 1971; Lendvai, Ernő) *The Workshop of Bartók and Kodály*. Budapest: Editio Musica Budapest, 1983.

³⁵ Neoralová, Jaroslava and Jan Dostal and Olga Pavlovská. *Mladí muzikanti I., II*. Praha: Supraphon, 1983.

³⁶ Daniel, Ladislav. *Metodika hudební výchovy*. Ostrava: Montanex, 2010, p. 13.

ones – xylophone and metallophone). After Carl Orff's model in singing in music lessons, he also made use of students, who played: recorders, guitars, violins, or clarinets. For this purpose he developed, after the Hungarian model, the so-called "classes with extended music education" and endeavored to incorporate the basic art schools in the junior schools, so that all pupils of those classes could participate in the teaching of a musical instrument. The **Olomouc model of schools with classes with extended music education** became the aim of visits by teachers from many Czech and Slovak schools as well as schools from adjoining foreign countries (Poland, German Democratic Republic). The system of classes with extended music education was introduced into the school system, under Daniel's supervision, as a principal by the Ministry of Education, and the so-called *Olomouc model* became an example for some forty other schools in towns and places in the Czech Republic.

The basis of Daniel's music education, the *tonal method of singing*, was developed from the work of Guido of Arezzo in the interpretation of Joseph Smits van Waesberghe with his Latin written book, *De musico-paedagogico et theoretico Guidone Aretino eiusque vita et moribus*.³⁷ Guido's major contribution to music was the improvement of the choral stave, which replaced the older (non-line) neumatic notation. In Guido's four-line form, the records of Gregorian chant survived for nearly one thousand years and can still be used. Guido as a teacher of singing wanted to shorten the very long time required for learning the Gregorian chant. Likewise, Daniel tried by understanding of the historic Guido's principle of teaching songs from notes, to comprehend the substance of the principle of Guido's solmization and thus achieve a direct reading of notes using a song (the so-called solmization), which he regarded as real "musical literacy" in children and other singers. Formerly, to be able to sing all chants, Guido's monks needed more than ten years to learn the melodies by heart. Due to Guido's invention of the four-line system and the use of the hexachords, which were sung according to the tone syllables (solmization), the time necessary for learning the chants was cut from ten years (according to Guido's testimony) to „one year“. Guido of Arezzo is the author of solmization, a system based on adding one particular syllable to each tone of the hexachord from the 6th-century hymn to St John the Baptist *Ut queant laxis* to each first syllable of every half-verse: *ut-re-mi-fa-sol-la*. Between the tones-syllables *mi* and *fa* were half-tone steps, the rest followed after a whole tone interval. Daniel writes that Guido in a letter to his friend Michael explains his time-tested procedure thus: "When you want to acquire a tone to be able to recall or recognize it, you must find it at the beginning of a melody familiar to you, then you will recall its first tone. These syllables are the first syllables of the Hymn to St John the Baptist, well-known to each pupil. And the melody will instantly bring to your mind the respective tone." Guido of Arezzo's efforts at linking the knowledge of the chant with the singers' automatic recall of the first tones of the first syllables of each half-verse of the hymn, were, however, in a sense, illusory. You see, so that tones are automatically recalled together with the syllables, some previous training is necessary, not much different from the effort needed by a trained person to recall the tones using the solmization syllables *do, re, mi, fa, sol, la, si, do*. Daniel felt that a wider sound context was needed to recall the "musical logic" of the tones from the score. The context sought was discovered in folk songs (in the West-European tone system). By recognizing

³⁷ Onoranze a Guido Monaco (National committee to honor Guido Monaco) organized various programs in honor of the 900th anniversary of Guido's death. Among them was a contest for writing a Guido monograph; the winner was Joseph Smits van Waesberghe with a treatise, *De musico-paedagogico et theoretico Guidone Aretino eiusque vita et moribus*.

the substance of the instruction of songs to the monks, after the lines of Guido of Arezzo, Daniel found that Guido's solmization need not be the only method for teaching singing from notes, known as *intonation*, and he based the system of song instruction on the *supportive songs*. He developed this new conception into the system of the so-called *tonal method of singing*. By this conception (1951), the use of folk songs instead of solmization syllables in the instruction of singing, he contributed to the wide range of existing intonation methods.³⁸

Another method using the quotation of beginnings of folk songs was developed by the Brno choirmaster, musicologist and folklorist **František Lýsek** (2 May 1904, Ostrava-Proskovice-16 January 1977, Brno), who, in Leoš Janáček's traits, called his specific intonation method "*nápěvková*" [speech melody] intonation method.³⁹ In his days, the school was a suitable place for the two methods because music education in junior schools was essentially based on singing folk songs. Likewise, the whole area of classical music, in those days performed traditionally, and the whole existing tonal world of music, even with the principle of the common environment of *pop music* was in harmony with the use of folk songs of the European tonal system. Another intonation method was that of **Jaroslav Kofroň** (1921-1966).⁴⁰ Daniel also benefited from Battke's intonation method, about which Max Battke lectured in the early 20th century in Prague. Daniel developed the instruction of intonation up to the high levels of *chromatics*, *modulation* and capability of singing *atonal tone rows*. And yet, in the changing world of popular music, at first the arrival of *jazz* and then of other non-European music, as well as *Musica Nova*, the tonal method of singing had by no means easy acceptance. Daniel gradually became interested in all elements of music activity (voice, intonation, rhythm, body play and playing Orffian instruments, improvisation), which he developed in the school system (except for the so-called listening to music, where he promoted the common historical canon of compositions and composers). The care Daniel took in music education is also attested by the publications devoted to it.⁴¹

In the period when Daniel was not allowed to teach music education in his Department, he was engaged in the construction of historical and folk musical instruments. He learned it from the instrument makers in workshops in the German borderland (for example in Markneukirchen). He built several violas da gamba, a baroque lute, a serpent, a zink, a rebab, a crwth, bagpipes, and about twenty dulcimers. He was admitted to the Circle of violin-makers, a branch of the Union of Czech Composers, under the chairmanship of the violin-maker Přemysl Otakar Špidlen. When his violin-building era ended, he volunteered to make and delivering to schools teaching aids for music education: *Intonation tables; Rhythmic tables; Rhythmic cubes, large and for pupils small ones; tables with staff, rhythmical dominoes,*

³⁸ See also Kolář, Jiří. *Intonace a sluchová výchova – část teoretická*. Praha: SPN, 1980.

³⁹ See Lýsek, František. *Vokální intonace a rytmus*, Praha: SPN, 1955; *Intonace a rytmus. Nápěvková metoda*. 1st edition. Praha: SPN, 1960. Of course, "speech melody theory" by Leoš Janáček is something else.

⁴⁰ Kofroň, Jaroslav. *Učebnice intonace a rytmu*. Praha: Supraphon, 1967.

⁴¹ Daniel, Ladislav. *Učebnice hudební výchovy pro pedagogické školy, I-IV*. Praha: Státní pedagogické nakladatelství, 1952-1954; *Metodika hudební výchovy*. Mimeographed textbook. Olomouc: Pedagogická fakulta UP, 1961; *Intonace a sluchová analýza I., II*. Mimeographed textbook. Olomouc: Pedagogická fakulta UP, 1965; *Intonační cvičení I., II*. Praha: Panton, 1965; *Intervall-Lehre*. Frankfurt am Main: Hansen Verlag, 1968; "Aplikace psychometrických metod v hudební psychologii". In: *Sborník prací Pedagogické fakulty UP v Olomouci. Hudební výchova 1*. Praha: 1969, pp. 63-74; *Kapitoly z metodiky hudební výchovy*. Mimeographed textbook. Olomouc: Pedagogická fakulta UP, 1961; *Intonace a sluchová analýza I., II*. Mimeographed textbook. Olomouc: Pedagogická fakulta UP, 1984; *Naše píšťalka. Sto českých a moravských lidových písní s doprovodem zobcové flétny*. Praha: Supraphon, 1987; *Metodika hudební výchovy, know how učitele hudební výchovy*. Ostrava: Montanex, 1991-1993; "Přínos olomoucké školy s rozšířenou hudební výchovou našemu školství". In: *Dějiny hudební výchovy /osobnosti, instituce, koncepce*. Ostrava: 1996, pp. 185-188.

etc. He began publishing the cuttable-to-pieces *Intonation exercises* (to these days).⁴² Daniel also devoted much effort to giving lectures in Carl Orff courses of music education held in several towns in the Czech Republic, e.g. in Cheb, where for many years Orffian courses were given in which his colleagues and friends lectured.⁴³

Professor PhDr. Ladislav Daniel, CSc., doctor honoris causa, died on 16 February 2015 in the middle of unflinching efforts to improve music education in the Czech Republic.⁴⁴

Translated by Jaroslav Peprník

About the author

Ladislav Daniel was born in Olomouc in 1950. He studied musicology with music education and art history with art education at Palacký University in Olomouc. Initially, he worked as a teacher, choirmaster, and singer of the Linha Singers ensemble. Later he focused on the history of art, becoming a curator of Italian, French, and Spanish paintings. He was the director of the Old Art Collection and the general director of the National Gallery in Prague. He was also a co-founder and head curator of the Olomouc Archdiocesan Museum in the Olomouc Art Museum. As an academic, he was a professor of art history and chair of the Department of Art History, as well as the vice-rector of Palacký University in Olomouc. Currently, he is a professor at the Department of Art Education at Charles University in Prague. He organized exhibitions of Italian paintings in the National Gallery and abroad and published many articles, books, and catalogs including *Musica Picta* in 1984.

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⁴² Daniel, Ladislav. *Intonační cvičení*. Praha: Panton 1958 (and innumerable editions in the publishing house Panton International, until 2023).

⁴³ See more, Gazdová, Blanka. "Ladislav Daniel – pokračovatel české kantorské tradice". In: *K problematice současných hudebně-výchovných metod a koncepcí. Materiály z muzikologické konference k 75. narozeninám prof. dr. Ladislava Daniela, CSc., konané ve dnech 29. a 30. května 1997*. Olomouc: 1998, pp. 17–21; Steinmetz, Karel. "Ladislav Daniel a jeho hudebněvýchovné projekty". In: *Inovace v hudební pedagogice a výchově. K poctě Lea Kesteburga*. Olomouc: 2008, pp. 116–120.

⁴⁴ Taking leave of the music teacher. Professor Ladislav Daniel. m.zurnal.upol.cz [online]. [cit. 2019-02-16]. Available in the archive, from the original on 2019-02-18.