“The Singing Style of the Bohemians” – A Study of the Bohemian Contributions to Horn Pedagogy, Including Western Perspectives on Czech Horn Playing and an Analysis of the Teachings of Zdeněk Divoký at the Prague Academy of Performing Arts

D.M.A. DOCUMENT

Presented in Partial Fulfillment of the Requirements for the Degree Doctor of Musical Arts in the Graduate School of The Ohio State University

By

Tiffany N. Damicone, B.M., M.M.

Graduate Program in Music

The Ohio State University

2013

D.M.A. Document Committee:

Bruce Henniss, Advisor

Joseph Duchi

Charles Atkinson

Kimberly Arcoleo
Abstract

This study presents the pedagogical methods of Horn Professor Zdeněk Divoký at the Prague Academy of Performing Arts and defines indicators of a Czech Republic nationalistic style of horn playing by comparing specific techniques observed in Prague with the standard horn pedagogy in the West. The results of observations and interviews suggest contradicting perspectives between the perceived and actual current traditions in the Czech Horn School. In addition, an examination of available scholarly articles, books, and recordings reveals key players and innovations within the horn traditions in the Czech Republic that provide context for the developments of these techniques. As an outcome of these interviews and observations the document presents indicators for Czech style including, but not limited to: phrasing, vibrato, tonal concepts, articulations, ear-training, dynamics, left hand technique, and exercises for embouchure development.

The art of horn playing continues to develop as globalization creates an environment of collaboration. This research aims to extend an invitation to Czech scholars and pedagogues to share their core methods and philosophies with English-speaking audiences. Czech cultural perspectives and horn playing techniques benefit amateur enthusiasts, students, and professionals. The pedagogical skill set in the West is enriched with richer context as the basis for musical expression with access to these methods.
For Lucas.
Acknowledgments

Thank you to my Doctoral committee: Bruce Henniss, Joe Duchi, and Dr. Charles Atkinson, for their steadfast support and guidance; and to Dr. Kimberly Arcoleo for going above and beyond the role of an external reviewer. I would like to extend sincere appreciation to Dr. Patricia Flowers and Marshall Haddock for their contributions as my recital committee members and throughout my studies at OSU, and to Dr. Daryl Kinney for his advice during the development of the topic for this document. The human research would not have happened without the support of Katherine Borst Jones, so to her I am deeply grateful. I am humbled with gratitude for the contributions from members of the Prague Academy of Performing Arts: especially Prof. Zdeněk Divoký and his students. To Bruce Henniss, I owe an additional note of thanks for his devoted mentoring and intelligent approach to efficiency on the horn, both of which are professional traits that I intend to carry with me long after leaving OSU and pass on to future students. Finally, I want to acknowledge the past mentors in my horn studies, from my first lesson onward, who inspired me to continue in music: Tim Toler, Thomas Burroughs, Bruce Heim, Gregory Miller, Seth Orgel, Jon Menkis, and Fergus McWilliam.
Vita

1997........................................ Denham Springs High School, Louisiana
2003........................................ B.M. Music Performance, Louisiana State University
2009........................................ M.M. Performance, Horn, New England Conservatory
2009 to 2012 ......................... Graduate Teaching Associate, The Ohio State University
2005 to present...................... Independent Contract Musician, Ohio and West Virginia
2012 to present...................... Instructor of Brass Methods, Ohio Wesleyan University

Fields of Study

Major Field: Music
# Table of Contents

Abstract .............................................................................................................................. ii

Dedication .......................................................................................................................... iii

Acknowledgments ............................................................................................................. iv

Vita .......................................................................................................................................... v

Introduction ......................................................................................................................... 1

Chapter 1: The First Bohemian School: From Hunting Horn to Hand-Horn ................. 6

Chapter 2: The Second Bohemian School: The Valved Horn and Political Barriers ...... 22

Chapter 3: Czech Influences in American Orchestras ....................................................... 41

Chapter 4: Etudes and Methods by Czech Pedagogues ................................................... 58

Chapter 5: The Modern Czech Horn School: An Analysis of the Pedagogy of Professor Zdeněk Divoký ................................................................. 71

Chapter 6: Western Perspectives on Czech Horn Playing ................................................. 84

Conclusions ......................................................................................................................... 97

References ............................................................................................................................ 98

Appendix A: Human Research Protocol ......................................................................... 107

Appendix B: Annotated Interview with Professor Zdeněk Divoký ................................... 120
Appendix C: Annotated Interview with Dr. Lowell Greer ........................................ 131

Appendix D: Annotated Interview with Mr. Fergus McWilliam .............................. 141

Appendix E: Informed Consent Forms ................................................................... 145
Introduction

This study presents the pedagogical methods of Horn Professor Zdeněk Divoký at the Prague Academy of Performing Arts and defines indicators of a “national style” of horn playing in the Czech Republic by comparing specific techniques observed in Prague with the standard horn pedagogy in the West. In addition, an examination of available scholarly articles, books, and recordings reveals key players and innovations within the horn traditions in the Czech Republic that provide context for the developments of these techniques.

In his book *The Horn and Horn Playing and the Austro-Bohemian Tradition from 1680 to 1830* Horace Fitzpatrick explains that many of the contributions to horn playing and its pedagogy are of Bohemian origin, which can be traced to the region that is now the country known as the Czech Republic. During the seventeenth through nineteenth centuries, when the horn is thought to have first developed as a musical instrument, the Bohemians spoke the German language under the mandate of the Austrian courts. Bohemians were often referred to as Germans or ethnic Germans, despite their Slavic heritage. These Bohemian horn players, of whom many were of the Slavic tribe, the

---

1 Fitzpatrick 1970.
2 Bohemian regions included modern day Czech Republic, Slovakia, and Austria.
3 See “Czech Republic” within *Oxford Music Online* (2012) for an overview of Czech musical and political history.
Czechs,\textsuperscript{6} mastered and taught the horn before it was common practice in the performing arts in France\textsuperscript{7} or Germany.\textsuperscript{8} These historical notes inspire the question: why do horn players and teachers in the West\textsuperscript{9} know so little about Czech Republic horn pedagogy and players?

Scholars such as Fitzpatrick have described the importance of Bohemian contributions to the horn, but this information has not been integrated into Western horn pedagogy.\textsuperscript{10} One of the contributing reasons is that secondary sources describe key Czech horn players and as Germans.\textsuperscript{11} This is further complicated by the Germanization of Czech names, due to Austrian Imperialism, and the German Nazi occupation from c.1938-1945. German nationalism played a role in publicizing claims that all instrumental music is derived from the Germans, which, in turn, diminished the musical contributions

\textsuperscript{6} Czechs were the ruling class of the western Slavic tribes, according to A. H. Hermann (1975) in \textit{A History of the Czechs}, p. 11.

\textsuperscript{7} In France the horn had been used for signaling during fox hunts that were customary rituals in royal courts. The French had also depicted the horn for use in the hunts in early ballets, but it was not used as a solo or orchestral instrument.

\textsuperscript{8} Horn playing in Germany was not a common occurrence until after the Bohemians established it. We will see in future chapters that Bohemian horn players were often called Germans, resulting in a long standing tradition of crediting the country of Germany with Bohemian innovations to horn playing.

\textsuperscript{9} For the purposes of this study, the West will refer to North America and Western Europe.

\textsuperscript{10} Clark 2001; Fitzpatrick 1964; Hiebert 1997; Coar 1952; Fitzpatrick 1970.

\textsuperscript{11} See examples: a dissertation mentioned Hampl as a Dresden horn player: (p. 19) of Beakes, J. (2007) “The horn parts in Handel's operas and oratorios and the horn players who performed in these works.” Also, see example of one of many websites that do the same: http://kopi.s5.com/hornie/articles/muting.html. Another example of labeling all music from Bohemia as German can be found here: Prod’homme, J. and Baker, T. (1929). “Austro-German Musicians in France in the Eighteenth Century.” \textit{The Musical Quarterly} Vol. 15, No. 2: p. 175.
of other European ethnicities. Paul Nettl, in his 1940 article, “The Czechs in Eighteenth-Century Music,” comments on the Germanization of Bohemian musicians:

For more than thirteen hundred years the Czechs have lived in Bohemia, the heart of Europe, and in Moravia, its neighbouring region. The country is surrounded on three sides by German territory, and the Germans have always regarded this nation, which is completely alien to them, as an outsider, although anyone who wishes to take the quickest way from Vienna to Berlin travels through Prague, and the territorial centre of the so-called Gross-deutschland of to-day is the city of Eger, situated in the territory that used to be Czechoslovakia. The first Czech princes, the Przemysls, had brought to Bohemia German colonists, who were the original stock of the present Sudeten-German population. It cannot be said, however, that this Germanic population, which lives in the border districts of Bohemia or Moravia, or even sporadically in Prague, is of purely German blood. Constant traffic between Czechs and Germans brought about a mixture of nationalities in itself sufficient to reduce racial disputes on Bohemian soil ad absurdum. Even today most Germans would undoubtedly declare, if they were free to do so and nationalist propaganda had not poisoned mankind, that they would prefer to live on friendly terms with the Czechs; and it was probably a great mistake on the part of Masaryk to give a national rather than a territorial name to the new state created at the end of the last war. All this has to be emphasized because of recent attempts on the part of National Socialist groups to minimize the importance of the Czechs in the musical history of the eighteenth century, or indeed to deny it altogether.

The lack of Czech integration into the mainstream horn world may be due in part to constraints following the redistribution of political borders of Czechoslovakia, occupation by the German Nazi Party and later communist Russia, and the construction of the Berlin Wall. These factors had an impact of the spread of knowledge, including that of the English language, into and from Czech speaking lands. Moreover, there are

---

14 The Bohemian lands have redistributed their political barriers with the changes of ruling governments numerous times throughout history: Hermann, 1975, pp. 269-288.
15 Hermann, 1975, pp. 289-299.
only a handful of Czech horn etude books that have survived or are still in print in comparison to the total number of horn etude or method books available today.¹⁶ Of the Czech etude books that are available few are distributed into the West, and usually not in English, resulting in a persisting intellectual barrier between Czech and Western horn pedagogues.

One of the authors of the available method books is Prof. Zdeněk Divoký,¹⁷ a living composer, teacher and performer who is aiding in the spread of Czech pedagogy to the West. He has written a dissertation on the subject of Bohemian hand-horn traditions, recorded solo and ensemble albums (some of which feature Bohemian composers) on internationally recognized record labels, published articles as the Czech Republic representative in the International Horn Society’s journal The Horn Call, is host to an annual horn symposium,¹⁸ plays horn with Czech Philharmonic Orchestra, and teaches at both the Prague Conservatory and at the Academy of Performing Arts in Prague. The present document presents interviews with Prof. Divoký and observations of his students in lessons, an orchestra rehearsal, and a brass solo recital. As an outcome of these interviews and observations the document presents indicators for Czech style including, but not limited to: phrasing, vibrato, tonal concepts, articulations, ear-training, dynamics, left hand technique, and exercises for embouchure development.

The art of horn playing continues to develop as globalization creates an environment of collaboration. This research aims to extend an invitation to Czech

¹⁶ Matasinhos 2012.
¹⁷ Biographical information on Prof. Divoký can be found in Chapter 2 and his methods are described in Chapter 5. His full interview can be found in Appendix B.
¹⁸ For information about the Hornclass, see: http://www.hornclass.cz/facultyen.html.
scholars and pedagogues to share their core methods and philosophies with English-speaking audiences. Czech cultural perspectives and horn playing techniques benefit amateur enthusiasts, students, and professionals. The pedagogical skill set in the West is enriched with richer context as the basis for musical expression with access to these methods.
Bohemian musicians have long been recognized as solo virtuosi, pedagogues, and orchestral players of the horn. These musicians, from the regions that are located in the country known since 1991 as the Czech Republic, were an important part of the history of pedagogy and development of the horn. In much of the secondary literature, however, these Czech musicians are labeled as German, creating confusion about their geographic and ethnic origins. These Bohemian horn players have been labeled as Germans because for centuries they lived under Austrian Imperial rule, with German as the official language of the kingdom. In order to highlight the Czechs’ significant place in the history of the horn, I shall provide biographical sketches of notable Czech pedagogues and their contributions from c.1680 until the late nineteenth century, an era Fitzpatrick calls The First Bohemian Horn School.

It is challenging to research the early Czech contributions to the horn because much of the information was either not recorded or was documented in the Czech language. Prof. Zdeněk Divoký at the Prague Academy of Performing Arts has published a dissertation on the subject, but it is not yet translated into English. He has most generously shared information from it before its appearance in English translation. Prof. Divoký confirmed that a reliable source to trace the Bohemian innovations and players is the book by Horace Fitzpatrick, *The Horn and Horn Playing and the Austro-...*  

---

Bohemian Tradition from 1680 to 1830. Fitzpatrick’s book currently provides the most comprehensive list of Bohemian natural horn players in English. This list is the source of much information used to complete the descriptions of early Bohemian horn players in this chapter.

Our discussion begins with Count Anton von Špork, an Austrian nobleman and patron of the arts, who introduced the “cornets-de-chasse”, or hunting horns, to a couple of Czech trumpet players in his Imperial Court orchestra in c. 1680. These musicians, the first documented orchestral players in the history of the horn, were Wenzel Sweda (c.1638-c.1710) and Peter Röllig (1650-1723). Sweda and Röllig performed most of their horn-playing duties on horseback, in the tradition of the foxhunt, but they also performed in traditional processions inside the courts. The inclusion of the horn in this court orchestra marks the premier appearance of the horn in an orchestra. The horn quickly became popular in Bohemia as word of these court horn players spread throughout the kingdom, creating a demand for horn teachers. The first teacher of the horn was Sweda, the older of the two musicians. According to Fitzpatrick, Sweda’s teaching is a likely cause for the spread of horn playing in areas beyond the Austrian Courts in Bohemia.

20 Fitzpatrick, 1970.
21 These hunting horns, which are single coiled brass instruments, were originally used in the traditional foxhunts of the French Royal Courts.
22 The servants of the Austrian Imperial courts, including the musicians, were usually of Czech origin.
23 Details regarding the introduction of the “hunting horn” into Bohemian courts can be found in: Fitzpatrick, 1970, pp. 11-21.
25 The horn was utilized off-stage as incidental music for ballets as early as 1639 in the Francesco Cavalli (1602-1676) opera Le Nozze di Teti e di Peleo: Fitzpatrick, 1970, p.5.
Sweda and Röllig\textsuperscript{26} went with their lord to the Viennese Imperial Courts in 1690, and are thought to have taught Bohemian musicians there how to play the horn. These musicians, Wenzel Rossi (c.1685-1740) and Friedrich Otto (1686-1718) are the first horn players on record, in 1712, in the Viennese Courts. Viennese composer Johann Joseph Fux (1660-1741) wrote the idiomatic horn parts to his 1719 opera, \textit{Elisa}, for Rossi and Otto. There are, however, horn parts written by Fux in 1706 in the ballet \textit{Maleagro}, giving the impression that the horn players were employed there before their names went on record in 1712. Fux’s horn parts are among the first to emancipate the horns’ roles from harmonic accompaniment to soloists, giving them “horn call” duets, written in thirds, in \textit{Elisa}, and majestic fanfares in \textit{Maleagro}. The fanfares in \textit{Maleagro} are thought to be inspiration for J.S. Bach’s horn parts in the \textit{Brandenburg Concerto No. 1} (1719).\textsuperscript{27}

Fitzpatrick states that Hermoläus Smeykal (c.1685-1758) is the first teacher of the horn to “codify” the pedagogy and create a formal tradition.\textsuperscript{28} Sweda was still alive when Smeykal was teaching horn, though it is uncertain if Sweda gave lessons to Smeykal. Smeykal was an educated musician from the Jesuit monastery in Kuttenberg. After his studies at the monastery, he began working in the orchestra at the St. Wenceslas seminary in Prague. Some of his notable pupils were Joseph Matiegka, the eighteenth century pedagogue who is responsible for tutoring, among others, Josef Hampl and Giovanni Punto. Matiegka, Hampl, and Punto will be discussed in more detail later in the chapter.

\textsuperscript{26} Fitzpatrick (1970) provides accounts for Sweda and Röllig on p. 59.  
\textsuperscript{27} Fitzpatrick (1970) provides accounts for Otto and Rossi on pp. 59-63.  
\textsuperscript{28} A biography for Smeykal is found in: Fitzpatrick, 1970, p. 97.
Another early teacher of the horn was Johann Schindelarž (c.1715-c.1770), from Prague.\(^{29}\) He became known as one of the teachers of Karl Houdek\(^{30}\) and Giovanni Punto (who had multiple teachers), and as the inventor of the clarino technique—a technique used by first horn players during the Baroque period in which the player makes use of the diatonic upper partials of the harmonic series of the horn, allowing it to play melodies in a lyrical style. Schindelarž played principal horn from 1742-1756 in the Mannheim orchestra in Germany. His abilities in the clarino technique influenced the style of horn parts written by the conductor there, Johann Stamitz (1717-1757). Stamitz, likewise a Czech musician, included virtuoso clarino horn parts in his orchestrations. His contemporaries, including Franz Joseph Haydn, also used the clarino style in first horn parts, creating unified trends in horn writing in the late eighteenth century.\(^{31}\) In addition to the influence on compositional styles, Schindelarž started a tradition of hiring Bohemians into the horn sections of the area known as Saxony, which is located in modern-day Germany.

Joseph Matiegka (1728-1804) was a gifted pupil in theology and philosophy at the Jesuit seminaries in Teltsch and Prague, but pursued a career in music due to a deformity in his left hand.\(^{32}\) Matiegka, a student of Smeykal, was considered to be among the best musicians in Prague for his virtuosity and sweet tone in the clarino style; and he taught more than fifty students. He held horn positions in the Strahow Monastery, St. Wenceslas Seminary in Prague, the Church of St. Aegidus, the Hradschin Palace Chapel for Prince

\(^{29}\) Fitzpatrick (1970) discusses Schindelarž and clarino style on p. 80.
\(^{30}\) Houdek is discussed later in this chapter.
\(^{31}\) Fitzpatrick, 1970, p. 112.
\(^{32}\) Matiegka biography is found here: Fitzpatrick, 1970, p. 121.
Lobkowitz, the Court Orchestras of Prince Fürstenberg and Count von Pržichowitz, the Prince-Arch Bishop of Prague. After 1800, he held posts in the Opera Orchestra at the Metropolitan Theater of St. Vitus and the Strahow Monastery. In addition, Matiegka traveled to Vienna with his patron, Lord Lobkowitz, and influenced Viennese horn players through his performances there. Records suggest that Matiegka enjoyed a long career on the horn, possibly over fifty years.\textsuperscript{33}

Joseph Hampl [Hampel] (c. 1710-1771), a student of Matiegka and a teacher of Giovanni Punto, is known in Western horn pedagogy for his association with the invention of the hand-horn,\textsuperscript{34} or hand-stopping, technique.\textsuperscript{35} There is some disagreement about Hampl’s role in the development of this technique, some authors questioning whether it should actually be attributed to him.\textsuperscript{36} Others consider it plausible that he codified the technique, but did not invent it.\textsuperscript{37} The first horn player to write about Hampl’s involvement with this technique was Heinrich Domnich (1767-1844). Domnich, based on the oral history passed down from his mentor, Giovanni Punto, credited Hampl as the inventor of hand-horn technique in his 1808 book, \textit{Méthode de Premier et de}

\textsuperscript{33} Fitzpatrick, 1970, p. 50.
\textsuperscript{34} Hand-horn technique involves using the right hand to cover the bell of the horn, changing the sounding pitch. The hand can create different pitches based on the seal within the bell: completely closed, three quarter closed, or half closed. These extra pitches made it possible to play a complete scale in the horn’s low register.
\textsuperscript{35} Information on Hampl and his inventions are found in Fitzpatrick, 1970, on pp. 109-112. Hampl, a Czech-born horn player, is sometimes referred to as a “Dresden” or “German” horn player, due to his employment in Dresden. As a result of these geographic labels, readers may assume that Hampl is of German descent, which serves as a common example in “muddying the waters” of the Czech contributions to horn pedagogy.
\textsuperscript{36} Thiebert, 1992.
\textsuperscript{37} Domnich, 1808.
Second Cor. Hampl may have encountered the technique in Bohemia from his mentor, Matiegka, or while experimenting with mutes.\(^{38}\) Whether Hampl completely invented hand-stopping or perfected a system for its use, or both, he is linked with its early use during his career as a second horn player in Dresden. Hampl became known as a prominent teacher of *cor basse*, or low horn, and the hand-horn technique was passed down to his pupils. This innovation influenced compositional styles for second horn parts and shaped the trajectory of horn design, as makers began to experiment with the sonic effects of hand-stopping in different sizes of bells.\(^{39}\)

Lesser-known contributions by Hampl include the invention of the first non-transposing mute and the *Inventionshorn* in 1753.\(^{40}\) The *Inventionshorn* was created in collaboration with the Dresden horn maker, Johann Werner. The *Inventionshorn* is designed for the mouthpiece to be inserted directly into the leadpipe of the horn, instead of into the removable crooks (used to change the key of the horn). This innovation was an important step in the evolution of the horn because it saved an extra step of assembly that was previously required while performing each key change in a piece of music. Without this extra step, composers could write the key-changes for horn parts with fewer measures of rest in between.

Karl Houdek (1721-c.1800), a horn player from Prague and student of Schindelarž, was known for his humility and mastery of the clarino horn technique.\(^{41}\) He

\(^{38}\) Fitzpatrick, 1970, p. 86.
\(^{40}\) Humphries, 2000, p. 28.
\(^{41}\) Details about Houdek and clarino technique in Dresden can be found in Fitzpatrick, 1970, p. 115.
had been appointed to several court positions in Bohemia before he went to serve as principal horn in Dresden, where Hampl was second horn. Houdek became a respected teacher of cor alto, or high-horn, and was even more famous than Hampl. Bohemian horn students were sent to Dresden to learn the highly specified horn techniques of clarino horn from Houdek and hand-horn from Hampl. Houdek is credited with establishing the tradition of clarino style in Dresden high horn players.

Giovanni Punto (1747-1803), born under the name Jan Václav Stich, was a Czech-born horn player who went on to become known as a virtuoso in the horn community worldwide.\(^{42}\) He was born into the Austrian court at Teschen, now known as Jehusice, under the patronage of Count Thun. Through the accounts that are documented by Fitzpatrick, we see that Stich was sent to Prague for his first horn studies with Matiegka. He later studied clarino style with Schindelarž. He then went to Dresden to perfect his cor alto and cor basse technique with Houdek and Hampl. Upon completion of his studies in Dresden, Stich briefly returned to his duties to Count Thun at Teschen only to sneak away to Germany under the assumed identity Giovanni Punto. The tale passed on through oral history is that Count Thun had sent his soldiers to capture Stich, or Punto, and then end his career by knocking out his teeth.\(^{43}\)

Punto’s first formal employment was as principal horn at the court of Prince Hechingen c.1768, followed by a brief residency in Mainz that ended, allegedly, due to

\(^{42}\) Details about the life and career of Punto are detailed in Fitzpatrick, 1970, p. 168.
his disappointment over the refusal to appoint him as concertmaster. His next horn position was as principal horn at Würzburg, from which he was able to take leave for a solo tour. He received glowing reviews in London, earning him the opportunity to perform as a soloist in Hungary, Spain, and Paris, France. In 1778, Wolfgang Amadeus Mozart (1756-1791) and Punto became acquainted in France. This meeting resulted in Mozart’s writing the horn part to his *Sinfonia Concertante, K. 297b* with Punto in mind.

Another celebrated composer, Ludwig van Beethoven (1770-1827), composed his *Sonata for Horn and Piano, op. 17* for Punto in 1800. Both Mozart and Beethoven wrote patterns of rapid scales and arpeggios that feature Punto’s technical ability.

There is little evidence that portrays Punto as a pedagogue. There are some duets “for cor alto and cor basse” but few written instructions in his published method for horn, *Seule et vraie Méthode pour apprendre facilement les élémens des Premier et Second Cors* (c.1792-1795), which was an adaptation from the work of Hampl.

Domnich, however, in the more substantial horn tutor Méthode de Premier et de Second Cor (1808), describes his mentor, Punto, as a respected pedagogue. Perhaps Punto’s greatest contributions, if not through his printed teachings, were through his performances that inspired new works for horn and further improvements in horn design.

Punto, along with the horn duettists of the Oettingen-Wallerstein court, Carl Türrschmiedt (1753-1797), and Johann Palsa (1754-1792), inspired the French horn

---

44 Information about Punto’s position in Würzburg and connections with Mozart are found in Fitzpatrick, 1970, p. 169.
46 Punto, 1794.
47 Fitzpatrick (1970) opines that this is the first “definitive” tutor for horn on p. 208.
48 This horn method will be discussed in a later chapter.
maker Lucien-Joseph Raoux to make silver horns of Türrschmiedt’s design in 1781. These horns were designed to play in the horn’s most resonant keys for solo playing: D, E, E flat, and F. Punto played this horn design in his solo performances, influencing future generations of horn players to use the same instrument in England and France, as we shall see later in the document. Punto left his mark in composition as well. He wrote his own horn concerti and chamber music, and upon his final return to Bohemia, programmed them on his final concerts.

Punto’s colleague, Carl Türrschmiedt, who consulted with Raoux on improvements to horn design, also improved Hampf’s mute for the horn by making an adjustment that minimized the difference between opened and stopped tones. Türrschmiedt is best known, however, as a virtuoso horn player at the Oettingen-Wallerstein Court in Germany. He played second horn to fellow Bohemian, Johann Palsa. This team of horn players became the most noted of the virtuosi duettists of the court, gaining international fame as they toured throughout Europe. The Kapellmeister of the Oettingen-Wallerstein Court at that time was the prolific composer Antonio Rosetti

---

50 A notable example is Dennis Brain, a British horn soloist of the twentieth century, who played on silver Raoux as well for most of his career. Brain switched to an Alexander Bb with an F attachment c. 1950. A full biography of Dennis Brain is available as an electronic book: Pettitt, 2012, ebook location 164 [Kindle Edition].
52 His father, Johann Türrschmiedt, was also a horn player there.
53 The Oettingen-Wallerstein Court employed generations of virtuoso horn players that were an integral part in the popularity of the double horn concerto: Murray, 1986.
(c.1750-1792), originally known by his Czech-given name, Franz Anton Rösler. Rosetti created many additions to the horn repertoire for his Wallerstein horn players, including the development of a unique genre: the double horn concerto. Sterling Murray’s catalog of Rosetti’s works includes seven double concerti and seventeen horn concerti, written for the horn players at Wallerstein. The court at Wallerstein became known for the performances of double horn concerti, with twenty-six works in this genre by thirteen composers written for the horn players there.

Other national schools began to take shape in the 1750s, although lingering concepts can be traced back to the Bohemia. In his book on the Brain family of horn players, Stephen Pettitt (2012) writes the following about the Bohemian horn traditions in other countries:

The Austro-Bohemian tradition exerted its influence on nearly every horn playing country. France, Germany, Italy were all affected either directly, by the influx of players who then taught in their own traditions, or indirectly, by the visits of Bohemian hand-horn virtuosi. The influence was one of technique rather than of tone; each country followed on its own inclinations on the latter count. The French preferred a horn with a narrow bore expanding to a small bell, giving a bright, thin sound; the German horns rapidly expanded to a large bell, while the Austrians compromised with a narrower bore and a large bell.

In northern Germany, instruments were developed that created a focused tone with louder projection. This sound has become synonymous with the German school of horn playing. While northern Germany departed from the Bohemian horn sound, Austria preserved the

---

56 The Kapellmeister was the music director of a court orchestra. Fitzpatrick wrote an article devoted to Antonio Rosetti that includes detailed information about his career at Wallerstein, and Sterling Murray describes his role in the popularization of the double horn concerti: Fitzpatrick, 1962; Murray, 1986.
57 Murray, 1986, p. 508.
Austro-Bohemian horn designs and tonal concepts. German and Austrian schools of horn playing share the absence of vibrato in the tone.\textsuperscript{60}

The beginnings of the French school of horn playing were influenced by Bohemian horn pedagogy.\textsuperscript{61} Punto was the first horn teacher in Paris; his successor was one of his students, Jean Le Brun (1759-1806); another pupil of Punto, Domnich, later became the first horn professor at the Paris Conservatory (c.1808).\textsuperscript{62} Moreover, the prominent horn-maker in France, Raoux, made orchestral horns that resembled the Austro-Bohemian models (in addition to the silver solo horn that was made popular by Punto).\textsuperscript{63} Birchard Coar (1952) writes about the Bohemian influences in France in his critical study: \textsuperscript{64}

The period from 1760-1795 was one of the utmost importance in furthering the cause of artistic horn playing in France. It was during these eventful years that Hampf conducted his series of experiments that led to the art of hand-stopping. Owing his great ability as a teacher, the fruits of his new discoveries were carried to the four corners of Europe by his many excellent students. As a result of the practice of hand-stopping a more practical model of horn was called for and it was achieved by reducing the diameter of the circle of the cor-de-chasse. Since the Bohemian school of horn playing was in its heyday from the time of Hampf’s discoveries to the end of the century, its connection with the present study cannot be ignored. Many Bohemian artists played in France just preceding 1800 and demonstrated the excellence of their talent. The French were not tardy in recognizing the superior quality of these men. Of the distinguished performers who visited Paris, the most noted was Punto, but the Türrschmiedt and Palsa duet team had an important as well …

\textsuperscript{60} More on this is found in the interview with Lowell Greer in Chapter 6.
\textsuperscript{61} See footnote no. 2: Fitzgerald, 1970, p. 177.
\textsuperscript{63} Fitzgerald (1970) offers details about the national horn schools from p. 189-191.
\textsuperscript{64} Coar, B. (1952). \textit{A Critical Study of the Nineteenth Century Horn Virtuosi in France}. Dekalb, IL: Birchard Coar, p. 2.
The French had not produced a unique national school until 1817, when Louis Dauprat took over as professor of horn. The French sound then took on its own identity with a brightness and articulate style reminiscent of the hunting horn traditions that originated there, while preserving a singing quality that allows for some vibrato.\(^\text{65}\)

According to Fitzpatrick, Belgian horn playing became popular in the mid-eighteenth century with the influence of the Hosa brothers from Bohemia, Thomas (c.1715-1786) and Georg (c.1718-1787).\(^\text{66}\) The Hosa brothers worked for an opera orchestra in Brussels under the patronage of Prince Charles of Lorraine. The best-known student of the Hosa brothers is the Belgian-born horn player, Othon Vandenbroeck (c.1750-c.1810). Vandenbroeck is thought to have studied further with the Bohemian player [first name unknown] Spandeau, who played principal horn in an orchestra in The Hague.\(^\text{67}\) Vandenbroeck became the leading pedagogue and virtuoso in Belgium, sometimes traveling to perform in Parisian operas. Belgium and French horn players were able to move freely between their schools, showing evidence of compatible styles, as was also the case for the Belgian horn players Martin-Joseph Mengal (1784-1851) and Jean Désiré Montagney Artôt (1803-1887). The influx of French influences on the Belgian Horn School shaped the pedagogy there,\(^\text{68}\) but the horn sound is “darker” and softer (perhaps more like the Austro-Bohemian horn sound).

In the 1750s at St. Petersburg, Russia, the first horn teachers at the Royal court were Bohemian players [first name unknown] Kölbel (C. 1708-?) and Jacob Maresch.

\(^{65}\) Fitzpatrick 1970, p. 189.  
\(^{67}\) Fitzpatrick 1970, p. 201.  
\(^{68}\) See Coar, 1952, p. 155-156.
Similarly, in Moscow, Bohemians were the first horn teachers there, but their names have not survived. Maresch, born in Czaslau, Bohemia, was one of the founders of the Russian Horn School. As an aside, Maresch invented a dual horn which consisted of two instruments pitch a minor third apart, connected by a chamber with a change valve so that only one mouthpiece was needed. He used this instrument and others in his “Russian Horn Bands”. Bohemian horn playing traditions continued in St. Petersburg with Franz Schollar (1859-1937), who made a career in Russia until 1922 when he returned to his hometown to teach music in Plzn. Schollar wrote a progressive self-tutor for horn that is described in an article about Bohemian horn players by Vincent Andrieu as “a subtle and natural approach to the instrument”. Horn players in Russia have preserved the singing style of tone of the Bohemians, and made it their own by adding intensity to the vibrato and darkness to the sound. Using a faster and wider waiver in the vibrato and covering much of the bell with the right hand achieves these playing characteristics. This is the sound for which the famous horn solo in Tchaikovsky’s Symphony No. 5 was written.

---

70 An interesting contribution by Maresch to Russian music is what came to be known as the “Russian Horn Bands”. Different lengths of tubing which only sounded one note were used to create entire pieces; and as witnessing these feats became means for entertainment, the Russian Horn Bands became popular throughout Europe in the eighteenth and nineteenth centuries.
72 Andrieu, 2012.
73 Schollar, F. (c.18?), Schule für Waldhorn auch zum Selbstunterricht geeignet: Leipzig, W. Zimmerman. (This book is currently accessible through World Cat.)
Kölbel played second horn to Maresch in St. Petersburg. He took time away from his post to travel to Vienna and later to Constantinople, spreading the Bohemian School into more distant regions. His greatest contribution to horn playing is the invention in 1758 of the *Amorschall*. The *Amorschall* is a horn with keys (like a woodwind instrument) put onto its leadpipe. This resulted in the possibility of playing chromatic tones that otherwise were missing from the harmonic series in the lower register of the horn. This horn was used with a mute-type fitting that was placed onto the bell to dampen the sound. Kölbel invented this horn without knowledge of the hand-stopping technique. Had he known of it, perhaps this link in the chain of instrument innovations might not have been imagined. These changes to the body of the horn created a sound that can be described as “dark”, muffled, or covered, which reinforce the perceived tonal concepts of the Russian Horn School.

In Italy, connections to the Austrian dominion in Milan and Modena facilitated exposure to the Bohemian horn school. In those locales, Austrian nobles brought horn players of their courts on ambassadorial visits to Italy, and some of these horn players stayed to settle there. Joseph Reichel (b.?–c.1820) was from Soborten, Bohemia. He studied theology in Prague before he was appointed as principal horn in 1788 at the Imperial court in Genoa. The first Italian-born horn player from the Bohemian tradition is Luigi Belloli (1770-1818), who became the horn professor of Milan Conservatory in 1812. Rossini wrote his horn parts—which require excellent facility and a light, vocal

---

76 This invention is connected to the invention of the keyed trumpet. More information can be found here: Fitzpatrick, 1970, p. 108.
quality of sound--for Belloli’s students. A notable pupil of Belloli was Giovanni Puzzi (1792-1876), who became an acclaimed soloist in England.\(^{78}\)

In England, the first horn players were also Bohemians. Pettitt writes the following concerning Bohemian influences on English horn-playing: \(^{79}\)

English horn-playing in the mid-1800s was also a by-product of the Austro-Bohemian tradition. Handel had used Bohemian players for his operatic productions over a hundred years earlier and their influence remained. But the foundations of a truly English style were laid by the Brothers Joseph and Peter Petrides, Bohemians who settled in England in 1802, and Giovanni Puzzi, and Italian trained by Belloli in the Bohemian tradition, who also settled in England in 1817. All three players used French Raoux horns, noted for their clarity of tone; this factor, combined with their Bohemian training, produced a beautiful and distinctive sound that made the best of all possible worlds and was to reach its climax very much later in the playing of Dennis Brain. There were other players at the time in England—Tully, Jarett, Holmes, Harper—but they did not have the influence of Puzzi or the Petrides brothers, who were excellent teachers as well as performers.

Another pair of Bohemians, the Leander brothers, succeeded the Petrides brothers at the Italian Opera in London, but a lack of available information about them may indicate that they were less influential as teachers.\(^{80}\) In the nineteenth and twentieth centuries, the Brain family of horn players brought great interest to horn playing in England. The horn players in the famous Brain family, especially Dennis Brain, are credited with having representative qualities of the original Bohemian school. This is in part through their use of Raoux horns. Dennis Brain was noted for playing with a singing quality with the French precision of articulations and a clear tone.\(^{81}\) Alfred Brain (1860-1925), Dennis’s grandfather, was considered a top soloist. His father, Aubrey (1893-\(^{78}\) Fitzpatrick 1970, p. 191.


\(^{81}\) Pettitt, 2012, ebook location 183.
1955), was the principal horn in the British Broadcasting Company Symphony Orchestra and was also a teacher.

The hand-horn era began to diminish in 1765 when Archduke Joseph II and Empress Maria-Theresia gained power of Austria and closed the Jesuit monasteries that trained the musicians in Prague, the “Conservatory of Europe”. 82 Localized rule was replaced with centralization, which reduced the power of the Austrian courts that once housed eminent orchestras where local talent was cultivated through stable patronage. Drastic political changes, ends of life for famous Bohemian horn virtuosi such as Punto and Matiegka, and the development of the valve were all factors that led to the demise of the hand-horn era. This made way for a new era that Fitzgerald calls The Second Bohemian School, in which the use of the valved horn becomes commonplace.

Chapter 2: The Second Bohemian School: The Valved Horn and Political Barriers

Fitzpatrick designates the period from the late nineteenth century into the early twentieth century as the Second Bohemian Horn School, marked by the rise of public music conservatories, and the implementation of valves on horns. Conservatories such as the Prague Conservatory were founded in order to elevate the status and quality of Czech musical culture, as is explained in the founding charter:

Considering that the art of music once flourishing in the Czech Lands has now so much declined that even in Prague a good and complete orchestra can be formed only with difficulty, and that for many instruments there are not sufficient musicians, and sometimes none at all, the signatories of this declaration have joined together to this end, and with this purpose, that they should ennoble and raise up the art of music in the Czech Lands once again. In their judgment, the first and most appropriate means to this end is to find and appoint, for every instrument, an excellent musician who by special contract will undertake not to play his instrument in the orchestra for several years, but also to teach that instrument and train several pupils assigned to him. For those instruments for which no outstanding performer may be found in Prague, musicians should be

---

83 The power of the Catholic Church was diminished, resulting in the close of Jesuit monasteries. State funded music conservatories replaced the Jesuit monasteries as the primary music schools (Herman, 1975, pp. 269-288).
85 The first state funded Bohemian conservatory was established in Prague in 1808 (http://www.prgcons.cz/history, the official website of the Prague Conservatory).
86 With the fall of the Hapsburg Empire, the Austrian courts were disempowered, creating the free country known as Czechoslovakia in 1918. The Czechs were no longer under German rule until the Nazi invasion of 1945 (Herman, 1975, pp. 269-288).
87 Proclamation of the "Society for the Improvement of Music in the Czech Lands", 25th of April, 1808 - located at the bottom of the history section at http://www.prgcons.cz/history, the official website of the Prague Conservatory.
invited from abroad, and the same contract and conditions should be negotiated with them. In order that the expenses necessary to this end be covered, the signatories have undertaken to provide certain annual contributions for 6 successive years, and they appeal to all lovers and friends of the art of music to join with them as founders in this proposed endeavor and, by subscribing contributions of at least 100 silver coins, to help towards the elevation of the art of music in the Czech Lands.

The natural horn and its hand horn technique were still taught at the first Bohemian music conservatories, but these practices faded and were replaced by the newer, more efficient horns which used valves to change pitches. Horn teachers at the conservatories in Brno and Prague were creating new traditions in tonal concepts and equipment while maintaining their roots in the mastery of harmony and ear training that include the ability to sing musical phrases, thus preserving a “singing style”.

While the Czechs were rebuilding their musical training centers, drastic political changes affected the Bohemian lands. In 1945, Germany invaded Czechoslovakia and occupied public buildings, including the Prague Conservatory. After World War II, the Soviet Union seized political control of Czechoslovakia from the Nazis. Under the Communist Soviet rule from 1918-1990, strictly enforced censorship was placed on intellectual property, affecting the publication of Czech horn methods. Teachers and performers of the horn remained active in Czechoslovakia during these years of political

---

89 This use of valves began with piston valve system, which we see on modern trumpets, but it was the rotary valve system that took hold in the horn designs that see wee in modern valved horns.
91 The Soviet Communist Party constructed this political and ideological barrier, called the “Iron Curtain”, after World War II to isolate itself and its European dominions from any non-communist influences (Hermann, 1975, pp. 289-299).
censorship, but surviving publications about these horn-playing traditions are limited. Written information about the players and teachers during the era of the Iron Curtain is difficult to find. I could not locate biographical sketches of some of the important Czech horn players through Grove Music Online, textbooks, encyclopedias, Google Scholar, or JSTOR. In order to put together a representative list of important Czech pedagogues of the Second Bohemian School, I consulted Prof. Zdeněk Divoký. He provided names that I used as keywords for further searches, using both Google and Google Scholar while utilizing the translate function and adding the Czech phrase for horn, “Lesní roh”. These searches, along with Dr. Divoký’s comments and some brief notes inside selected etude books, helped to complete the picture of this period of the Czech Horn School; however, it is an aim of this document to inspire the publication of more detailed information about these players in English. At this time, dissertations published in the Czech Republic are in the Czech language and also not available through online thesis lending services, such as those provided by World Cat. These intellectual roadblocks are additional factors that contribute to the overarching problem of a lack of information available about the Czech Horn School in general, and especially from the period that Fitzpatrick calls the Second Bohemian Horn School. In this document I do not attempt to describe all of the important players, but instead focus on the most influential teachers.

Two published sources provide the biographical information for the earliest horn professors at the Prague Conservatory—an article by Thomas Hlavacek found at

---

92 Divoký, personal communication, 2012.
93 Fitzpatrick describes the late eighteenth century as the beginning of the Second Bohemian School.
94 “Lesní roh” translates roughly to “forest horn”.

24
www.lesniroh.cz and a newly translated article by Chris Larkin of Vincent Andrieu’s research in *The Horn Player*: the official magazine of the British Horn Society. Our discussion begins with the first horn teacher at the Prague Conservatory (c.1811–c.1832), Václav Zalužany (1767–1832). Zalužany was a student of Matiegka and specialized in clarino technique. Zalužany was a member of the brass band in the court of Count Pachta, the Strahow Monastery, and the National Theater in Prague.  

He taught from the borrowed methods used at the Paris Conservatory; such as Duvernoy’s *Méthode pour le Cor*, which he translated into Czech. Two of Zalušany students facilitated the introduction of the valve horn into the Prague Conservatory: Josef Kail (1782–1829) and Johann Janatka (1800–c.1881).

Kail, born in Gottesgab in Bohemia, began his professional career in 1819 as the principal horn at the Royal Theater at Pest in Hungary. In 1822, he played principal horn alongside Michael Herbst in Vienna at the Imperial Opera. While in Vienna, Kail assisted in the development of the valved horn. He returned to Prague in c.1825 as the principal horn at the National Theater and as the teacher of valved trumpet and trombone at the Prague Conservatory. He introduced the valved horn to the Prague Conservatory

---

95 Fitzpatrick, 1970, p. 211.
96 Duvernoy, (1802). *Méthode pour le Cor*: Mme Le Roi, Imprimerie du Conservatoire de Musique. The exchange of horn pedagogy between the Paris and Prague Conservatory remains to this day. Prof. Divoký’s students can earn the opportunity to study abroad at the Paris Conservatory while enrolled at the Academy of Performing Arts in Prague: Divoký, personal communication, 2012.
97 See the translation of horn history at [www.lesniroh.cz](http://www.lesniroh.cz).
100 Herbst was the horn professor at the Vienna Conservatory.
and presumably was also the first to teach the instrument there, influencing new compositions by the composer-in-residence and directory of the conservatory, Bedřich Dionys Weber.\textsuperscript{102} At the time that Kail joined the faculty at the conservatory, Zalužany was still teaching the natural horn and its hand-horn technique there.

Janatka succeeded Zalužany as the horn professor at the Prague Conservatory (c.1833-c.1873).\textsuperscript{103} Janatka’s professional career began in 1822 at the Imperial Opera in Vienna. In 1828 he took over from Herbst as principal horn. In 1832, upon the death of his teacher Zalužany, Janatka returned to Prague to assume the posts of principal horn at the National Theater and Professor of Horn at the Prague Conservatory. Janatka was the first full Professor of Horn at the Prague Conservatory to teach the valved horn.\textsuperscript{104}

Less is known about the twenty years of teaching at the conservatory that follow Janatka’s retirement. The next appointed Professor of Horn, Bedřich Sander, left for Dresden after only three years. Julius Behr (1837-1896) replaced Sander in 1876. Behr is best known for his students Franz Schollar, Franz Hain, and Anton Janoušek.\textsuperscript{105} Schollar, as discussed in Chapter 1, wrote a self-tutor for horn and was employed in Russia for most of his career. Franz Hain (1866-1944), one of the first known Czech immigrants to play in an American orchestra, shall be discussed further in Chapter 3.

Anton Janoušek (1858-1938),\textsuperscript{106} a student of Sander and Behr, taught horn at the Prague Conservatory from 1895 until c.1929\textsuperscript{107} and was the first solo horn of the Czech

\textsuperscript{102} Andrieu, 2012.
\textsuperscript{103} The exact dates differ between Andrieu and Fitzpatrick.
\textsuperscript{104} Fitzpatrick, 1970, p. 216.
\textsuperscript{105} Andrieu, 2012; Hlaváček 2005.
\textsuperscript{106} Andrieu, trans. Larkin, 2013.
Philharmonic. Andrieu states that Janoušek played in the Ukraine cities of Lviv and Kiev [unknown dates], before his career had begun in Prague. In 1883, he was appointed as the solo horn of the National Theater in Prague. In 1896, musicians from the National Theater were selected to perform symphony concerts. This group became the Czech Philharmonic Orchestra, with Janoušek serving as solo horn from 1896-1901. It is unknown exactly when he retired from teaching and playing, but according to Andrieu, there is a record that he was still active as the horn professor at a military academy in Prague in 1935. Janoušek had many successful students who played in the Czech Philharmonic and other Bohemian orchestras, and also some students who succeeded at international careers, such as Josef Franzl in New York. Hlavacek claims that Janoušek could have pursued an international career. There is a story that he was offered a position with the Boston Symphony, but he turned it down out of loyalty to his homeland.

A student of Janoušek, Emanuel Kaucký (1904-1953), was a revered horn pedagogue and the author of etude books for horn: *Etüden für Waldhorn Heft 1*, *Etüden für Waldhorn Heft 2*, and *Heroické etudy: pro lesní roh, op. 9*, which are staples of the horn curriculum in the Czech Republic. Kaucký studied horn with Janoušek at the

---

107 Hlavacek, 2005.
109 Franzl is discussed in chapter 4.
110 Details are found at lesniroh.cz.
111 These etudes have been published in several editions that are discussed in chapter 4. He is rumored to have written a method book for horn, but either due to its destruction or to the fact that some pieces have yet to surface from national archives, the work is no longer available.
Prague Conservatory, as well as clarinet, voice, and composition.\textsuperscript{113} Upon graduation in 1924, Kaucký taught for two years at the conservatory in Klaipeda before leaving to play solo horn in Orchestra of the Suisse Romande in Geneva, where he is reported to have performed a well-received rendition of \textit{Horn Concerto No. 1} by Richard Strauss.\textsuperscript{114} In 1930 he left the orchestra to teach at the Prague Conservatory, upon the retirement of his mentor, Janoušek. After taking his post at the Prague Conservatory, Kaucký did not hold a position in an orchestra,\textsuperscript{115} such as the Czech Philharmonic [CPO], although he played with them often and continued to perform as a soloist, in a wind quintet, and other chamber ensembles. Kaucký was the first Czech horn player to record solo repertoire for the horn. He can also be heard on recordings with the CPO, and it is thought that it is Kaucký playing the solos on the 1937 recording of Pablo Casals performing the Dvořák \textit{Cello Concerto} with the CPO under the direction of George Szell.\textsuperscript{116}

Kaucký encouraged performances of new music in the conservatory while preserving the historical traditions. As the valve horn began to over in fashion from the natural horn, Kaucký adapted his compositions to the new techniques. His student ensembles would premier works for the valved horn by contemporary composers in addition to performing his compositions. As was an advocate of Czech horn traditions, he revived the works for horn by Punto, Krommer, and Rossetti. He performed and recorded

\textsuperscript{(1942/1943) [sheet music].} (1942/43) Praha: Hudební matice.
\textsuperscript{113} Hlavacek, 2005.
\textsuperscript{114} Hlavacek, 2005.
\textsuperscript{115} It was expected that the professors at the conservatory did not create conflicts with their teaching responsibilities by holding full-time orchestra positions according to both Hlavacek and Andrieu.
\textsuperscript{116} Andrieu, Larkin, 2012. Also, we will investigation George Szell in more detail in chapters 3 and 6.
these works with the Prague Chamber Ensemble.\textsuperscript{117} Kaucký also formed a hunting horn ensemble made up of his friends and students, named for the Austrian noblemen who introduced the horn to Bohemia, “The Špork Hunters”.\textsuperscript{118} This ensemble honored the courtly traditions of early hunting horn performance, complete with costumes and original hunting calls, and performed Kaucký’s compositions written specifically for the ensemble in addition to Kaucký’s horn quartets and sextets. Although taking on different names over time, the tradition of the hunting horn ensemble has prevailed, offering historic entertainment for tourists. One can find recordings of these hunting horn traditions in Bohemia by the Prague Trio.\textsuperscript{119}

In 1945, during Kaucký’s tenure at the conservatory, the German Army invaded Prague. They seized the conservatory building for their own use, at which time Kaucký began to teach secretly at his home.\textsuperscript{120} At the end of World War II in 1945 all of the upper grade levels of the conservatory were combined to form the Western equivalent of a system of graduate schools called the Czech Academy of Musical Arts.\textsuperscript{121} By 1949, Kaucký had officially stepped down as the horn professor at the Prague Conservatory. The horn program weakened as the full professorship remained vacant and adjunct faculty covered teaching duties. The instability in the horn programs in Prague allowed

\textsuperscript{117} Andrieu, 2012.
\textsuperscript{118} The ensemble was formed c.1930 and was interrupted 1945 by the Nazi occupation in Prague, according to Hlavec, 2005.
\textsuperscript{119} Hlavacek, 2005.
\textsuperscript{120} Oral histories translated from www.lesniroh.cz have provided a look into his personal life during these times of political and economic hardship, describing him as a father figure and passionate advocate of the horn. It is said that he and his wife would often offer basic provisions for his students in need.
\textsuperscript{121} Andrieu 2012.
for the next largest city in Czechoslovakia, Brno, to gain traction in its horn program at the Janáček Academy of Performing Arts, creating a rivalry between the two horn programs.  

Kaucký’s successor at the Prague Conservatory, Miroslav Štefek (1916-1969), is described as “one of the legends of the Czech horn school”. Štefek had his first horn lessons in Plzen, Czechoslovakia, with Antonin Hlavacek (1889-?). He began his studies with Kaucký at the Prague Conservatory in 1936. In 1939, he began playing professionally at the State Theatre in Brno. Štefek was appointed as principal horn of CPO in 1942, a post he held for twenty-seven years. He joined the Czech Philharmonic Woodwind Quintet in 1947. Štefek taught at the Prague Conservatory from 1949 to 1957, and continues to influence Czech horn players as well as those from other countries through his historic recordings. The Czech “old school” sound is associated with the Kruspe horns on which he and the CPO horn section played, and to a blended, introverted tone, with the use of “tongue-stopping” to end and begin articulations. Štefek played on a Kruspe horn most of the time, but he also used horns by horn makers Knopf and Lidl. In his search for the production of the highest quality performance,  

---

122 Divoký, personal communication, 2012.
123 Divoký provides accounts in his 1995 article of the character and biography of Štefek for *The Horn Call*: Divoký, 1995.
124 Andrieu 2012.
125 Divoký, 1995.
127 Knopf horns are wrapped in a similar style as the Geyer wrap. The Knopf wrap, which is called “k-wrap” in Europe, inspired the Geyer wrap: McWilliam, personal communication, 2010.
128 Lidl is a Czech maker of instruments. For more information, see the official website for Lidl instruments: [http://www.hornguys.com/index.php](http://www.hornguys.com/index.php).
he would use a variety of equipment: switching mouthpieces during concerts and using multiple horns. Štefek was in demand as a recording artist by Supraphon and Columbia Records, through which he recorded the Reicha horn trios, an album\(^\text{129}\) that is coveted by horn players as the “classic Czech horn sound”,\(^\text{130}\) Mozart and Strauss horn concerti, Bach *Brandenburg Concerto No. 1*, concerti of Czech composers Rosetti and Punto/Stich, and many others, including contemporary Czech composers.\(^\text{131}\)

Štefek had a reputation among musicians for his musical sensitivity and sensibility with admirable humility, and was known for upholding the highest standards of both artistic and human honesty. His mastery of the musical language was seen as a contradiction to his introverted social personality, though he was regarded as an amiable colleague.\(^\text{132}\) He was sought after as a soloist and also for his principal horn playing. His many recordings with CPO demonstrate a highly successful career, but these recordings were all unknown to the West during this time. Recordings of Dennis Brain were readily available, however, and this may in part explain both how the magnitude of Brain’s career was unrivalled and why the West has given little attention to the virtuosity of the Czech horn players until the “discovery” of Radek Baborák.

Let us turn now to the first significant pedagogue of the Brno school, František Šolc (b.1920-1987+). Šolc was born in Přerov, Czechoslovakia to a musical family. In 1935, at the age of fifteen, he studied horn at the Military School of Music in Prague with

\(^{129}\) SoTone Music has digitally remastered the album from LP.  
\(^{130}\) Fergus McWilliam; Lowell Greer, personal communications, 2012.  
\(^{131}\) Divoký, 1995.  
\(^{132}\) Divoký, 1995.
Janoušek.\textsuperscript{133} In 1939, Šolc was admitted to the Brno Conservatory to study horn with Josef Kohout (1895-1958).\textsuperscript{134} While he was a student there, he played principal horn in regional orchestras and founded the Brno Wind Quintet. Upon completion of his studies at the conservatory, he was admitted to the Janáček Academy of Performing Arts, from which he graduated in 1951. He then joined the faculty at Brno Conservatory and in 1964, became the horn professor at the Janáček Academy of Music and Performing Arts [JAMU]. Šolc reportedly had to end his playing career prematurely due to losing his teeth,\textsuperscript{135} but as a teacher he brought international acclaim to Brno. In addition to teaching in Brno, Šolc was a visiting faculty member at the Academy of Performing Arts in Prague and in the Slovak capital, Bratislava.\textsuperscript{136}

Šolc had a strong influence on Czech horn players, especially Prof. Zdeněk Divoký, a twenty-first century Czech pedagogue and member of the Czech Philharmonic. Divoký describes Šolc as a mentor who fostered individual musicality, a deep understanding of music, and careful attention to technique.\textsuperscript{137} Eugene Rittich, a Canadian pedagogue and performer with a reputation in the Toronto Symphony as a world-class principal horn, went to Czechoslovakia to study with Šolc in 1971, saying that he wanted to study where horn-playing traditions had begun.\textsuperscript{138} Perhaps Šolc had influence on Rittich’s students as well: Fergus McWilliam, second horn of the Berlin Philharmonic Orchestra and student of Rittich, mentions the Kaucký etudes and published anonymous

\textsuperscript{133} Hlavacek, 2005.
\textsuperscript{134} Kohout studied in Vienna and was said to be a rigorous teacher: Andrieu, 2012.
\textsuperscript{135} Andrieu, 2012.
\textsuperscript{136} Hlavacek, 2005.
\textsuperscript{137} Divoký, personal communication, 2012.
\textsuperscript{138} International Horn Society [IHS], 2009.

In the years contemporaneous with the “lifting of the Iron Curtain”, the West began to hear the sounds of Czech horn players, especially the two students of Šolc known as the Tylšar brothers, Bedřich Tylšar (b.1939) from Vrahovice, Czech Republic, and his brother, Zdeněk Tylšar. They recorded and performed many double horn concerti, a genre that was popular in Austro-Bohemian courts in the 1800s, as mentioned in the previous chapter. Through the distribution of their recordings, the Tylšars brought the traditions of Bohemian horn players and double horn concerti to the West. In an article on the tradition of the double-horn concerto, Sterling Murray states:

> It is also significant that the composers who cultivated the double horn concerto tend not to be French either by birth or artistic inclination. Indeed, composers of Bohemian and German extraction dominate this genre. The partiality shown by Bohemian composers to wind instruments in general and the documented excellence of Bohemian horn players suggests a possible explanation for this trend.

Also of note is the fact that the Tylšars were continuing in the trend of brother horn pairs performing these works. Murray explains:

> The popularity of the double horn concerto was no doubt encouraged-if not motivated-by the various duo pairs of horn players who concertized throughout Europe in the later eighteenth century. In these duo teams one member specialized on the high horn (cor alto or primo corno) with a range of approximately c' to c'' and the other on the low horn (cor basse or secondo corno) with a range of G to g''. Often such teams were made up of brothers who had been playing together

---

139 The Iron Curtain was “lifted officially in 1991, but the Soviet government had been slowly relinquishing control over censorship of the Czech people since 1989: Hermann, 1975; Clapham, et. al, “Czech Republic” from *Oxford Music Online*.

140 Zdeněk Tylšar will be discussed in more detail later in the chapter.

141 Murray, 1986, p. 509.

since their earliest days as per-formers. Among the more famous fraternal horn
duos were the brothers Ziwny (Joseph, Wenzel, and Jacob), who worked at the
electoral court of Mannheim and later in the Kapelle of the Duke of Wurttemberg
in Stuttgart; the brothers Hosa (Thomas and Georg), Bohemian horn players
employed by Prince Charles of Lorraine in Brussels; the brothers Boeck, a
Bavarian duo who concertized throughout Europe during the 1780s; the brothers
Doraus (Johann Peter and Philipp) who, along with their father, Christopher
Dornaus, constituted the horn section of the electoral orchestra at Koblenz in the
mid 1780s; and the brothers Gugel or Gugl (Joseph and Heinrich), whose
performing careers bridge the eighteenth and nineteenth centuries.

There is little biographical information for the brothers in the English language,
but there are detailed reports on each of them attainable with a Google translation at the
website of the Institute of Musicology at the Masaryk University in Brno, from which I
found the following information regarding B. Tylšar’s career. He studied horn from
1953-1958 at Kroměříž Conservatory, Czechoslovakia, and in 1962 began studies with
Šolc at the Janáček Academy in Brno.\textsuperscript{143} His first orchestral engagement was with the
Bohuslav Martinu Philharmonic from 1953 until 1963, and with the Prague Symphony
Orchestra from 1963 until 1968. He briefly joined the Munich Philharmonic horn section
before becoming a member the CPO, a position he held from 1973-2001. As a soloist,
Tylšar has performed with orchestras throughout Bohemia and was featured at the Prague
Spring Festival.\textsuperscript{144} As a promoter of Czech music, from Reicha to less known
contemporary works, he has recorded over twenty solo and chamber music albums.\textsuperscript{145}

\textsuperscript{143} Translated using Google, retrieved from:
\textsuperscript{144} Prague Spring Festival is a music festival held annually:
\textsuperscript{145} His recordings can be found listed on the Supraphon, Slovak Opus, and Panton
recording labels.
As a pedagogue and educator, B. Tylšar has been a juror at international solo competitions, and taught at Prague Conservatory from 1972 until his retirement. Students of Tylšar include Radek Baborák; Ondřej Vrabec, current principal horn of Czech Philharmonic; and Milwaukee Symphony associate principal horn, Krystof Pipal. As we can see, he has mentored some of the highest-ranking horn players that represent the Czech Republic in modern times.

Zdeněk Tylšar (1945 - 2006), the other half of the “Tylšars” was perhaps the more famous of the pair. He began his horn studies at age twelve in 1958 at the Brno Conservatory, and then continued at the Janáček Academy of Music with Šole until 1964. In 1965, he became a member of the Czech Philharmonic. Three years later he was appointed as principal horn. His solo career began at the Prague Spring Festival and solo competitions in Munich and Geneva. He was a featured soloist with orchestras across Europe, in which he performed representative works from the complete spectrum of the horn repertoire: e.g., works by Hindemith, Rossetti, Mozart, and others.

Of notable mention is Tylšar’s recording of the Reicha horn trios, which post dates an “old school” recording on LP from his predecessor in the Czech Philharmonic, Miroslav Štefek. In contrast to the former interpretation, Tylšar’s recording of the trios (which include his brother and Zdeněk Divoký) uses Alexander horns instead of Kruspe horns, different styles of vibrato, a wider spectrum of dynamics, and less blended

---

146 More information on these students is found later in the chapter and in chapter 3.
148 We can find these listed at Supraphon, Pony, Canyon, and Naxos recording labels.
149 Available for download at Amazon.com.
150 McWillaim, personal communication, 2012.
expressions of tone color. A comparison of these two recordings delineates a marked evolution of Czech horn sound that may be due in part to Germanic influences. Z. Tylšar became the associate professor of horn at the Academy of Performing Arts in Prague in 1997, and was a sought after clinician and adjudicator at international solo competitions throughout his career. His influence on horn players in the second half of the twentieth century continues through his recordings and the legacy of former students.

Zdeněk Divoký (b. 1954), second horn in CPO since 1979, studied at the Brno Conservatory and the Janáček Academy of Music and Performing Arts with Šolc. His first orchestral appointment was in 1973, as principal horn with the Brno State Philharmonic Orchestra. An active chamber musician, Divoký has been a member of the Foerster Wind Quintet, Tres Moravi, Prague Brass, Prague Horn Trio, Czech Philharmonic Octet, and the Czech Wind Harmony. As a soloist and chamber musician, he has recorded many works, especially by Bohemian composers, with international recording labels. Divoký has won international solo competitions and was featured as a guest soloist in Canada and throughout Europe, promoting standards from Bohemian music of the Classical period in addition to works by modern Czech composers. He

151 Divoký, personal communication, 2012.
152 Lowell Greer, personal communication, 2012.
155 Divoký has recorded with Supraphon, Hänssler, Pony Canyon, and Naxos.
156 Academy of Performing Arts in Prague, 2012.
can be heard in the National Museum of Musical Instruments in Prague in the sound samples recorded on the ancient instruments on display there.\textsuperscript{157}

Prof. Divoký is passionate about the natural horn, and he has written two methods with etudes for the instrument: \textit{40 Studies for Natural Horn} and \textit{130 Studies for Natural Horn}, published by Editions Marc Reift, and two volumes of daily exercises intended for use by all brass instruments published by Talacko Editions. He earned his Ph.D. from the Academy of Performing Arts in Prague, with a dissertation specializing in the history of the hand horn in Europe: \textit{The Horn in Bohemia 1680 – 1830}. Prof. Divoký is the International Horn Society representative from the Czech Republic, and has been published in the IHS journal: \textit{The Horn Call}, as well as \textit{British Horn Magazine, Music Perspectives, and Harmony}.\textsuperscript{158} Along with colleagues,\textsuperscript{159} Prof. Divoký directs a summer horn symposium called \textit{Hornclass}, an international horn seminar held during summers in Nove Straseci since 1992.\textsuperscript{160} Prof. Divoký currently teaches horn at the Prague Conservatory and the Academy of Performing Arts in Prague.\textsuperscript{161}

 Fellow instructor of horn at the Academy of Performing Arts in Prague, Radek Baborák, is a soloist of international recognition. Former solo horn with the Berlin Philharmonic, Baborák has been compared to the late Dennis Brain (1921-1957)\textsuperscript{162} for

\textsuperscript{157} These recordings are available for listening as a part of the tour. The author personally experienced them in November 2012.
\textsuperscript{158} Academy of Performing Arts in Prague, 2012.
\textsuperscript{159} Jindřich Petraš and Jiří Havlík: members of the Czech Philharmonic horn section.
\textsuperscript{160} \textit{Hornclass} focuses on musical and technical enrichment for all ages and levels of ability, featuring faculty from Bohemian lands and abroad.
\textsuperscript{161} Horn Music Agency, 2012.
\textsuperscript{162} Dennis Brain, a British horn soloist, was one of the most famous horn soloists since Punto. For information on his life and career, see: Pettitt, 2012.
his technical mastery and convincing musical expression. He began his horn studies at age eight, and four years later, he won the Prague Concertino Competition. His horn studies continued at the Prague Conservatory with the previously mentioned Bedřich Tylšar. He has won many solo competitions and has been a featured soloist with European orchestras, performing from the entire repertoire for horn from Baroque to present. As a chamber musician, he has performed and recorded with Berliner Wind Soloists and the Berliner Horn Octet (with members of the Berlin Philharmonic horn section) and his namesake group, the Radek Baborák Ensemble. In 2008, he founded the Czech Horn Chorus in honor of the 300 years of horn traditions in the Czech Republic. In 2010, he founded the Czech Sinfonietta, a performing ensemble featuring elite soloists and chamber musicians, serving as artistic director.

Baborák is on faculty at the Academy of Performing Arts in Prague, visiting faculty at the Berlin Academy, and is an international guest lecturer. He is known to play his horn for the students in every lesson to demonstrate the musical ideas. As an entrepreneur and promoter of talent and new music, he has recently founded a promotion agency, Ampio Music Agency.

Ondřej Vrabec (b.1979), current principal horn of the Czech Philharmonic, graduated from the Prague Conservatory in 1999 with applied horn studies with Bedřich

---

164 This biographical sketch comes from his official publicity site: Baborák, 2012.
165 Record labels such as EMI Classics Octavia Records, Supraphon, EMI Classics, Arte Nova, and Sony Music Classical have underwritten his recordings.
166 Divoký, personal communication, 2012.
Tylšar, and in 2001 from the conducting program. In 2007, he graduated from the conducting program at the Academy of Performing Arts in Prague. Vrabec has been an active chamber musician throughout his career, and is a founding member of the Berg Orchestra. As a horn player, he has performed as a clinician, soloist, and orchestra musician in the capacity of master classes, premiers, recitals, festivals, competitions, and professional residencies. At age seventeen, he joined the Czech Philharmonic, and two years later was appointed principal horn. In his inaugural year, he performed the Strauss *Horn Concerto No. 1*.

Vrabec continued his conducting studies in London, working with the London Chamber Orchestra under the tutelage of Benjamin Zander, British born conductor of the Boston Philharmonic Orchestra [BPO] and a respected leader of youth music education. Vrabec has become an award-winning conductor of international acclaim, claiming recognition for his success at the Prague Spring Festival in 2007.

Vrabec maintains an active schedule as a conductor, horn player, and recently as a pedagogue with a Japanese company, And Vision, Inc. Tokyo. He influences Bohemian horn players as the principal horn in the Czech Philharmonic and as a concert soloist with many orchestras in the Czech Republic. Vrabec is a representative of the new generation of horn players from the Czech Republic who uses very little vibrato yet still maintains an introspective sound and delicate artistry. Based on the patterns displayed in the history of the appointed horn teachers in Brno and Prague, he is a likely candidate to hold an

---

169 Zander is also an author and motivational speaker. For more information, see: [http://benjaminzander.com/](http://benjaminzander.com/) and [http://www.bostonphil.org](http://www.bostonphil.org).
influential teaching post in the Czech Republic in future years. It will be interesting to see how the Czech Horn School continues to develop as the torch is passed to the next generation. Will there be a sense of responsibility to preserve a national identity in the horn sound, or does globalization insist on a universal horn sound?
Chapter 3: Czech Influences in American Orchestras

There have been Bohemian influences on horn playing in the United States in the early twentieth century as a result of conflicts in Europe that led to the emigration of many Czech musicians to America. Czech horn players were influential in the development of American horn pedagogy by playing in American horn sections and teaching the Czech horn traditions to American students. A helpful resource that documents the names and origins and players in several orchestras, among them the Chicago Symphony and the Boston Symphony, in the twentieth century is www.stokowski.org. From this web source, in addition to newspaper articles, textbooks, and journals, we shall see how the Czech Horn School came to America and continued with first-generation Americans. Jan Lowenbrach, in an article in The Musical Quarterly (1943), describes the Czech emigration to the U.S.: 

There was not, of course, anything like a large-scale emigration of Czech musicians to America such as in the 18th century went from Bohemia to most European countries. Then, Czech composers and musicians had an actually decisive influence on the formation of a completely new style and new musical forms. Jan Stamitz and his sons, friends, and pupils influenced the origins and development of the classical symphony from Mannheim, Josef Myslivecek.

---

170 This website is dedicated to the stories involving the Philadelphia Orchestra from 1917-1940; and extends its musician rosters to include those orchestras mentioned above as well as the Cleveland Orchestra, San Francisco Symphony, Metropolitan Opera Orchestra, and St. Louis Symphony – which are among the oldest orchestras founded in the United States. The rosters include not only the horn sections, but also the full membership of the orchestras, where the information is available.

undoubtedly affected Mozart, and George Benda was widely known for his Singspiel and melodramas. These are only the three most important of the several hundred musicians of Czech origin who were forced to leave their impoverished and oppressed country either for economic, political, or religious reasons and migrated to Germany, Italy, and France, where their natural talents and excellent training were widely appreciated by the music-loving aristocracy of the time… Czech emigration to America had, in its beginnings, mainly economic, but also political reasons. At first, mostly laborers and small farmers migrated from the poorer parts of Bohemia, Moravia, and Slovakia; but during the rule of Austrian absolutism, which prevailed after the revolution of, also political radicals, to whom the Habsburg regime had become unbearable and dangerous who did not want to serve it as soldiers, fled to the promised land of freedom. They would not have been Czechs if musical talent had not appeared among them, at least in the second generation. Many brought some musical training with them and used it to earn their living, when other ambitions failed.

Horn players from countries outside of Czechoslovakia were at times taught horn by Czech teachers before immigrating to the United States, as is the case with William Valkenier, one of the earliest horn-playing immigrants, The International Horn Society [IHS] calls Willem Adriaan Valkenier (1887-1986), a “founding father” of horn playing in the United States. Valkenier was born in Rotterdam, Netherlands. He began studying horn with Edward Preus, a Czechoslovakian teacher, at age fourteen. Preus was considered to have a dominating influence on Valkenier’s horn playing, mentoring him in the Czech “singing sound” tradition. Valkenier usually played on a C.F. Schmidt horn, which he first encountered with Preus, who had previously worked for the horn

---

Valkenier spent his formative years under Preus playing in a vaudeville theater orchestra and a civil band. His first professional engagements in the Netherlands were as third horn in Groningen and as first horn in Haarlem. He then left for Switzerland, where he played first horn for Collegium Musicum in Winterthur. One year later, he began his opera orchestra career as first horn in Breslau, Poland. He also played in the summers with the Konzertverein Orchestra in Vienna. The Konzertverein Orchestra bought out his Breslau contract after a particularly well-received concert playing principal on the Bach Mass in B minor. In 1914, Valkenier left Vienna to play principal horn at the Royal Court Opera in Berlin, due to complications of the First World War. He played in Berlin for nine years in under conductors such as Wilhelm Furtwängler (1886-1954) and Richard Strauss (1864-1949).

According to the IHS, Walkenier left Germany in 1923 and came to the United States to play principal horn in the Boston Symphony Orchestra [BSO]. He settled in Boston in part due to union restrictions in New York and Chicago. He played with the BSO for thirty seasons while teaching at the New England Conservatory [NEC]. In 1937,
he was appointed principal of the first section. In 1945, he shared the principal duties with Philip Farkas, and then with James Stagliano from 1947-1950. In 1950, he retired from the orchestra with rumors of tooth problems, but continued teaching at NEC in Boston, passing down his Czech pedagogy to the next generations of American horn players. NEC honored him with an honorary doctorate in 1968.

Franz (Frank) Hain (1866–1944), was a Czech born horn player who began his formal music studies with at the Prague Conservatory with Julius Behr (1837-1896). In 1886, he graduated from the conservatory and began his professional career as principal horn of orchestras in Carlsbad (then a part of the Austro-Hungary Empire) and Hamburg, Germany. In 1891, he came to the United States to play third horn in the Boston Symphony Orchestra, a position that he held until 1924. As one of the first Czech horn players in an American orchestra, he can be heard on what IHS member Peter Hirsch calls “the oldest item with significant horn content that I have ever run across”--a cylinder recording of the BSO performing “The Post In the Forest” [composer unknown] in August 1910. In BSO’s 1924 season, with the arrival of Valkenier to the horn

177 In early American orchestras, such as the BSO, there was more than one horn section in the orchestra. The “first” and “second” titles denoted which section was considered to be of the highest ranking. This practice is still in existence in some European orchestras.

178 Farkas will be discussed in more detail later in this chapter.


180 Hain’s dates were found on the BSO roster from 1891-1925, located at www.stokowski.org, yet are incomplete on the source: Martz, 2011.

181 Behr was the teacher at the Prague Conservatory before Janoušek: Andrieu, 2012.

182 This was recorded for Edison Phonograph, released as Blue Amberol 478 and 2444. It and can be heard on YouTube: http://www.youtube.com/watch?v=w53sDu15QZs. The complete details about this track listing are found at: http://cylinders.library.ucsb.edu/search.php?queryType=@attr+1=1020&num=1&start=1.
section, Hain was moved to second horn. He was then moved to fourth horn in the following season. After the fourth horn demotion, he returned briefly to the Czech Republic, only to return to the U.S. in search of work. He gained employment in the Metropolitan Theater in Boston until 1927. Hain played one final season with the Boston Symphony in 1933. According to Andrieu, Hain was also a soloist, with successful performances of the Mozart Sinfonia Concertante, the Strauss Horn Concerto No. 1, and a rarely performed piece by French composer Florent Scmidtt (1870-1958), Lied ut Scherzo, op.54.

Philip Farkas (1914-1992), co-principal with Valkenier in the Boston Symphony in 1945, was born in Chicago to Czechoslovakian parents. According to the IHS, Farkas began his studies of horn at age fourteen, and soon became principal horn in the training orchestra that is still in existence today: the Chicago Civic Orchestra. Farkas took his first horn lessons with the Belgian teacher, Louis Dufrasne (1878-1941). He was influenced in his choice of equipment by the neighborhood workshop owned by Carl Geyer, who created Geyer horns. Farkas had early success in his career, winning...
principal horn in the Kansas City Philharmonic in 1933, at the age of eighteen, and in the Chicago Symphony in 1936, at age twenty-two, becoming the youngest member of the CSO. He was as appointed principal horn of the Cleveland Orchestra in 1941. He held three major principal positions before the age of thirty, and continued to be a prominent horn player in U.S. orchestras. Farkas became co-principal horn of the Boston Symphony with Valkenier in 1945, but returned to the Cleveland Symphony in 1946, at the request of George Szell. Farkas finally settled in Chicago as the principal horn of the Chicago Symphony from 1947-1960. In the archives of orchestra section listing at www.stokowski.org, Farkas shows up more than any other horn player in multiple orchestras. Farkas retired as principal horn from the Chicago Symphony and entered the world of academia at Indiana University, where he taught for twenty-four years. He became one of the most influential horn pedagogues in the United States through the widespread use of his publications: The Art of Horn Playing (1956) and the Art of Brass Playing (1954). Though Farkas was a first-generation American and a Belgian taught horn player, it is of significant note that Farkas is of Czechoslovakian descent, providing another link in the chain of Czech contributions to horn pedagogy.

Frank Kryl [Krill] (1872-1938) was a Czech born horn player and teacher who played in the Chicago Symphony from 1914-1917. He studied at the Prague Conservatory, presumably studying with Behr, before immigrating to the United States. In the U.S., he also played in the 1893 Chicago World's Columbian Exposition Fair

---

188 See IHS, n.d., “Philip Farkas.”
189 See BSO Principal Musicians ... “Philip Farkas.”
190 Kryl had a brother, Bohumir Kryl, who was a famous cornet player and bandleader. See Velek, 2010, p. 26.
orchestra and in the horn section of the Cincinnati Symphony. Kryl was a bandleader and sometimes featured soloist of his namesake ensemble, the Frank Kryl Band. After his tenure at the Chicago Symphony, Kryl played at the Covent Garden Theater, Chicago. His influence on Chicago horn players as a teacher is notable: his students Helen Kotas, Joseph Mourek, and Frank Brouk all went on to become members of the Chicago Symphony. Norman Schweikert (b.1937), a long term member of the Chicago Symphony and a colleague to Brouk, refers to tonal concepts passed down from Kryl to Brouk: "He [Brouk] used to refer to the tone of his teacher, a Bohemian named Frank Kryl, as melted butter. And I would say Frank [Brouk] also had that melted butter quality of tone, in the true Bohemian tradition." 

Frank Brouk (1913-2004), another first-generation American horn player, was born in Chicago to Bohemian parents. His first horn studies were with Frank Kryl, and he later studied with Dufrasne, who also taught Farkas. As a progressing student, Brouk played in the Chicago Civic Orchestra, as did fellow Czech-Chicagoan Philip Farkas. Brouk won positions in the Indianapolis Symphony and the Rochester Philharmonic before enlisting in the U.S. Army in 1942. After his discharge in 1946, he took over as principal horn, succeeding Farkas, for the summer seasons of the Grant Park Symphony. He later joined Farkas in the horn section of the Cleveland orchestra in 1946 under George Szell, taking over as principal horn in the following season – a post he held for

---

191 See: A Listing of All the Musicians of the Chicago Symphony Orchestra, n.d.
193 Kotas, Mourek and Brouk will be discussed later in the chapter.
195 See BSO Principal Musicians … “Frank Brouk.”
four years.\textsuperscript{196} He taught at the Cleveland Institute from 1947-1960, staying on as a faculty member long after he had left the Cleveland Orchestra.

Brouk spent more time in his hometown of Chicago during the period 1950-1956 to play in the orchestra at WGN radio station. In the 1950s, he also joined the Lyric Opera of Chicago, played in the Grant Park Symphony, and became the joint owner of Carl Geyer horns.\textsuperscript{197} In 1961, he officially joined the horn section of the Chicago Symphony, and was appointed to principal horn the following year. He held the post of principal horn for the 1962 and 1965 seasons, and remained in the section playing all of the other horn positions until 1978.\textsuperscript{198} In 1958, Brouk began teaching at Roosevelt University, where he taught until taking a position at Northwestern University from 1965 to 1974.\textsuperscript{199} Some of his most notable students are American horn soloists Lowell Greer and Tom Bacon.

Helen Kotas (1916-2000) was a prominent female horn player born to Czech parents in Chicago. She studied horn with the Bohemian horn player Frank Kryl. Kotas showed early promise by earning a position in the Chicago Civic Orchestra, like Brouk and Farkas,\textsuperscript{200} and followed in the tradition of playing Geyer horns.\textsuperscript{201} Her first major orchestral appointment was third horn in Pittsburgh Symphony. After Farkas left to play principal horn in the Cleveland Symphony in 1941, Kotas took over as principal horn in

\textsuperscript{196} See Schweikert, 1979.
\textsuperscript{197} He was an advocate for the Geyer horn for most of his career, but he played a C. F. Schmidt horn in his later years; the same horn as played by the earlier mentioned “founding father” Valkenier. See Meyer, 2004.
\textsuperscript{198} Brouk is the only member of the CSO section to have played all horn seats.
\textsuperscript{199} See Schweikert, 1979.
\textsuperscript{200} See Thayer, 2011.
\textsuperscript{201} See IHS, n.d., “Helen Kotas (1916-2000).”
the Chicago Symphony until 1947, which earned her the title as the first woman to be appointed to a wind principal position in a prominent U.S. orchestra.\textsuperscript{202}

Farkas was re-appointed to the position of principal horn of the Chicago Symphony in 1947. Kotas was demoted to associate principal horn—a position that she refused, and instead negotiated to sit out the season with pay. Kotas subsequently left the Chicago Symphony to play principal horn with the Chicago Lyric Opera.\textsuperscript{203} She played several summer seasons as the principal horn in the Grant Park Symphony, as did fellow Czech-Chicagoans Farkas and Brouk. She taught horn at the American Conservatory and the Sherwood Conservatory, mentoring students who went on to prominent careers: such as Lowell Greer and Randall Faust.\textsuperscript{204}

Josef Franzl (1882-1955), born in Czechoslovakia, was the principal horn with the New York Symphony for thirteen years.\textsuperscript{205} He was known to play a C.F. Schmidt single Bb horn and double horn. Franzl’s horn studied at the Prague Conservatory from 1898-1904 with Janoušek, who also was the teacher of the earlier mentioned Bohemian pedagogue Šolc. Franzl’s professional career in Europe included solo appearances in Czechoslovakia and Paris. He moved to the United States to join the horn section of the Pittsburgh Symphony Orchestra. While in the U.S., he toured as a soloist with the

\begin{footnotes}
\item[202] See: A Listing of All the Musicians of the Chicago Symphony Orchestra, n.d., “Helen Kotas.”
\item[204] Faust is the horn professor at Western Illinois University.
\item[205] Biographical information for Franzl is retrieved from Martz, 2011, “Josef Franzl” and Andrieu, 2012.
\end{footnotes}
Frederick Neil Innes' Concert Band,\textsuperscript{206} and performed with the Georges Barrère Ensemble,\textsuperscript{207} the New York Symphony [NYS],\textsuperscript{208} and the CBS Orchestra. In a 1916 recording of the Barrère Ensemble, Franzl demonstrates a clear tone and some slight use of vibrato. Franzl is thought to be the solo horn heard in a NYS recording of Ravel’s *Pavanne* [date and recording label unknown], which portrays a horn player with similarly refined sound.\textsuperscript{209}

In addition to playing in these ensembles, Franzl participated in various chamber groups and projects and taught horn students. His image is captured in the principal horn seat on a 1929 poster for a “conductor-less orchestra” in New York that was modeled after an ensemble in Moscow. Franzl also played in the pit orchestra for operas at the New York City Center and spent his summers playing in the section with the Chicago Symphony.\textsuperscript{210} Franzl taught horn students at the Julliard School and served as a department head at the Dalcroze School of Music in Manhattan. Notable students of Franzl are Joseph Singer\textsuperscript{211} and Fred Fox.\textsuperscript{212}

\textsuperscript{206} Franzl toured with this military style band in 1905, at the same time as fellow member and soloist, cornet player Bohumir Kryl, the brother of previously mentioned horn player, Frank Kryl. Pictures of post cards during this tour are found at http://www.rjmartz.com/horns/Franzl/Franzl2.html.

\textsuperscript{207} The French flautist Georges Barrère (1876-1944) founded this ensemble with other members of the New York Symphony. Personal photos from Franzl are found at http://www.rjmartz.com/horns/Franzl/Franzl3.html.

\textsuperscript{208} The New York Symphony, where Franzl was principal horn for thirteen years, was founded in 1878. It later merged with New York Philharmonic in 1928 to become the New York Philharmonic Symphony Orchestra. Photos from Franzl are found at http://www.rjmartz.com/horns/Franzl/Franzl4.html.

\textsuperscript{209} Andrieu, 2012.

\textsuperscript{210} See Martz, 2011, “Josef Franzl.”

\textsuperscript{211} Singer (1909-1978) was noted as a horn teacher at Julliard, principal horn of the New York Philharmonic, and author of the 1985 book (with Richard Ballou) *Embouchure*.
Joseph Mourek (1910-2003), a member of the Chicago Symphony Orchestra from 1929-1975, was born in Chicago as a first-generation American to Czech parents.  

Mourek is said have attended Prague music festivals, remaining connected to his Czech roots throughout his life. His early inspiration for music came from a family tradition--his grandfather was a violinist who first came to Chicago to perform in the 1893 World's Columbian Exposition Fair orchestra, the same orchestra in which the earlier mentioned horn player Fran Kryl played. Mourek began to study music at age eight with a Czech born violinist. Mourek began horn studies with Kryl at age fourteen. By age seventeen, he was playing in the Chicago Civic Orchestra, where he was member from 1927 until 1929. In 1929, his professional career started with his appointment to assistant third horn for the Chicago Symphony Orchestra, playing alongside Louis Dufrasne, Phillip Farkas and Dale Clevenger. He was promoted to third horn in 1930, a position that he held for ten years before moving down to fourth horn. He not only played in orchestras, but also served in the United States Army Air Corps Band (1943-45) during the Second World War. In addition to his perming career, he taught summers at Interlochen (1929-31) and

---


214 It is unclear which festivals he attended, and if the festivals were held in Prague: McBeth, 2003.

215 Vaclav Basta (no further information) was the violinist teacher of Mourek; see: A Listing of All the Musicians of the Chicago Symphony Orchestra, n.d.

216 Clevenger is the current principal horn of the Chicago Symphony; for more information see [http://cso.org/About/Performers/Performer.aspx?id=3213](http://cso.org/About/Performers/Performer.aspx?id=3213) and daleclevenger.com.
had a private studio. Publishamerica captures the personal accounts of career in horn playing in his 2001 autobiography, *Evolution of a Symphony Musician*.

Another Czech-born horn player who had an important career in America is Anton Horner (1877-1971). Horner, born near Prague in a city called Gossengrün (once a part of the Austro-Hungarian empire, but now in the Czech Republic), played principal horn in the Philadelphia Orchestra from 1902-1931. His family emigrated to the U.S. in 1885, and became citizens in 1890. Both Anton and his younger brother, Joseph (1882-1944), studied horn with their father, though Anton would go on to achieve greater fame. When their father passed away, they returned to Europe and moved in with family members. Anton then studied horn at the Leipzig Conservatory in Germany with Friedrich Gumpert. Gumpert and Horner pioneered the invention of the Kruspe double horn. When Horner returned to the U.S. to play principal horn in the Pittsburgh Symphony from 1898-1902, he promoted the use of the Kruspe double horn there. In 1902, he was appointed principal horn of the Philadelphia Orchestra, where he played for forty years until moving to co-principal horn from 1929-1931. In 1938, he moved to the third horn seat until his retirement in the 1942 season. Horner also taught at the Curtis

---

217 Stokowski.org provided the information about Horner, unless otherwise noted.
219 Joseph Horner, according to IHS, continued to play horn professionally. He played with Anton in the Philadelphia Orchestra as second horn until 1938.
220 Gumpert (1841-1906) was the principal horn with the Leipzig Gewandhaus Orchestra from 1890 to 1894 and the horn professor at the Leipzig Conservatory from 1864 to 1898.
221 The Kruspe horn was patented in 1897, and the Horner model Kruspe horn was introduced in 1904. The Conn 8D, used in many American orchestras and exclusively in the Cleveland Orchestra, was modeled after this instrument. See Ericson, J., 1998, February.
Institute until 1942, spreading the influence of the use of the double horn to his students, making a giant impact on the American horn sound.\textsuperscript{222} He is one of the most influential American horn pedagogues, and has a far-reaching legacy of students that includes James Chambers\textsuperscript{223} and Mason Jones.\textsuperscript{224}

Lowell Greer (b. 1950) is a horn player from Wisconsin with a career as a soloist, recording artist, and principal horn. He began playing horn at age twelve, but it was not until his post university studies move to Chicago that he studied with Czech-Americans Brouk and Kotas, along with other notable teachers.\textsuperscript{225} In Chicago, he performed in some of the same ensembles as his mentors, Brouk and Kotas: Chicago Civic Symphony, Lyric Opera of Chicago, and Chicago Symphony. In 1972, Greer was appointed as assistant principal of the Detroit Symphony.\textsuperscript{226} In 1978, he became principal horn of the Mexico City Philharmonic, and then in 1980, moved to Europe to pursue his solo career on both

\begin{itemize}
  \item \textsuperscript{222} See Philadelphia Orchestra Musicians: A Chronological Listing, n.d., “Anton Horner.”
  \item \textsuperscript{224} “Mason Jones (1919-2009) is best known for his long tenure with the Philadelphia Orchestra, but he also published music for horn players, recorded chamber and solo literature, and taught many students at Curtis Institute and at home, passing on the traditions of Anton Horner.”—IHS, n.d., “Mason Jones” retrieved from http://www.hornsociety.org/home/ihs-news/26-people/honorary/80-mason-jones-1919-2009.
  \item \textsuperscript{225} Greer also studied with Dale Clevenger and Ethel Merker (1923-2012) in Chicago; and John Barrows (1913-1974) in Wisconsin, as told by Greer in personal communication, 2012.
  \item \textsuperscript{226} See IHS, n.d., “Lowell Greer.”
\end{itemize
natural and valved horn, winning first prize at international solo competitions. Upon his return to the U.S. in 1984, Greer was appointed as principal horn of the Cincinnati Symphony, where he remained through 1986. In 1990-1997, he was principal horn in the Toledo Symphony.

Greer has taught at the Interlochen Arts Academy, University of Cincinnati, University of Michigan, and Carl Nielsen Academy in Odense, Denmark. In 1994, Greer began to create replicas of historical natural horns. In his private studio, he continues to teach natural horn and audition preparation for advancing horn players. He is active as a clinician for both natural horn and valved horn at seminars and workshops.

Dr. Steven Gross, a horn soloist and professor of horn at the University of California Santa Barbara, has been a member of the Atlanta and National Symphonies, Santa Fe Opera Orchestra, and the Cincinnati Chamber Orchestra. He studied at the University of Michigan. Dr. Gross won the inaugural International Heldenleben Horn Competition when he was twenty-one. He is now the director of the competition, which has been renamed the International Horn Competition of America.

Of particular relevance to Czech influences is his solo recording: *Bohemian Horn Concertos*

---

227 It is of significance to note that natural horn studies are closely tied to Bohemian traditions, and is prominent in Czech horn pedagogy: further, natural horn studies are stressed in the teachings of Prof. Divoký; see Appendix B.
228 These recordings can be downloaded from Amazon.com.
230 Greer, personal communication, 2012.
231 The biographical information for Dr. Gross is found at his university horn studio website: http://www.ucsbhorns.net/.
232 More information about the competition can be found at http://www.ihcamerica.org/historyfirst.html.
accompanied by the Camerata Filarmonica Bohemia and conducted by Czech Philharmonic horn player, Jiří Havlík. This collaboration earned him the Stich-Punto Commemorative Plaque from the Czech Horn Society in 2008 for his devotion to Czech horn music—he is one of only two Americans to receive the award. Dr. Gross was a featured artist at the Czech Republic annual horn seminar, *Hornclass*, and has been a guest artist teaching and performing across the globe.

Kazimierz Machala is a Polish native, but was trained in the Czech horn traditions. He is known in the United States and abroad as a teacher, scholar, composer, and performer. Dr. Machala was the first horn player to receive the Doctor of Musical Arts degree from the Juilliard School. His formative years on horn were in the Czech Republic at the Janáček Academy of Music and Dramatic Arts in Brno (1968-1973), presumably studying with Šolc. In 1974, he placed third at the International Music Competition for Woodwinds and Brass in Prague, where he returns to teach at the Prague Horn Festival. Dr. Machala has managed a successful international career with his merging of the American and Czech horn schooling. During his career as an orchestral performer [exact dates not listed], Dr. Machala was principal horn with the Cracow Radio Symphony in Poland and the Sydney Symphony Orchestra in Australia. He has also played with the horn sections in the New York Philharmonic and the Frankfurt Radio Symphony.

---

233 This album was recorded on the Summit label and is available for download at [Amazon.com](http://Amazon.com). For Havlík’s biographical information, see Horn Music Agency, 2012, November.

234 Dr. Divoký and colleagues host the annual *Hornclass* in the summer in the Czech Republic. For more details see Horn Music Agency, 2012, May 2.

235 For full biographical information, see University of Illinois School of Music, n.d., Kazimierz Machala: Professor Emeritus of Horn.
Symphony Orchestra, and appeared as a concert soloist with orchestras around the world. As a chamber musician, he was a member of the American Woodwind Quintet, Australian Wind Virtuosi, and St. Louis Brass Quintet. His compositions have been performed and recorded, and are published by major companies such as G. Schirmer, International Music Company, and Carl Fischer. Dr. Machala has taught at international music festivals and workshops, and is currently the Professor Emeritus of Horn at the University of Illinois at Urbana-Champaign and the Professor of Horn at the Chopin University of Music in Warsaw, Poland.

The final horn player in our list of Czech horn influences in the U.S. is Krystof Pipal, who was born in Prague. He is the associate principal horn with the Milwaukee Symphony Orchestra—a position he won in a year after graduating from his baccalaureate studies in 1998. Pipal is currently the only known horn player to hold a position in a full-time U.S. orchestra who is from Czech school of horn playing. Pipal started playing horn at the age of twelve, and later graduated from the Prague Conservatory in 1994, where he studied with Bedřich Tylšar. At age eighteen, he won the Prague Concertino Competition with the Bohemia Brass Quintet, earning him publicity on Czech national television. He traveled to the United States to study at the Harid Conservatory in Boca Raton, Florida, with Robert Rouch and Greg Miller, graduating in 1998. Pipal

---

236 For complete biographical information about Pipal, see Milwaukee Symphony Orchestra, 2011.
237 The author could find no other Czech horn players currently working in U.S. full time orchestras, nor could Divoký confirm anyone else to accomplish this in the twenty-first century.
238 The author also attended to Harid conservatory and had personal communication with Pipal in 1997-1998, confirming his American teachers.
has been a member of the Prague Radio Symphony and the Milwaukee Chamber Orchestra, as well as his current post at the Milwaukee Symphony Orchestra. He still returns to his native country and attends Czech Philharmonic concerts at the Rudolfinum in Prague.\textsuperscript{239}

\textsuperscript{239} Divoký, personal communication, 2012.
A study of Czech etudes provides us with some insight to the pedagogical priorities and musical styles of the region. There are few available Bohemian method or etude books, in part due to the destruction of documents and political barriers that impeded the progress of globalization at the rate of other European countries, as previously discussed. Most of what is available is only published in the Czech or German languages and is not distributed to the United States. The books that have been published are valuable pedagogical tools that are standards in the Czech horn studios. With the aid of the annotated research of etude books by Ricardo Matasinhos, some information about these elusive books has been made public via the internet on his site: www.hornetudes.com. Additional information can be found using keyword searches on Google Scholar and World Cat, which show the publishers and editions for further use in the search for distributors. Where possible, annotations have been extended from the information gathered from Matasinhos’s website, upon the actual viewing of the books. In the case of books authored by Prof. Zdeněk Divoký, his interview responses give us more information about the intended usage of his exercises.

Vladimír Kubát wrote his Škola hry na lesní roh: Schule für Waldhorn [Method for Valve Horn] during his tenure as a famous pedagogue and performer in

---

241 The method was edited by Otakar Tvrdý, as seen in the World Cat record.
collaboration with Miroslav Štefek. Kubát was featured with Štefek as the second horn in the Rosetti double concerti for both live performances and recordings, and can also be heard with him on a famous recording of the Reicha trios, among many others.\textsuperscript{242} Editio Supraphon this complete horn method in Czech and German editions\textsuperscript{243} in 1973, 1980, and 1989, with copies distributed to Germany and the Czech Republic, but the publishing company is now out of business. There are two of the books available in libraries worldwide, but they are reasonably available for purchase if one can navigate German language websites.\textsuperscript{244} This method is a manual of sixty-six pages, containing forty exercises for horn players that range from beginner levels to advanced, with specific written instructions for the physical approach to playing the horn. This method is of particular interest because there are no other complete horn methods, in contrast to books that focus on only etudes or daily exercises, available from Czech Republic authors that are written within the last 200 years.\textsuperscript{245} Upon my viewing of this method book, I found the transposition exercises to be particularly useful, well written, idiomatic horn etudes. I performed one or two of these transposition etudes per day for three weeks through to the completion of the transportation chapter. I felt that they were manageable and conducive to improvements on the transposition of all keys used by orchestral horn

\textsuperscript{242} These recordings can be found through World Cat, and many of them are also available for download at www.Amazon.com.
\textsuperscript{243} Editio Supraphon was renamed Editio Praha in 1993, and Editio Praha folded in 2000. More about the history of this publishing company is at IMSLP.org.
\textsuperscript{244} This book was not found through U.S. distributors.
\textsuperscript{245} The recently published article by Andrieu in The Horn Player (2012, translated by Chris Larkin) mentions a self-tutor by Franz Schollar, as discussed in earlier chapters. However, this method was not available for viewing and thus shall not be confirmed as a complete method for horn.
players. The method as a whole is thorough and well informed of the variety of technical demands of the orchestral horn player. In my opinion, this book could be a mainstay of Western horn pedagogy if it were “rediscovered”.

The older comprehensive method books from the Bohemian region, dating back 300 years, were written by Giovanni Punto and Heinrich Domnich for natural horn, and are currently available as public domain at IMSLP.org. The Seule et vraie Méthode pour apprendre facilement les élémens des Premier et Second Cor (1794) and (1798), by Giovanni Punto, is composed of etudes derived from his experiences with his mentor, Josef Hampl. The title is supplemented with this description: "Composée par Hampl et perfectionnée par Punto son élève” (Composed by Hampl and perfected by his pupil, Punto). This method includes practical exercises for “second” horn players, such as hand-stopping techniques that are used to create the pitches of the missing lower partials of the horn in the harmonic series. A version of Punto’s Méthode, edited by the Czech pedagogue, František Šolc, is advertised through Pitzka Editions, a collection of obscure and historic horn music, but it is not certain if this edition has been published. Pitzka’s description of the edition reads: “Punto, Giovanni (J.W. Stich 1746-1803): Horn Méthode newly written by F. Šolc, text in French, German & Czech, interesting exercises

246 Much of the public domain repertoire for horn, and all classical instruments; including etude books, solos, and orchestral excerpts, are available for free download at the International Music Score Library Project Petrucci Library: http://imslp.org/wiki/Main_Page.
248 The Šolc edition is advertised here, but the website may not be up to date: http://www.pizka.de/books.htm.
This method is originally by J.A. Hampl, but revised & published by his pupil Punto - there will be a new issue of this method, written with FINALE, also including Punto’s *Etudes Journalieres* - available at the end of 1999. Punto’s pupil, Heinrich Domnich, also wrote a method for natural horn that is in the public domain, the *Méthode de Premier et de Second Cor*, published in Paris and Mainz in 1808. Hanz Pitzka considers the Domnich *Méthode* to be the most important second horn method. This complete method was published before the widely used comprehensive natural horn method, *Méthode de Cor alto et Cor basse* by Louis Francois Dauprat (1824).

Prof. Zdeněk Divoký has authored two etude books for natural horn and two books of daily exercises, which are specifically designed for valved or natural horn, with intended benefits for any of the brass instruments. The most suitable etude book for beginning to intermediate students is *130 Studies for Natural Horn*, published by Editions Marc Reift in 2009. The lowest note performed is c2 (the c above the fundamental of the open harmonic series), and the highest note is g at the top of the treble staff. This can

---

249 The *Journaliers* appear in the World Cat catalog as a microfilm book in French under this title: *Étude ou exercise journalier, ouvrage périodique pour le cor*, published in Paris in 1795 [s.n.].
250 [http://www.pizka.de/books.htm](http://www.pizka.de/books.htm).
251 Domnich, H. (1808) *Méthode de Premier et de Second Cor*. Paris: Le Roy. This method is available here: [http://imslp.org/wiki/M%C3%A9thode_de_Premier_et_de_Second_Cor_%28Domnich,-Heinrich%29](http://imslp.org/wiki/M%C3%A9thode_de_Premier_et_de_Second_Cor_%28Domnich,-Heinrich%29).
252 Pitzka makes this comment on his online catalog: [http://www.pizka.de/books.htm](http://www.pizka.de/books.htm).
253 Dauprat, L. (1994). *Method for Cor Alto and Cor Basse*. (Viola Roth, Ed. and Trans.). Bloomington: Birdalone Music. The method is available here: [http://imslp.org/wiki/M%C3%A9thode_de_Cor_%28Dauprat,-Louis-Fran%C3%A7ois%29](http://imslp.org/wiki/M%C3%A9thode_de_Cor_%28Dauprat,-Louis-Fran%C3%A7ois%29).
254 These books are available at [sheetmusicplus.com](http://www.sheetmusicplus.com).
be an advanced range for a beginning horn player, but the book progresses from the easiest exercises to the more challenging with respect to increasing rhythmic complexity, endurance (length of etude), and range. Beginning horn students can build on these skills by using this book on a supervised schedule with an able teacher. Only the natural harmonics of the horn are used, thus no hand stopping technique is necessary or intended as part of the first book of studies. The exercises in the beginning of the book involve the use of the 4th through 6th harmonics, and then the 2nd, 3rd, 8th, 9th, and 12th are systematically added--but not the 7th and 11th partials, which are harder to hear and play because they are the most out-of-tune.\textsuperscript{256}

Prof. Divoký stated that a principal value of the etudes is to gain evenness of tone and legato articulations as the player learns to control a steady air stream, while measuring the tempo with a metronome, without the added complication of changing valves.\textsuperscript{257} The easier book also benefits the more advanced horn players for use as daily warm-ups. The etudes need not be performed on a natural horn, but the added resistance from additional tubing that comes with a valved instrument, especially a double or triple horn, will add to the amount of air flow necessary to play with an even, legato tone. The horn player can use a double horn without depressing any valves to play any of the etudes as written, or hold down any combination of the valves and start on the corresponding numerical partial, which would transpose the etude into another key. This modification adds length to the amount of tubing, thus increasing resistance, requiring a greater

\textsuperscript{256} Notes about partials, clefs, and dynamics are available from www.hornetudes.com; see Matasinhos, 2012.

\textsuperscript{257} The use of valves can mask or distract from airflow inconsistencies that are revealed through natural horn playing.
mastery of airflow stability. A progressive approach to the adding of resistance that corresponds with the development of the abilities of the student would be most rational with this method. There are some etudes in the *130 Studies for Natural Horn* with lip trills, a technique that usually requires daily attention in order to perform evenly and with maximum efficiency. The etudes are written in treble (g) clef, with dynamics indicated from pianissimo [pp] to fortissimo [ff]. Tempo and style indications, such as *andante* or *allegro*, allow for some flexibility with interpretations to accommodate the level of the player.

The advanced horn player can benefit from the *40 Studies for Natural Horn*, also published by Editions Marc Reift in 2009. The more challenging etudes utilize the same clefs and dynamics as the *130 Studies for Natural Horn*, but have a wider range than the first book. The lowest written note is “low ‘c’” [c2], an octave below middle c beneath the staff, and the highest is a written “high ‘c’” above the staff [c16]. The progressive content of the book adds the challenge of some closed, or “stopped” notes, introducing hand horn technique. Some of the melodic motives are easily recognizable as drills in preparation for the standard solo and orchestral repertoire for horn: for example, some passages bear resemblance to passages from Strauss’s tone poem for orchestra, *Ein Heldenleben*; Schumann’s *Adagio and Allegro for Horn and Piano*; J. Haydn’s *Concerto for Second Horn*; and horn parts from Weber’s opera, *Lohengrin*, among others. Lengths of etudes vary from one third of a page to a full page with *da capo* and repeat. The challenges are significantly increased with the added out-of-tune harmonics and

demanding rhythmic patterns. It is recommended to attain complete mastery of the 130 Studies before beginning the studies in this book.259

Prof. Divoký’s Daily Embouchure Exercises for Horn, published by Talacko Editions260 in 2009, is written in two volumes. Book 1 is appropriate for beginner through intermediate horn players, and Book 2 is best suited for players with well-established embouchures. These daily exercises, if done with consistency and with mindfulness to the provided directions, provide a foundation for the horn player by using repetitive patterns that refine the muscles of the embouchure, resulting in efficiency and accuracy on the horn. Both of these books are designed to use one lesson every day for two weeks. Each lesson is made up of multiple parts that are divided into clearly labeled sections with specific instructions. Prof. Divoký writes in Book 1:

The Daily Embouchure Exercises serve to loosen and strengthen the embouchure of the beginning horn player, as well as players of other brass instruments (trumpet, euphonium, tuba, and so on). This comprehensive system of exercises within the range of three octaves and taking approximately ten months is intended to complement instrumental training and is not to be used as a replacement for other methods. Part 1 is for beginners and part 2 for more advanced players. Please read the “Instructions” before playing.

The instructions indicate how to get the most from the program and are found in Book 1. The two-week durations are stressed with a note to move on to the next lesson only when it possible to play through the exercises without embouchure fatigue. The use of a metronome is mandatory, and the breathing must be timed with it in relation to the music.

259 Divoký, personal communication, 2012.
260 Prof. Divoký presented these Talacko edition books as a gift to me at the conclusion of studies in Prague in November 2012, as they were unavailable through U.S. distributors. Here is Talacko’s website (in Czech): http://www.talacko.cz/katalog.php?id_vlastnost=3.
During rests, the player is instructed to relax the embouchure completely. In addition to playing the exercises on the horn (or other brass instrument), Prof. Divoký advises to buzz them on the mouthpiece with perfect accuracy and rhythm. After the lesson is complete, the player should rest fully before attempting another project in the same day. These exercises are intense, consisting of long tones in diatonic and arpeggiated patterns. The progression begins in Book 1 with a length of one third of a page, and extends to the last which fills two full pages. Efficiency is the overarching goal, while developing an embouchure that is reliable for the most demanding concert programs.261

The most readily available of the Czech etude books for Americans, with distributors such as www.sheetmusicplus.com, are the two volumes of etude books by Emanuel Kaucký that are published by Editio Bärenreiter. Kaucký was a respected teacher of the horn and a prolific composer, creating a catalog262 of etude books, horn solos, and many other works.263 The most widely distributed etude books, which have several editions in both Deutsch and Czech languages, are entitled, in translation, Etudes for Horn: Books 1 and 2. Milos Petr (1933-2001) added some etudes in the second part of the previously mentioned Book 1. Orbis, Praha in 1951, which changed to Editio Supraphon when it was released again in 1968, published the original edition. The second book of the series was available as a “conservatory edition” (1969 and 1986) by Editio

262 A World Cat search reveals thirty entries for Kaucký, although most of these are out of print.
263 Kaucký also composed hunting horn etudes, Heroické etudy: pro lesní roh, op. 9 (1942/43), which are not currently published, but can be heard on the album Horn Voyage: Zuk Records, 2007. According to World Cat, the last edition was published by Prague by Hudební matice in 1947.
Supraphon, and there is a 2003 edition by Editio Bärenreiter. Editio Bärenreiter published the first book of the series, which was later edited with additions by Petr, in 1983 by Editio Supraphon, and in 2003.  

*Book 1* contains progressive etudes for valved horn with a moderate level of difficulty to suit intermediate to advanced ability levels, using a range from pedal f-sharp (below c2) to the “a” above the staff, notated on both treble and bass clef (old notation). Rhythmic patterns are drawn from the demands of the standard horn repertoire, in both major and minor keys, including their equivalent enharmonic keys. Variegated articulations and phrased breaths are clearly indicated within flexible tempi, adding a level of sophistication not always found in horn etudes. Careful attention to the styles and details in these etudes will promote a refinement of musicality in addition to proficient horn technique.

*Book 2* requires frequent transposition without sacrificing the ability to perform varied styles and tempi. The etudes present a higher level of difficulty than *Book 1* with regard to key signatures (such as c-sharp minor), faster rhythmic patterns, mixed meters, and a broad range (pedal g-sharp to high “c”). It is recommended to learn an etude without reading the other keys, and upon mastery, to duplicate the etude with the suggested transpositions. Some advanced physical techniques are required, such as lip trills, echo horn, and stopped horn. The complete mastery of this book with control over

---

264 It can be cumbersome to select a particular book from the distributors online due to the various titles and editions. It is recommended to search for the editions from Editio Bärenreiter.

265 See Matasinhos, 2012.

266 Observations of book 1 and 2 are by the author of this document, made possible through distribution of sheetmusicplus.com.
the transpositions and musical details provides adequate training for professional employment in an orchestra setting, among other job prospects.

Jaroslav Kofroň (1921-1966), composer of horn etudes, ear training methods, and rhythm studies, was born in Vleticích, Czechoslovakia. He studied horn at the Prague Conservatory with Emanuel Kaucký, in addition to mastering composition, voice, violin, and piano. His early professional career included playing horn in Czech orchestras and teaching music in secondary schools. In 1948, he joined the faculty of the Prague Conservatory, teaching music theory and choir. He conducted some local orchestras and choirs, but is best known for his contributions as a composer. His body of work includes scores for horn, orchestra, film, and choir, and important textbooks on harmony and rhythm that remain standard issue in Czech music schools. Kofroň contributed to the Czechoslovakian heritage with his collection of over 300 traditional folk songs, from which he arranged and published music for choirs. Kofroň’s book of fifteen etudes, entitled in translation: *Etudes for Horn*, published by Panton (1989), is intended for use by advanced students, with idiomatic styles from the standard repertoire yet with a range from pedal g-sharp to (in one case) the “e” above high “c”.

Karel Starý (b. 1914), a Czech horn player and composer, was born in Jedovnice and studied horn at the Brno Conservatory. He joined the faculty as the horn professor at

---

268 Information about Kofroň was obtained through a translation of a Wikipedia article, available here: http://cs.wikipedia.org/wiki/Jaroslav_Kofro%C5%88. An attempt to order his etudes through a Czech website was unsuccessful due to availability and language barriers.
269 See Matasinhos, 2012.
the Sofia Conservatory in Bulgaria in 1947, effectively spreading the Czech school of horn playing to this small country. KaWe published his etudes, *55 etudes pour cor*, in three volumes, in Amsterdam, circa 1971. Pitzka Editions published them in German in 1988 and 2009. They are available through European distributors, including an English edition, available at the Belgian distributor Crescendo Music. There are copies available in the United States at Baylor and Northwestern University Libraries. *Volume 1* is a moderately challenging book of seventeen etudes with a printed range from pedal “c” to g-sharp above the staff. Etudes 1-7 are mixed-meter exercises with eighth notes and quarter notes, with some scale patterns in sixteenth notes; and breath marks are indicated at the ends of phrases. Etudes 8-15 provide more technical challenges, including wide leaps at brisk tempi and theme and variation patterns with an increased amount of sixteenth notes, and quicker breaths are required. Most of the etudes use time signatures that are in uneven compound meters, and suggest additional rhythmic patterns. The dynamic range varies from “ppp” (as soft as possible) to fortissimo [ff], and, in all three volumes, includes some traditional Bulgarian rhythmic and melodic motives. Volume 2, with twenty etudes, extends the range to pedal “b” at its lowest written note, while the top note remains a high “c”. Volume 3, containing sixteen etudes, extends the range downward a fourth to pedal f-sharp, and the highest note is “b” above the staff.

---

270 The brief amount of information about Starý was collected from *Product Research Library in Olomouc, base SVK04, record 000,004,386*: http://aleph.vkol.cz/pub/svk04/00000/43/000004386.htm.

271 The author made these direct observations for Book 1 after obtaining the book from Crescendo Music: www.crescendo-music.com.

272 See Matasinhos, 2012.
Jaroslav Kotulán, born in Slapanice, Czech Republic, studied horn with František Šolc at the Brno Conservatory and at the Janáček Academy of Music, graduating in 1964. His etude books are published in Germany, where he taught horn at the University of Freiburg from 1967 until 1982 (when he moved to Switzerland to teach with the Swiss Music Education Association), yet he is included in this list as his formative years in horn pedagogy were certainly under Bohemian influence. He was appointed to principal horn in the Brno Philharmonic Orchestra in 1959, the Basel Orchestra Society in 1966, and then the Foundation Basel Orchestra in 1989. Kotulán has been a featured solo virtuoso throughout Europe, including performances at Prague Spring Festival, Munich, and others.²⁷³

The first book of Kotulán etudes, entitled 18 Moderne Etüden für Waldhorn [18 Modern Etudes for Horn], is published by Blasmusikverlag Schulz GmbH (1995) and not distributed in the United States. The range is standard for advanced etudes, from c2 (low “c”) to c16 (high “c”), but is unique in that it contains challenges for flutter tongue, glissandi, and the use of a mute—all of which are more commonly expected in contemporary repertoire. He includes quick tempi, meter changes, and suggested transpositions. The second book includes twenty-eight etudes, and is primarily intended for advanced or specializing horn players. The range and dynamics are standard, but book introduces the language of microtonality along with several kinds of muting in addition to

²⁷³ Kotulán’s information was found at www.lesniroh.cz and translated.
the other extended techniques found in *Book 1*. The rhythmic patterns become more complex as they are notated across mixed compound meters.\textsuperscript{274}

This is not a comprehensive list of Czech etudes and methods, but it does attempt to cover some of the most readily available books from notable Czech composers. This chapter is hopefully a point of departure for conversations about the reissue and translation of some Czech methods and etudes. The incorporation of these etudes by music schools and in private lessons can benefit horn students with a wider spectrum of the musical language that a horn player may encounter and refresh the possibly overused and, in some cases, limited etudes books found within “standard” collections.

\textsuperscript{274} See Matasinhos, 2012.
Chapter 5: The Modern Czech Horn School: An Analysis of the Pedagogy of Professor Zdeněk Divoký

This analysis of modern Czech Republic horn pedagogy is based on my observations during an intensive week of study in November 2012, at the Prague Academy of Performing Arts [the school uses the acronym, HAMU], which is host to an elite training program for horn players. As a part of the intensive study, I had four personal interviews with Prof. Zdeněk Divoký in Prague, including a recorded interview with prescribed questions about the Czech Horn School.275 In the analysis of his pedagogy, I include the information from the preliminary research questions in our exchanges of emails. I observed the pedagogy of Prof. Divoký firsthand in three private lessons with his students at HAMU, and personally experienced his teachings in my own private lesson. I further observed the style of playing of the students in a HAMU orchestra rehearsal, in which they were practicing music by Czech composers Suk and Smetana. The week of observations in Prague came to a close as I joined Prof. Divoký in attendance at a HAMU brass student solo recital, featuring all four of the HAMU horn students performing prepared solos from the standard repertoire.276 Following the recital, I had the opportunity to meet with all of the students and Prof. Divoký, along with some

275 This interview is found in Appendix B.
276 The horn repertoire at the recital could be found at any horn recital at a music school in the United States: Dukas Villanelle, Bach Gigue from Cello Suite No.3, F. Strauss Nocturne, and Bozza Sur Les Cimes. The performances were recorded for my personal observations.
members of the local music community, at a reception. At the reception, I gained “off the cuff” perspectives from the students about the Czech Horn School, individual reflections of their experiences at HAMU, and their opinions about other schools of playing.

It is important to note that there are some individual differences among horn players within the country and further within the city—a point that was stressed by Prof. Divoký and observed at HAMU. Despite these differences, however, there is an overarching style that is instilled from the early years of horn education that connects these horn players in their approach to sound and musicality. While the horn students can come to HAMU from conservatories at different Czech cities, some of them study with Prof. Divoký from the beginning of their applied studies at the Prague Conservatory, reinforcing a unified concept of style and physical approach. Prof. Divoký describes this style of the Czech Horn School as “introverted, subtle, and fine – like the music of Dvořák or Janáček”.277

Our discussion begins with some contextual information about the Czech Horn School gathered from my interviews with Prof. Divoký.278 It is challenging to depict Czech horn pedagogy in the twentieth century in part because the primary horn teachers of the two major music schools in Czechoslovakia (located in Brno and Prague) were rivals. As we discussed in Chapter 2, Prague was once the epicenter of horn pedagogy. In middle of the twentieth century, the administrative changes at the Prague Conservatory weakened the horn program there, which led to a strengthening of the horn program in

277 Antonín Dvořák (1841-1904) and Leos Janáček (1854-1928) were Czech Nationalist composers whose music is depicted as iconic of a Czech National style.
278 The anecdotal evidence in this chapter is from my interviews Prof. Divoký, found in Appendix B, unless otherwise noted.

72
Brno. This situation would seem to create a natural sense of competition between the two horn programs. According to Prof. Divoký, the horn professor at each school protected his own methods out of fear that the rival would become more famous, thus attracting the most talented students. Prof. Divoký stated that the recent horn teachers from Brno and Prague, however, are amiable colleagues. Also from Chapter 2, we can recall that the horn teachers were reduced to part-time status in Prague, creating instability in the horn program. This is no longer the case, as Prof. Divoký is the full professor of horn at the Prague Conservatory and HAMU, and oversees the brass program at HAMU. He teaches the horn students at HAMU along with adjunct faculty of the highest rank, including Radek Baborák and Petra Čermáková.\textsuperscript{279} The improved statuses of the horn professors in Prague may have facilitated a peaceful resolution between the horn teachers at music schools in the two cities in the Czech Republic due to the return of a state of equilibrium among them. In any case, Prof. Divoký mentioned that the recruitment numbers in Prague have not fully recovered, and Brno currently has a larger horn program, though he opines that the main reason is the incredible difficulty of gaining entry into the school as a horn player. His woodwind and string colleagues weigh all of the auditions among the instrumentalists the same, putting the horn players at disadvantage. He explains that this is intimidating to prospective students and discouraging to those students who are qualified, but end up being rejected.

\textsuperscript{279} Petra Čermáková is currently the fourth horn in the Czech Philharmonic, and the first woman to be appointed to the brass section.
The Czech Horn School in the twentieth century faced the challenges of Nazi and Soviet occupations from 1938-c.1989.\textsuperscript{280} The Nazis seized the conservatory building temporarily, destabilizing ongoing music education at the Prague Conservatory.\textsuperscript{281} Perhaps the greatest debilitating factor in the growth of the Czech Horn School, however, was the imposition of the Iron Curtain, which resulted in the blocking of the exchange of published horn methods between Czechoslovakia and the West.\textsuperscript{282} Without printed horn methods, the Czech horn traditions had to be passed from one generation to the next by oral transmission and practicing etudes that were already available, such as the Dauprat \textit{Méthode}. The Dauprat \textit{Méthode}, and some other methods and etudes that were used in the Paris Conservatory were available in Czechoslovakia as a result of the cultural exchanges that took place during the era of Punto’s pedagogical activities between these two cultural centers.\textsuperscript{283}

In 1989, the Soviet government ceased to control Czechoslovakia, and by 1993, the Czech Republic was an independent country.\textsuperscript{284} Czech and German publishers translated horn methods and etudes by Czech horn players such as Emanuel Kaucký and Zdeněk Divoký into German and distributed them to German speaking countries.\textsuperscript{285} Czech publishers translated horn methods written by horn players such as Philip Farkas

\textsuperscript{280} See “The Velvet Revolution”, 1997.
\textsuperscript{281} See History of the School, n.d., for an account of the appropriation of the Prague Conservatory
\textsuperscript{282} See Herman, 1975, for more information about the political history of the Czech lands.
\textsuperscript{283} Hlavacek, 2005.
\textsuperscript{284} See “The Velvet Revolution”, 1997.
\textsuperscript{285} One can follow the publishing activities for these books on World Cat. These etude books are discussed in more detail in chapter 4.
and Froydis Ree Werkre\textsuperscript{286} into the Czech language, introducing techniques and ideas long established in the West.\textsuperscript{287}

Some of the characteristics commonly associated with the Czech Horn School, such as tongue-stopping, overly pronounced vibrato, or, as an anonymous colleague has said, “a muffled sound”, may be less of a national style and more of a by-product of isolation from advancements in horn technique. Despite any “oddities” that Western listeners may hear the Czech horn players have preserved a tradition of virtuosic ability on the horn that stems from rigorous ear training. As the Czech players gained access to innovations in physical approaches to horn playing, as we shall see, they integrated them into their pedagogical methods. The modern Czech school, as I observed, is up to date with articulation methods, equipment, right hand position, and tonal concepts. The “singing style” is preserved, but it is represented in sophisticated techniques that go beyond the mere application of vibrato to the horn sound. It is masterfully demonstrated through a complete understanding of melodic leading and harmonic progressions, which informs an elevated sense of musical phrasing. If one tries to emulate the Czech horn sound only by adding vibrato to his sound, playing softly, and tongue-stopping, he will surely observe that these techniques are not the indicators of the Czech Horn School.

Czechs have been described throughout history as having a “singing sound”, which is attributed to their pedagogic origins in Jesuit monasteries c.300 years ago, where singing was a fundamental element of music education. In the monasteries, choirs were a principal element of music education. Horn students at the monasteries mastered the pre-

\textsuperscript{287} Divoký, personal communication, 2012.
requisite principles of intonation and harmony necessary to sing in the monastery choirs. The musical effects of singing while using a mastery of aural training have been applied to horn playing in the Czech tradition; creating a natural vibrato as imitated from the voice, informed economy of breaths, and melodic phrasing that is reminiscent of a refined vocal performance. 288 A clear tone, elegant phrasing, and impeccable intonation are highly desired qualities in horn players but the vibrato and some variations in tone color are not universally admired. In some U.S. horn circles, the Czechs have received some notoriety for using much vibrato and a “covered”, or dampened, sound; however, this is a more accurate description of the Russian style of horn playing. 289 Many horn players discourage the use of vibrato because they do not know how to make it sound “natural”, and perhaps if they focused on the quality of phrasing as a priority, then the vibrato would not feel forced. 290 The prescribed use of vibrato, without a clear point of reference to its role in melodic and harmonic phrasing, will sound contrived.

The Czech horn sound can be described as a “dark”, or “fruitier Alex 103 sound.” 291 “Alex 103” is shorthand for the model and make of the German made double horn: Alexander 103, which is a widely used type of horn in the Czech Republic. The Alexander is the only brand of instrument used in the Berlin Philharmonic, a highly publicized and recorded German orchestra. The first double horns used by key players of the Czech Philharmonic horn section, such as Miroslav Štefek, were Kruspe horns, a

---

289 Greer, personal communication, 2012.
290 This is based on anonymous anecdotal evidence in my personal experiences.
make that produced a different timbre than the Alex 103. As German influences infiltrated Czech horn styles, the Alexander 103 became the popular instrument, and remains so today within the CPO horn section. The Alex 103 is a popular horn in Europe, due to both Germanic influences and its promotion as a solo instrument by horn celebrities such as Radek Baborák. Divoký stated that all makes of horns are welcome in the CPO section: there is no dogmatic system of equipment. Engelbert Schmid horns are recently making appearances in European horn sections, including in the Czech Philharmonic. These are the two most popular makes of horns used in Czech orchestras, with the Alex 103 traditionally favored. At HAMU, I observed that the students used the following makes of horn: Alex 103, Schmid, and Ricco Kuhn. The Kuhn has the most high overtone projections of the three, creating a distinctly focused and penetrating sound, and is considered ideal by some American horn players who champion a “brighter” sound.

What one does with the equipment is the basis for auditions and trials, and bears strong ties to pedagogical traditions. In order to establish the indicators of successful Czech horn pedagogy, the processes one must endure to secure gainful employment in the Czech Republic are taken into consideration. The horn auditions for the Czech Philharmonic provide an example of these processes. Prof. Divoký explains that it is not a prerequisite to be a Czech citizen to gain entry to the CPO horn section. Currently,

\[292\] Divoký, 1995
\[293\] Divoký, personal communication, November 2012.
\[294\] I owned a Kuhn and played on it for several years, after hearing two of my former teachers play on this brand of horn. These teachers used the horn to fit in to a sound concept that is popular in Boston and Chicago.
however, the entire horn section was trained in the Czech traditions. Horn players from other nations have been invited to the auditions but were not selected in the final rounds. A typical horn audition for the CPO in a screened first round consists of one movement from two predetermined solo works from the standard repertoire and two contrasting orchestral excerpts. The recent third horn audition, specifically, required the following pieces of the invited candidates in the first round: the first movements from the Richard Strauss *Concerto No. 1* and Mozart *Concerto No. 3* (performed with piano reduction of the accompaniment), the opening of Mahler *Symphony No. 3* (third horn part), and excerpts from the first horn part of Beethoven *Symphony No. 7*. The second round is not anonymous, and will include the same solos and a longer list of orchestral excerpts from the repertoire to provide the audition panel with sufficient evidence of the candidate’s ability to perform the duties of the posted vacancy. Similar to the audition processes at HAMU, one of the candidates must have secured a predetermined minimum number of votes from a committee of mixed instruments in order to declare a winner. The recent third audition resulted in no winner due to a failure for any candidate to reach the minimum number of votes required. The votes from all instrumentalists are equally weighted, and there is no additional discussion to prioritize the opinions of the horn section. This process is not unlike major orchestral horn auditions in the United States, in which the first round is anonymous with a few excerpts and a movement from a prescribed solo (usually without piano accompaniment); and the second round (sometimes not anonymous) consists of a longer list with a repeat of the solo work. In contrast to auditions for the CPO, American horn auditions often occur before a smaller
committee, and that committee may deliberate with some consideration to the opinions of the principal horn, but the responsibility of final decisions customarily belongs to the conductor, who is usually also the artistic director of the orchestra. The American audition customs may, at times, allow for some bias with respect to the principal horn and conductor—who presumably will have the knowledge to predict the professional viability of the candidates.\(^{295}\) There, of course, is also a question of reliability with the allowance of bias in these decisions.

Before the horn players become advanced, expressive interpreters, they must develop fundamental skills. Prof. Divoký has a specific plan when teaching horn students from beginning levels to advanced. The three main categories of his pedagogy are instrument ability, musical education, and stage “resistance”. The first category, instrument ability, involves playing the instrument to the level of control that allows for the musical concepts to be realized accurately. These skills include tone quality, breathing, embouchure, range, dynamics, variegated articulations, and natural horn studies. Natural horn studies are particularly important to Prof. Divoký, who mentioned that students do not need to own a historic instrument or copy of one, but can instead use the modern horn without the aid of the valves. Natural playing, according to Prof. Divoký, is the best way to develop smooth airflow and legato playing, and it helps with accuracy. He promotes natural horn playing at all levels, adding that when he practices, it is only on natural horn. Additionally, the concept of a “singing style” begins at this stage of development at the conservatory. As the student is learning instrument-specific

\(^{295}\) These observations are based on anonymous anecdotal evidence and personal experiences.
fundamentals, the student is also learning aural training. As the student learns to sing pitches correctly, he or she learns to control these pitches on the horn.

The second category of development for horn players, musical education, begins only after the student has developed the fundamentals of controlling the instrument. It involves the learning of solos, etudes, and orchestral horn excerpts. More advanced concepts of phrasing and historical context are a part of learning the standard repertoire, which includes works by Czech composers and what United States horn players would consider “standard” repertoire. Using phrases in selected music, the student will work on breathing efficiency, expression, rhythm, tempo, articulations, pitch recognition, intonation, and when to use vibrato. Prof. Divoký provided the following list of etudes used in his teachings for use in Prague conservatory and the Academy of Performing Arts:

Etude books for conservatory (medium level)
Emil Wipperich: 6 books of Etudes
G. Von Freiberg: Naturhornschule
J. B. Arban: Etudes (transcription from Trumpet book)
R. W. Getchell: Two books of Practical Studies for Horn
J. F. Gallay: Etudes, Daily exercises
Maxime-Alphonse: First 3 books of Etudes
O. Franz: Etudes
K. Kopprasch: Etudes - 1.book
E. Kaucký: Malé Etudy (Czech)
J. Kofroň: Etudy
Z. Divoký: Daily embouchure exercises Nr.1 and Nr.2
Z. Divoký: 130 Natural Horn Studies

Etude books for academy (high level)
J. F. Gallay: Etudes (later books)
Maxime-Alphonse: Etudes (later books)
F. Müller: Etudes
K. Kopprasch: Book 2nd
H. Kling: 40 Studies
As the students learn to play many varieties of horn solos at the highest level possible, there are transferable benefits to orchestral playing. The player becomes more in control of the instrument at the extreme levels of dynamics. An accurate sense of time becomes involuntary. A flexible tone, combined with knowledge of the styles of each period, translates to the demands of the variety of orchestral repertoire as well as conductors’ interpretations. Divoký explains, “When we play very fine, good articulations for Mozart concertos, then we can play [them] in [the] orchestra for Mozart symphonies.” As the student learns solos and concerti from earlier periods in history, such as Mozart horn concerti, the Urtext editions must be used because the printed articulations and dynamic markings are as close to the original manuscript as possible.

A typical student at the Academy of the Performing Arts in Prague will learn both unaccompanied solos and those with accompaniment, the latter of which are aimed at developing the ability to adjust to outside stimuli with expert control, in addition to having a precise and informed plan for every moment in the music. The horn students spend hours preparing for solo competitions as well as participating in orchestra rehearsals to develop the skills of blending within a section and responding to the conductor, resulting in refined interpretative skills. These interpretative skills lead to
more confident playing, incorporating a deep command of the styles from the composer and time period.

The third category of development is what Prof. Divoký calls stage “resistance”. This skill involves the ability to manage psychological stress in a performance or audition, and is reinforced in all students beginning with the first year of study. It is a common occurrence that horn players can perform well in a private practice room or in a lesson, without the presence of an audience. There is often a steep drop in the performance level when on stage, in front of audiences or an audition committee, due to psychological stress, or “stage fright”. Prof. Divoký teaches his students to strengthen their concentration in the beginning of performances in order to control the stage fright and prevent errors that are caused by distractions. In order to build up stage resistance, the students are required to perform in front of audiences as often as possible in a variety of settings: seminars, workshops, performances courses, concerts, recitals, and solo competitions. Prof. Divoký also consults the journal of the International Horn Society: The Horn Call, for articles about managing stage fright and other topics relating to pedagogy.

A standard horn lesson with Prof. Divoký follows a pattern. At the conservatory level, the lesson begins with the student’s playing of scale patterns from memory at different dynamics and articulations. These activities are designed to warm up the mind and body while identifying information about the student’s breathing efficiency and legato control, which is necessary for playing horn concerti. At the Academy level, the students no longer play these exercises because they have passed the scale and chord
[arpeggio] exams administered at the conservatory level, including major and minor keys with their respective septachords. Next in the lesson, or if at the Academy, at the beginning of the lesson, is the performance of three or four prepared natural horn etudes by Prof. Divoký, or other composers. Next, at the conservatory level, the student would perform easy technical etudes for double horn from the previously listed composers, such as Gallay or Arban, and then a movement of a solo at the end of a lesson, sometimes with a piano accompanist. At the Academy level the student would perform a more difficult etude from the previously listed composers, such as Kopprasch, Kling, Kaucký, or Kofroň; a movement of a solo (with an accompanist once per week); or orchestra excerpts, depending on the upcoming priorities. In addition to a weekly lesson with Prof. Divoký, the students at the Academy receive a lesson on solo literature from Radek Baborák, and an additional lesson on orchestra excerpts with Petra Čermáková. 296

---

296 Divoký, personal communication, 2012.
Chapter 6: Western Perspectives on Czech Horn Playing

The Czech Horn School is to some Western horn players a mysterious and “alien” tradition that bears little relevance to modern horn pedagogy. In order to document Western perspectives I conducted interviews with two influential professionals, Fergus McWilliam and Dr. Lowell Greer. Mr. McWilliam, second horn in the Berlin Philharmonic, offers us the unique perspective of sitting next to the famous Czech horn player Radek Baborák for seven years. Baborák was the solo horn (principal horn) there before leaving to focus on his solo and chamber career. Dr. Greer is an American legend as a soloist and orchestral horn player who is influenced by Czech horn traditions through teachers, recordings, and live performances. The comments from each of their interviews reveal varying degrees of awe, admiration, and what I have come to see as commonly accepted prejudices with regard to Czech horn playing, based primarily on the outdated techniques that can be heard in older recordings. As we examine the perspectives of the West on Czech horn playing, we see diminishing information about the Czech Horn

297 The following quote is found in Mr. McWilliam interview in Appendix D: “I wonder how ‘marketable’, how relevant the Czech school still is. There are only a couple who have big jobs outside their country.”
298 See the annotated interview with Mr. McWilliam in Appendix D. Quoted responses by Mr. McWilliam are referenced here.
299 See the biographical information for Dr. Greer in Chapter 3 and the annotated interview in Appendix C.
300 Czech recordings mentioned by both interviewees were the Miroslav Štefek Reicha Trios.
School from the 1990s to the present,\textsuperscript{301} and some inconsistencies between what is perceived and what actually is. There are consistencies, however, with the perceptions of vibrato and articulations as key factors in the Czech Horn Sound, which are contrary to the opinions of Prof. Divoký and my observations in Prague.

Mr. McWilliam tells us that the most important Czech horn players or teachers to his knowledge are Frantisek Šolc,\textsuperscript{302} Emanuel Kaucký, and Radek Baborák. In his mention of the importance of Šolc, Mr. McWilliam clarifies that “[he has] no idea whether [Šolc was influential] because of his artistry, teaching skill or political position.” Although Mr. McWilliam did not meet or study with Šolc, he received some of his pedagogical influences through his mentor, Eugene Rittich, who had studied with Šolc in Brno. During Rittich’s studies in Brno, Šolc introduced him to the Kaucký etudes.\textsuperscript{303} Rittich then integrated the Kaucký etudes into the lessons with his students in Canada, including Mr. McWilliam. Mr. McWilliam mentions his admiration for these etudes in his book, \textit{Blow Your Own Horn}.\textsuperscript{304} Additionally, included in Mr. McWilliam’s book are several brief etudes labeled only as "of Czech origin". Two of these etudes are intended for practicing trills, and the third for managing embouchure and breath efficiency throughout the full range of the horn. Despite these pedagogical influences, Mr. McWilliam answered, “Sorry” to both of these questions: “In your opinion, which

\textsuperscript{301} After the Czech Republic is established, the Tylšar brothers and others spread the Czech horn traditions to the West through recordings. As observed in World Cat, the release of new Czech horn recordings after the 1990s dramatically decreased, which may account for little understanding of the Czech Horn School, particularly in recent years. The exception of this is Mr. Baborák, who has established a global audience.

\textsuperscript{302} See biography of Šolc in Chapter 2.

\textsuperscript{303} See Chapter 4.

\textsuperscript{304} McWilliam, 2012.
elements, if any, of the development of classical horn pedagogy should be assigned to the Bohemians,” and, “Are there advantages for an orchestral player to learn about Bohemian horn pedagogy, besides an informed approach to playing music by Czech composers?”

He admits, “I'm sorry my answers will disappoint you. Despite my friendship with Zdeněk and general fascination with Czech horn playing, I know precious little about it.”

Mr. McWilliam is complementary when speaking of Baborák and the Czech horn sound in his response to the question: “Have you been influenced by Bohemian horn players?” He responded: “Radek's uniquely structured phrasing was/is irresistible. [He has a] pronounced "muscularity" of phrase structure.” In Mr. McWilliam’s words, the Czech horn sound is “a darker, fruitier Alex 103 sound”. These descriptions of interpretive style and sound by Mr. McWilliam are in line with the points stressed by Prof. Divoký as some of the true indicators of the Czech Horn School. When Mr. McWilliam was asked to specify indicators of Czech horn style, however, he answered, “[It] used to be vibrato. Still?” The perception that vibrato is a primary indicator of Czech style is observed from the responses of Mr. McWilliam and--as we will shall see--from Dr. Greer, and is reinforced in other conversations among horn players. 305 This quote was taken from a forum on facebook discussing the use of vibrato on the horn: “A little vib is good; too much (eg Czech style) not good!” The other commonly perceived indicator of the Czech horn sound is what Mr. McWilliam describes as “tongue-stopping”, though he specifies that it is characteristic of the “old Czech” school. To give an example of this technique, he recommended an LP of the Reicha Trios (Musica Antiqua Bohemica -

305 This topic was discussed in January 2013 in a closed social group called “Horn People”
Supraphon SUA 19035), \(^{306}\) featuring Miroslav Štefek, Vladimir Kubát, and Alexander Cír: “Can you notice the "old-fashioned" *tut-tut* style of articulation? [It is] totally "illegal" but totally wonderful!!!”

Dr. Greer reinforced the Western perceptions of the Czech horn style as including tongue-stopping and vibrato as key factors. He provides anecdotes and describes his and his colleagues’ perspectives on the horn sound of the Czechs and, generally speaking, of Eastern Europe:

As is usual it gets difficult to slice and dice something as complicated as national style because all the elements are interrelated and feed into one another. But I remember in Detroit we took the whole section\(^ {307}\) out after a Mahler 1 performance … and I said to them, “Well you know we're big fans of the Czech Philharmonic over here and Czech horn playing, and I have to say it's beautiful the way you use vibrato.” And they thanked me for my kind words but then they said, “You might be confused about the vibrato. The Russians use vibrato. We don't have any vibrato.” … I think that if you're used to it, it's part of the sound. Now the American horn player Myron Bloom\(^ {308}\) as well as his teacher James Chambers\(^ {309}\) and another famed proponent, John Cerminaro\(^ {310}\) all play with what I will term a “shimmer” in the sound and other people call it a vibrato. But I know when a lady gave Bloom a complement after a concert citing his vibrato … he said, “The horn has no vibrato. What you heard was an affectation.” … So it may

\(^{306}\) There is also a recording featuring Miroslav Štefek, Vladimir Kubát, and Rudolf Beránek, which is available here: [http://www.sotone.com/products-page/miroslav-stefek](http://www.sotone.com/products-page/miroslav-stefek).

\(^{307}\) Mr. Greer was referring to a concert presented in Detroit by the Czech Philharmonic in which Zdeněk Tyšar played principal horn. Zdeněk Divoký was also in the section, and was made acquainted with Mr. Greer at that time.


\(^{309}\) See footnote in Chapter 3 on p.51.

that be that they just consider it a nationalistic affectation, but it gives the most delightful shimmer in the sound.

I think it's the combination of attack and [the Czech horn players'] way of articulating [that] often takes a very long note and truncates it at the very end when the tongue comes back in to place to tongue the next note, which to us might sound like “Poo-it, poo-it, poo-it…” I hope I am not unkind when I say that we teach something that is different from what they teach … Because in American pedagogy you do not end the note with the tongue. We draw pictures of bricks … and of course the sought after lack of burst at the beginning or a decay at the end, which are “no-no's” according to that tradition, are never achieved. There always is a burst at the beginning and there always is a little decay at the end, and so on. But that's the German style. Our style is based on the teachings of Anton Horner, Max Hess, and Max Pottag, all of whom studied with Gumpert at the Leipzig Conservatory. So that's where our traditions come. We “axed” Bruno Jaenicke, who did not fit the usual German style because he had a little vibrato in his sound. Go figure. It's worth mentioning, and Horace Fitzpatrick talks about this in a footnote in his book about the Austro-Bohemian tradition of playing, that all orchestral players used vibrato until the days of

311 Horner is discussed in Chapter 3.
312 Max Hess (1878-1975) was a German horn player who came to the United States, bringing the first Alexander double horn to the U.S. He played in Boston Symphony and Cincinnati. In Boston, “[he] played the obbligato horn part for the première of Mahler's Fifth Symphony, under the composer's direction, and he was the last living student of Friedrich Gumpert.” IHS, n.d., “Max Hess” retrieved from http://www.hornsociety.org/home/ihs-news/26-people/honorary/51-max-hess-1878-1975.
313 “Max Pottag (1876-1970) [studied with Friedrich Gumpert, and played with the] Hamburg Symphony for a short time before immigrating to the US. In the US, Pottage became second horn in the Philadelphia Orchestra (1901-1902), Pittsburgh Orchestra (1902-1905), and the Cincinnati Symphony Orchestra (1905-1907). He was a member of the Chicago Symphony for 40 years (1907-1947), playing second horn until 1944, then fourth horn until his retirement. While in Chicago, he was also associated with the Little Symphony Orchestra of Chicago and taught horn at Northwestern University (1934-1952). He gave clinics and conducted large horn ensembles all over the US.” IHS, n.d., “Max Pottag” retrieved from http://www.hornsociety.org/home/ihs-news/26-people/honorary/65-max-pottag-1876-1970.
314 “Bruno Jaenicke (1887-1946) came from the tradition of horn players born and trained in Germany and other European countries who emigrated to the United States and filled positions in major orchestras, often under music directors also from Europe. Jaenicke was principal horn in Boston, Detroit, and New York and was considered to be one of the finest hornists of his time.” IHS, n.d., “Bruno Jaenicke” retrieved from http://www.hornsociety.org/ihs-people/past-greats/28-people/past-greats/607-jaenicke.
Wagner at which time the Wagnerians stamped out its use in the German speaking world. So Austria, Germany and so forth have no vibrato, neither have their derivative schools in England, … or the United States, … or Australia, … the Scandinavian schools, where they had a strong influence of the German style, players coming to Vienna to study, and so on. And the stand out in Scandinavia was Froydis Wekre, who studied in Leningrad with Bujanovsky, a Russian player. And she was using vibrato through that influence, and she never thought anything if it. She came to the United States and people started talking about vibrato. *How do you make your vibrato? Why do you use so much vibrato? Why do use it on Brahms?* And so they were questioning it and she'd never thought about it. And so she started to use less. I actually thought it was better before.

From Dr. Greer’s interview responses, we start to gain an understanding of why the vibrato and tongue-stopping concepts stand out as indicators of the Czech style. These concepts of playing are starkly different from what has become the western tradition in horn pedagogy with respects to tone production and the treatment of the ends of notes. The influences of German horn players, especially Gumpert, and Wagnerian tonal concepts, have become cornerstones of western horn pedagogy. The teachers who studied with Gumpert in Leipzig--Hess, Horner, and Pottag--have had an enormous impact on the development of the horn sound in the United States. One could trace the lineage of many of the current professional orchestral horn players and teachers in the U.S. back to these original three influences.

Even though the German influences have been prominent in the U.S., a subculture of horn players was known to embrace Eastern European influences. Dr. Greer discusses the nonconventional sounds of some revered solo artists and some details involving his

decision to add more tools to his physical approach in order to have a larger artistic palette:

When I decided not to limit myself to orchestral activities and to do some solo playing, at first I remained steadfast to the Americanish-German roots that I had been taught. But I quickly realized that there were some levels of expression I could not achieve without deviating from that straight on approach. And at the same time the IHS was putting before us some German players that had been influenced by Russian and Eastern European styles such as Peter Damm, Michael Höltzel, Herman Baumann, who was strongly influenced by Bujanovsky, as well as Czech players themselves and players from all walks of life, and Froydis. So I started to use vibrato as well as one of my teachers John Barrows. It was a turning point in my life. I could document the need for it historically in playing the natural horn. I would not super impose it upon Wagner, but if we remember Brahms was the “old guard”, Wagner was the new—they respected but did not collaborate; and Brahms father, who had been a horn player, taught him to play early in his life. It would have been the pre-Wagnerian style of horn playing, therefore a style featuring what we would call vibrato. For what it's worth, that made a big difference to me. So there is a strong influence of the

---


318 “Michael Höltzel (b.1936) is a soloist, an orchestral and chamber music artist, a conductor, and an influential teacher. He was solo horn with the Camerata Academica in Salzburg, the Orchestra Palazzo Pitti Florence, the Bamberg Symphony, and the Munich Philharmonic.” IHS, n.d., “Michael Höltzel” retrieved from http://www.hornsociety.org/multimedia/audio/321-michael-hoeltzel.

319 “Hermann Baumann (b.1934) is from Hamburg, Germany. He was first horn with the Dortmund Orchestra and the Stuttgart Radio Symphony Orchestra. After winning the ARD International Music Competition in Munich in 1964, Baumann accepted a professorship at the Folkwang Hochschule in Essen and pursued a career as a horn soloist. Solo engagements, recitals, world touring, and recordings all followed. Baumann [has recorded] on both modern and natural horn.” IHS, n.d., “Hermann Baumann” retrieved from http://www.hornsociety.org/26-people/honorary/73-hermann-baumann.

Czech, Russian and other schools. And Barrows along with Morris Secon, Doug Campbell, Jimmy Buffington and some others studied with Arkady Yegudkin at the Eastman School. Arkady Yegudkin was a Russian immigrant. He had been first horn in the Czar's private orchestra. When the revolution came over there, he escaped, came to America to a good teaching job … I think that that entire gang of players played beautifully in that slightly altered Russian style with the vibrato. That style has remained a sub style in the U.S. and it's never lost popularity, whether people chose to emulate it or not.

In addition to this subculture of soloists, there are stylistic traditions in some orchestral horn sections which, by the standard of using some tongue-stopping and a Kruspe style horn, bear likeness to the “old Czech style”. The Cleveland Orchestra horn players have been known to use and teach these techniques, and are dogmatic in their


322 Douglas Campbell (b.1924) is Professor Emeritus at Michigan State University. He went to Eastman School of Music, where he studied with Arkady Yegudkin and Morris Secon. He has played with the National, Houston, Grand Rapids, Santa Fe, and Lansing Symphony Orchestras. IHS, n.d., “Douglas Campbell” retrieved from http://www.hornsociety.org/ihs-people/punto-recipients?id=360.

323 “James Buffington (1922-1981) was an American jazz, studio, and classical hornist. He graduated from the Eastman School of Music and is perhaps best known for his work with Miles Davis on some of his Gil Evans sessions for Columbia Records.” Allmusic, n.d., “James Buffington” retrieved from http://www.allmusic.com/artist/james-buffington-mn0000157542.

324 “Arkady Yegudkin (1884-1956), played in the Czar’s orchestra from (1911-1917), taught at Eastman, and played on an Alexander horn. He was one of the earliest members of the Rochester Philharmonic Orchestra. He also served as first horn with the Detroit Symphony Orchestra.” Eastman School of Music, n.d., “Arkadia Yegudkin” retrieved from http://www.esm.rochester.edu/about/portraits/yegudkin/.

325 These techniques are still taught by some horn teachers in Philadelphia, as reported to me under the condition of anonymity. There are likely other surviving “pockets” of these traditions. An interesting fact to consider is that Czech-born Anton Horner, an influential

91
approach to a unified section sound with the mandated section use of the Conn 8D.\textsuperscript{326} The Conn 8D is a Kruspe style horn which, as we discussed in Chapter 4, was made popular by Czech born Anton Horner, though he is more commonly associated with having a German style.\textsuperscript{327} Let us also recall that the Kruspe model horn was predominately used in the Czech Philharmonic in the 1960s.\textsuperscript{328} When asked if tongue-stopping in the Cleveland Orchestra horn section might be related to the Czech Horn School through the influence of Szell, Dr. Greer explained:

\begin{quote}
What? The “Cleveland thud”? Yeah, I think so; you hear it especially in the older recordings. I don’t think the new guys are doing it so much; they are more universal. It's as if they looked at the conducting staff in front of them and turned the page on what their forbearers did. Now I studied with Ernie Angelucci, the fourth horn player in the Cleveland Orchestra and he could do some of that stuff. Whenever he demonstrated, I always noticed that his notes were very meticulously begun and ended … I remember Angelucci describing the Cleveland section as German style players, … I was puzzled because they didn't sound like the Berlin Philharmonic.\textsuperscript{329}

While there has been a strong influence of German traditions in horn playing, there are some interesting coincidences to Czech traditions that I believe have not been

\footnotesize
\textsuperscript{326} An anonymous source confirmed the dogmatic use of the 8D in the Cleveland horn section. Moreover, I have observed that regional orchestras near Cleveland are more likely to have horn sections that primarily use the Conn 8D or an equivalent style horn such as an original Kruspe or a Holton.
\textsuperscript{327} See chapter 4.
\textsuperscript{328} See chapter 3.
\textsuperscript{329} The Berlin Philharmonic horn section uses Alexander 103 model horns, and has a clear, open, projecting sound with much brilliance (which can be described as having a balance featuring high overtones). I gratefully observed the Berlin Philharmonic live (including a performance of Radek Baborák performing the Glière Concerto) and have been mentored by two members of the section, Fergus McWilliam and Sarah Willis. My statements about the Berlin horn sound, while shared by some others, are of my personal opinion.
fully explored: such as the American “old school” perpetuation of the tongue-stopping technique and preferred use of Kruspe style horns, a large Czech emigration to the United States as discussed in Chapter 4, the contrast between the Angelucci’s perception of the Cleveland sound as “German” and the iconic German sound of the Berlin Philharmonic horn section, and Szell’s previously discussed connections to Prague. It has yet to come to light whether or not the Czechs influenced some United States horn sections, but there is an apparent polarization in styles of horn playing in the United States, namely that of an “old school” and “new school”. The “old school” has an iconic association with the Cleveland Orchestra horn sections, among others, while the “new school” is associated with the bright and focused sounds of the Chicago Symphony horn section. It is worth noting here that at the turn of the century, Chicago and Cleveland were said to have the highest number of Czech immigrants in the world, and many of those immigrants worked as musicians. Even though there was also a substantial German population in those cities, it appears improbable that there were no Czech influences on the horns in the orchestras. The contrast in styles between Cleveland and Chicago is not unlike the contrasting styles between Prague and Berlin, respectively. One can draw similarities

330 These terms are used colloquially and have not been formalized in the academic setting, though the traditions described are widely acknowledged and used in the horn community.
331 Cleveland, Philadelphia, and New York have been consistently described as “old school” American horn sounds in witnessed conversations since my first studies on the horn at age eleven.
332 I am not making a judgment claim to the superiority of either schools of horn playing; and, moreover, have been trained in the traditions of both of them.
between the American “old school” and the “old Czech school” described by Mr. McWilliam earlier in this chapter, while the bright, projecting style of Chicago is much more in line with Berlin. Another parallel with each of these orchestras is that Germans and Czechs both have played in their horn sections. These could be mere coincidences, and the evolution of horn styles should not be oversimplified. Still, a re-evaluation of what we know about the Czech influences on Western horn pedagogy is merited.

Czech horn pedagogy, as discussed in Chapter 5, involves more tools for technique and expression than the use of vibrato and a specific method of articulating tones. Some of these additional tools were discussed as Dr. Greer commented on rhythmic inflections, clarity of “attacks”, and “luminous” tone colors. He encountered these concepts in his studies with Frank Brouk:

The only teacher I had of the Czech tradition was Frank Brouk, and he studied with Bohumir Kryl and Frank Kryl, rather famous virtuoso brass players, and he was always attuned to the recordings that came from Czechoslovakia because of his ancestry … the focus of your study had to be tone production and attack. He sought a beautiful release of sound; he didn't try to hide the attack or ease into the note. His students were notable because of the security of their attack. Often a big part of your practice was practicing long tones scales with the idea of a beautiful release of sound, a burst of sound if you will, not quite a button on the beginning … And I think that the genius of it was that to make that particular entry you had to have a simultaneous application of lip effort, air effort, and tongue effort. If one was not in sync with the others, you would have a bad note: a note that didn't speak, or a split note, or some kind of problem. And that lead to the third point of his teaching--which was rhythm: play the right note at the right time. When you consider the philosophy of attack and the technique of the attack then you come to the conclusion that rhythm is the peg on which we will hang our hats in that regard.

Dr. Greer discussed the Czech style of “attack” and rhythmic expression further and includes his observations on tone color in a discussion about influential recordings:
I think the first influence[s] were the recordings of the Czech Philharmonic going back to the days of Miroslav Štefek. There are even recordings of him playing Mozart “Third” and Mozart “Sinfonia Concertante”. His style of playing had breadth of sound. I believe he was playing on Kruspe style horn, but it had the particular type of attack that’s associated with Czech players. I think it’s important to note that there has been a metamorphosis in the Czech style during recorded history because the players who came after Štefek were not playing on the Kruspe instruments they were playing on Alexanders. I think the sound became even [sunnier] …

I would think that the Bohemian pedagogical style would stress some things that might ring true for people who study early music because they maintain some of the old traditions of “unequal playing” whereas in the States and in Germany it tends to be industrial age, “ba ba ba ba ba …” [even rhythm]. In the Czech performance it's kind of “Kick kik Kick kik Kick …” [uneven stresses in the beat]. You sort of listen to it at first and you go “Wha-a-a?” and then you realize that the whole orchestra is doing it and it gives a throb and a pulse and a vivacity to the result and then that style becomes a scenic quignon of a great ensemble …

I think the Czech horn sound is a very clear sound, it's a bright sound, but it's broad. It's not a universal sound but it could be. It’s not too bright it's not too dark. It’s sunny, or luminous, (I think are the best words to describe it) and it has that shimmer and that shape of note and that particular rhythm to it - that pace of it, the trot, the gait of the rhythm.

From Dr. Greer’s anecdotes we can get a sense of the benefits of broadening our horizons to include Czech (and Russian) influences, though this is generally described as adding vibrato. Additionally, the Czech horn sound, while attractive to many, is considered to be non-universal. This implication corresponds with the perception that Czech pedagogy is isolated to that region. To illustrate this point, Dr. Greer was asked: “What are the advantages for an orchestral player to learn about Bohemian horn pedagogy”, to which he responded:

The most obvious answer is that the fact that we play a lot of Czech literature: Czech composers Dvořák and Smetana, and so on. And if we put any weight at all on the idea [then] we should be trying to represent the sound of the foreign orchestras. Now Farkas, in his book, talks about playing Debussy with a little vibrato and a lighter sound and stuff like that. And a lot of people might think in
that regard while they are playing but they may be achieving less results in that direction than they think they are.

Further, when considering the Czech influences on classical horn pedagogy, the following question was posed to Dr. Greer: “In your opinion, to what degree should the attribution of the development of classical horn pedagogy be assigned to the Bohemians?” Dr. Greer’s response is reminiscent to that of Mr. McWilliam:

I guess I'm going to stick a pin in the balloon with what I have to say about this. I've always had the impression that Bohemian style playing was continued only in the Bohemian areas, Czech areas, Slavic areas. It tended not to be continued in the U.S. because of the strong influence of the Germans.
Conclusions

The observations of the current Czech Horn School provide evidence that the traditions involved with the “singing style of the Bohemians” are relevant to horn pedagogy and have been modernized as a result of globalization. These observations and an examination of historical documents suggest that the Czech Horn School has a significant role in horn pedagogy that has yet to be fully recognized in the West. Austrian Imperialism and the German National Socialist Party influenced Western perspectives on Czech horn playing, and the physical and intellectual barriers created by the Iron Curtain further complicated these perspectives. A marked effort to impart correct attributions to the Czech contributions to horn playing is necessary in order to remedy the many years of confusion due to the Germanization of the Bohemians. In addition, the concepts from the modern Czech Horn School can enhance universal horn pedagogy, suggesting a premise for their integration into Western horn studies. Traditions and modern innovations from different parts of the world can no doubt mutually inform contemporary horn pedagogy.
References


103


Rosenkilde, B. (1989). “The Vienna Horn and the Wiener Waldhornverein in Viennese Music.” M.A. Thesis, California State University-Hayward. (available in German or English)


Appendix A: Human Research Protocol

Objectives

The purpose of this qualitative study is to observe pedagogical methods of Prague Conservatory “French” horn teachers (to be called by the International Horn Society preferred designation, horn, in this research) and define indicators of a Czech Republic (also described as Bohemian) nationalistic horn playing style. The study will focus on comparing specific techniques with standard horn pedagogy in the United States involving: the use and teaching of vibrato, right hand position in the bell of the horn, pneumonic devices used to describe articulations, ear training, dynamic range, left hand dexterity, tone density and note shaping (the quality of decay on sustained notes). The results will be applied to the creation of a practical horn method for United States orchestral horn players.

Background and Rationale

Generations of musicians and music educators have taught the origin of the “French” horn as from either France or Germany. However, as Horace Fitzpatrick explains in his book, The Horn and Horn Playing and the Austro-Bohemian Tradition from 1680 to 1830: Oxford University Press, 1970, many of the contributions to horn pedagogy can be traced back to Bohemia, Moravia, and Austria – modern day Czech Republic and Austria. The confusion comes in part from the fact that these regions were mandated to speak German during the early development of the horn and in part to horn playing coming in fashion in Germany the years following the initial innovations of the
playing the horn. Regarding the attributions to France for the development of the horn, the *parforce* horn, or hunting horn, used for signaling in a fox hunt, is the contribution to which the French can be accurately given credit. Only after the Bohemian horn players mastered the instruments’ capabilities did the practice of teaching horn playing as a performing art develop in France, and by this time, the construction of the instrument had been adjusted by Austrians and Bohemian horn makers to better suit the innovations in technique (*Waldhorn*). The Viennese have somewhat distanced themselves from such attribution controversy with their unique use of an invention that is purely Austrian – the Viennese horn (Fitzpatrick 1970). These historical notes then inspire the question – why do horn players and teachers in the United States know so little about Czech Republic horn pedagogy and players, considering it is this region that holds the oldest traditions in horn playing?

Scholarly articles have described the importance of Bohemian contributions to the horn since the late 20th century, but this information has not yet affected a widespread audience among the general public of United States horn players and teachers (Clark 2001; Fitzpatrick 1964; Hiebert 1997; Coar 1952; Fitzpatrick 1970). An examination of available scholarly articles, books, and recordings provides rationale for the relevance of the Czech Republic horn traditions to the modern horn world, yet there is a lack of mention of modern day Czech horn pedagogy in United States horn pedagogy, as observed in personal experiences throughout the grade school, university, and conservatory levels of horn instruction. This lack of Czech integration into the mainstream horn world may be due in part to constraints following the redistribution of
political borders of Czechoslovakia, occupation by Nazi Germany and later communist Russia, and construction of the Berlin Wall: all of which had an impact of the spread of knowledge into and from Czech speaking lands, including the use of the English language, as stated in multiple texts, including Hermann, A.H., *A History of the Czechs*, London: Allen Lane 1975. Further, there are only a handful of Czech horn etude books that have survived or are still in print in comparison to the total of horn etude or method books available today. Czech horn books that can be found in print are only these seven out of 222 total collected in "Selected and Annotated Bibliography of Horn Etudes Published Between 1950 and 2011", presented in 2012 at the Universidade Católica Portuguesa by Ricardo Matasinhos: Kaucký, Emanuel (1904-1953) *Etudy pro lesní roh, svazek 1*, Kaucký, Emanuel (1904-1953) *Etudy pro lesní roh, svazek 2*, Kaucký, Emanuel (1904-1953) *Malé etudy pro lesní roh*, Kofroň, Jaroslav (1921-1966) *Etudy pro lesní roh*, Petr, Milos (1933-2001) *Malé etudy pro lesní roh*, Divoký, Zdeněk (1954-) *40 Studies for Natural Horn*, Divoký, Zdeněk (1954-) *130 Studies for Natural Horn*. These etude books will be utilized in the process of discovery for Czech pedagogy.

One of these authors, Zdeněk Divoký, is a living composer, teacher and performer. He is considered to be an authority on Czech horn playing: he has written his dissertation on the subject of Bohemian hand horn traditions, recorded solo and ensemble albums (some of which feature Bohemian composers) on internationally recognized record labels, published articles as the Czech Republic representative in the International Horn Society’s journal *The Horn Call*, is host to an annual horn symposium (http://www.hornclass.cz/facultyen.html), plays horn with Czech Philharmonic Orchestra,
and teaches at both the Prague Conservatory and at the Academy of Performing Arts in Prague. The purpose of the human subject research (seeking a Category 1 exemption) is to interview and observe authorities on Czech horn playing, such as Prof. Divoký. It is anticipated that he and/or comparable professionals will contribute data that will serve as indicators for Czech style and concepts for horn playing, including, but not limited to: vibrato, right hand position in the bell of the horn, pneumonic devices used to describe articulations, ear training, dynamic range, left hand dexterity, tone density, and note shaping (the quality of decay on sustained notes), and exercises for embouchure development. Horn playing continues to develop as globalization creates an environment of collaboration, and this research aims to extend an invitation to Czech scholars and pedagogues to share their core methods and philosophies with English-speaking audiences.

In light of the findings, there may be much in common with Czech methods as those practiced in the United States. This would not be a failed research project, and there is an expectation to find similarities. There would be a strengthened understanding of from where horn pedagogy was derived and how much has been unaltered, introduced as “old wine in new bottles”. The discovery, or recovery, of pedagogy and sound concepts that are not widely used or accepted in the Western world would provide a deeper appreciation and renewed interest in Czech Republic horn players, such as the famous horn virtuoso Radek Baborák, whose exhaustive list of solo recordings and performances rank him among the most renowned players of the history of the instrument (http://www.baborak.com/en/about/). Musicians such as Mr. Baborák and Prof. Divoký
have “set the stage” for greater interest in the musical traditions of the Czech Republic, and this research will attempt to capitalize on their efforts by drawing attention to proper historical attributions and to uncover previously unavailable gems for the unified goal of creating informed citizens and communicative musicians. In a broader sense, this research ultimately aims to strengthen the bridge of knowledge between the United States and Czech Republic artists, thereby contributing to the universal benefits of globalization.

Procedures

Research Design

The research structure is qualitative, based on the post-test non-experimental design as adapted from information provided by the Research Methods Database online (http://www.socialresearchmethods.net/kb/index.php). The results will be assessed using the qualitative/anthropological model. The study is inductive and exploratory in nature, involving observations and open-ended interview questions pertaining to aspects of horn pedagogy; including, but not limited to: vibrato, right hand position in the bell of the horn, pneumonic devices used to describe articulations, ear training, dynamic range, left hand dexterity, tone density, and note shaping (the quality of decay on sustained notes), and exercises for the development of embouchure. Observations will be described in accordance with whether or not there is evidence of a Czech style of horn pedagogy in comparison to the researcher’s perceived standards in United States pedagogy. The results will be examined for relationships from Czech pedagogy to the end results heard in popular recordings and live performances of virtuoso Czech horn players. The results will be observed for any causal factors, such as Czech pedagogy similarities to United
States pedagogy that may suggest further research (beyond the scope and scale of this document) that would involve data pertaining to Czech immigrants’ influences on United States horn playing. The observations and interviews will be a cross-section of what is being taught in a typical week in this decade according to the curriculum of applied horn lessons at the primary preparatory school in the Czech Republic by at least one expert pedagogue drawn from a sample group. Additional inferences will be made through the study of Czech etude and method books, recordings, attendance at live concerts in Prague featuring the top regional professional musicians, anecdotal evidence, and scholarly articles. Relationships among resulting observations will be examined for correlations between the described and observed pedagogy and the resulting sounds produced by a horn player who utilized the methods, as observed in typical class instruction. “The proposed research will be conducted in established or commonly accepted educational settings, involving normal educational practices, and will observe the effectiveness of or the comparison among instructional techniques, curricula” (standard educational settings for applied lessons are one or one or with a small group in a Masterclass format, in which the group observes each person’s one on one interactions with the professor) as stated in the requirements for Category 1 exempt status in the by the OSU Institutional Review Boards: CATEGORIES OF RESEARCH ACTIVITIES EXEMPT FROM REVIEW BY OSU INSTITUTIONAL REVIEW BOARDS (http://orrp.osu.edu/irb/exempt/index.cfm). There will be no test subjects for the results of the observations and interviews. The researcher, by means of playing the horn, will only
test the data collected: attempting the pedagogical methods herself for further clarifications in the purpose of qualifying the results.

Sample

The population generalized in this research is professional Czech Republic horn players. This population can be further refined into the top tier of horn players from that region, which are determined by having successful placement into the Czech Philharmonic Orchestra and/or proven success by means of internationally distributed recordings on major labels. Unlike the United States, which has a surplus of professional horn players who employ a variety of pedagogy traditions, the Czech Republic has an easily identifiable and manageable target group from which to sample. There are two major music centers – one in Prague and one in Brno, in which core teachers from each center were influenced from the same lineage of mentors, theoretically resulting in more alignment in pedagogical techniques; also bearing in mind the political isolation from outside influences during the 20th century. Further, it is tradition for the members of the Czech Philharmonic horn section to have studied in one of the two before mentioned musical centers, reinforcing the streamlined pedagogy lineage. Those professional hornists who have made internationally distributed recordings are also current or former members of the Czech Philharmonic. With this logic, the sampling frame will be between one and six participants, drawn from current or former teachers and players, who are known to speak English, from the Czech Philharmonic and former students of the primary Czech academies who have won positions in major orchestras: Zdeněk Divoký, Jiří Havlík, Radek Baborák, Kristof Pipal, Bedřich Tylšar, and Přemysl Vojta. A small
supplementary group of professional horn players (between two and four participants) will be consulted for anecdotal accounts with famed Czech horn teachers and players to be used in identifying non-Czech perspectives on Bohemian horn playing, to be selected from: Lowell Greer, Stephen Gross, Fergus McWilliam, and Katherine Widlar. Additional leads that will be considered include other professional horn players not previously identified as having English speaking skills and supplementary commentary from colleagues of professional Czech players that may come to light in the discovery process. The potential participants will be recruited through email contact, in which the nature of the study and the procedures for informed consent will be outlined, along with an explanation of the purposes of this research. The potential participants will be screened for general English skills so that a translator will not be needed. The sample group will then be selected from qualified individuals from the Czech Philharmonic musicians’ roster and those who are internationally famous to the general population of horn players. There will not be a series of follow up interviews, as this is a cross section of one time interviews and/or observations of pedagogy involving a set of open-ended questions with possible immediate follow up questions to close the interview session. Participants will be excluded from the study sample if they do not wish to answer the interview questions, are not affiliated with the Bohemian horn tradition (by admission), fail to have mutual availability for an interview, are not professionals in the field of horn pedagogy (by rank, pedigree, or title), or do not have general English speaking skills.

Measurement / Instrumentation
The participants will be measured nominally – each interview participant will be
given a random number; and also ordinally – the Czech group will be the highest ranked
group, or group 1, as primary sources of Czech pedagogy, and the supplemental group
that provides anecdotal evidence of Czech pedagogy will be ranked as group 2. The inter-
observer reliability is not taken into account, as I am the sole observer for this study.
Measures of validity that are considered in the operationalization are as follows: content
validity – the indicators for Czech styles in pedagogy are based on commonly accepted
criteria for evaluating horn playing styles (the use and teaching of vibrato, right hand
position in the bell of the horn, pneumonic devices used to describe articulations, ear
training, dynamic range, left hand dexterity, tone density and note shaping the quality of
decay on sustained notes); predictive validity – group 1 observations are expected to
reveal aspects of the criteria for establishing indicators of national styles in Czech
pedagogy (the common applied lesson model includes the student giving brief excerpts of
performance followed by the pedagogue assessment of the excerpts, using the established
indicators mentioned to rate the performance: observations and interviews will target
these criteria); concurrent validity – the observations of commonly accepted predictors of
a Czech national horn playing style can be measured for contrast against the standards of
horn pedagogy in the United States (the researcher will draw from two decades of
personal observations, professional opinions of group 2, and commonly used method
books by pedagogues in the United States); convergent validity – the observational
criterion is standard with identifying national horn styles (The horn: A discussion of the
nationalistic schools of horn performance and the players and composers who influenced
them by Hageman, Justin Edward, D.M.A., University of California, Los Angeles, 2005, 78 pages; AAT 3181759). The construct validity of this research is reinforced by several factors: Czech horn players have been somewhat isolated due to literal and political walls, so it is not likely that the dominant pedagogy will be identified as any other than that of Bohemian heritage, with the understanding that there had been some significant influences from Germany and Austria prior to the 20th century. Secondly, according to historical documents, classical horn pedagogy originated in Bohemian regions, which are the present day Czech Republic, thus this region has the oldest tradition of horn pedagogy. Also, the observations will be gathered from the primary sources of horn pedagogy in this region to be compared for consistency to anecdotal accounts by the perspectives of professionals outside of the Czech Republic. This research, however, will not serve the priority of proving the theory that there is a national style in the Czech Republic. This research will serve to document indicators of modern day Bohemian pedagogy as observed from primary sources, and to inform the United States horn playing population of the findings. The modern pedagogy from this region is not formally documented in the English speaking scholarly community, thus is not a repeat of previously presented information or an attempt to redefine an existing theory. The reliability of the data is exposed to some subjectivity as is the nature of performing arts; yet pedagogical methods can be described into quantifiable categories. Any patterns in the observations will be noted, but conclusions will be presented at face value for the purposes of this document research.

Detailed study procedures
The interviewees will be asked open-ended questions such as:

1. What etude books do you feel that most Czech teachers, including yourself, use with your pupils? Why?
2. Which etude books did you study? Why?
3. Are there any pedagogy styles that you feel separate Czech layers from others in Europe? Can you describe?
4. If there was to be a new horn method featuring the Czech school, what should be included?

In addition to these general questions, the researcher will engage in a typical class setting on location in an academy classroom or office in Prague with the selected pedagogues, to act as a student in an applied horn lesson. At the discretion of the participant, a Zoom H2 digital audio recorder will be used to record the information to be transcribed by the researcher. If the participant chooses the right to refuse to be recorded, then the observations will be written down. If no answers are given or observed from the participant relating to the predicted criteria, then follow up questions at the close of the interview will address all or part of the predicted horn pedagogy indicator list: the use and teaching of vibrato, right hand position in the bell of the horn, pneumonic devices used to describe articulations, ear training, dynamic range, left hand dexterity, tone density and note shaping (the quality of decay on sustained notes). The participants will be informed that they will not be held responsible for any results in the application of the observed pedagogy, and of their right to choose anonymity. If the participants choose anonymity, then the observations will be recorded excluding any identifying factors, including name, title, job position, and precise location of the interview within Prague. Each participant’s name will correspond to a random number assignment, which will be used in the final
observations and in cases of anonymity. However, if the participant agrees to full disclosure, the sources of the information will be an important part of the documentation, as the purpose of the research is ultimately to share the observed methods of Czech horn pedagogy by its masters, the primary sources; and not to make a definitive statement about the effects of applying these methods, which could pose a potential threat to the reputations of the participants. It will be a part of the informed consent as well as the conclusion of the document to state that these methods are to be explored at the assumed risk that there may be different results for each person, and that this research does not claim to prove that the methods will guarantee a student the ability to sound like a Czech horn player. The participants will be observed for their responses, and any relationships or patterns found in these observations will be noted as topics for further studies beyond the scope and scale of this research. The results will be described without implications to the effectiveness of the methods as predictors for horn players’ successful employment or performance. Participant observations will involve a single cross-section involving no less than one hour and no more than three hours of interview contact time, at the discretion and availability of the participant; in the months of November and December 2012 contingent upon approval by the Ohio State University and subsequently the recruitment of participants from the sample. Participant risks are minimal and personal identifying information will be published only with the written permission of the participant. A number to which observations of horn pedagogy would then be
assigned and no other re-identifiable data will be stored or coded will identify participants that choose to remain anonymous.

*Internal Validity*

This is an observational study and not a causal study; therefore, internal validity is not relevant. Any causal relationships that are observed will be documented as new discoveries to be tested for validity in further research outside of the scope and scale of this document. External validity risks include group 1 participants having individual style variance due to different ages, stage in career, having an “off” week, or from studying at a different conservatory (Brno vs. Prague). However, if the results prove to be similar, the differing backgrounds of group 1 performers will strengthen the external validity. All results will be noted in the observations as new information to develop research of Czech Republic horn pedagogy.
Appendix B: Annotated Interview with Zdeněk Divoký

Prof. Divoký was asked these questions sent via email on Monday, September 24, 2012:

1. What etude books do you feel that most Czech teachers, including yourself, use with your pupils? Why?
2. Which etude books did you study? Why?
3. Are there any pedagogy styles that you feel separate Czech layers from others in Europe? Can you describe?
4. If there was to be a new horn method featuring the Czech school, what should be included?

Prof. Divoký provided these answers via email contact on Sunday, Oct 7, 2012:

Etude books for conservatory (medium level)
Emil Wipperich: 6 books of Etudes
G. Von Freiberg: Naturhornschule
J. B. Arban: Etudes (transcription from Trumpet book)
R. W. Getchell: Two books of Practical Studies for Horn
J. F. Gallay: Etudes, Daily exercises
Maxime-Alphonse: First 3 books of Etudes
O. Franz: Etudes
K. Kopprasch: Etudes - 1.book
E. Kaucký: Malé Etudy (Czech)
J. Kofroň: Etudy
Z. Divoký: Daily embouchure exercises Nr.1 and Nr.2
Z. Divoký: 130 Natural Horn Studies
- Etude books for academy (high level)
J. F. Gallay: Etudes (later books)
Maxime-Alphonse: Etudes (later books)
F. Müller: Etudes
K. Kopprasch: Book 2nd
H. Kling: 40 Studies
W. Reynolds: Studies
J. Brahms: 12 Etüden
D. Ceccarossi: 10 Studies
F. Strauss: Naturhornetüden
H. Liebert: Etudes (low register)
H. Neuling: Etudes (low register)
Prof. Divoký provided these responses via email on Thursday, November 15, 2012:

Dear Tiffany,

… Just a small answer for your "methodic" questions about playing style, school system in Czech lands, etc. I agree with opinion, that Czech horn playing has some specific symbols in Europa yet, especially between "big schools of playing" - Germany, Austria, France, England and Hungary. But don´t [look for] some sophisticated education system – [it] is more about [the] individuality of teachers and players. We have recordings of the "old masters" in Praha like Emanuel Kaucký, Josef Hobik, Miroslav Štefek and Zdeněk Tylšar. They play wonderfully, but each has his "separate cosmos" of interpretation.

I can say generally - Czech style is very introverted, subtle and very fine, maybe like music by Antonín Dvořák or Leos Janáček.

Of course we adapted lot of things from Europa schools and also from America in playing (bigger range of dynamics, sophisticated system of different articulation, new methods about breathing, new views on interpretation concepts - early study, Urtext etc.- Today in [the] time of [the] internet is [a] situation for students [that is] much easier [than] before. [For instance, students can use] YouTube [for] interpretations [and to learn more] than notes, [and can find] method [books], thanks Ricardo [Matasinhos’s] etudes list … [also they can look up the] history, and traditions [in the context of horn playing]. But interpretation is more individualistic, like secret (what is [it] behind [his playing], that [makes] Radek Baborák [sound] so wonderful?)
These are comments that are paraphrased from personal communications occurring between Professor Zdeněk Divoký and Tiffany Damicone in Prague: Sunday, November 18 – Tuesday, November 21, 2012: printed with permissions.

*About the conservatories*

Prof. Zdeněk Divoký studied in Brno (Janacek Conservatory) with Frantisek Šolc from (1969 until 1984). At that time, the two musical centers, Brno and Prague, were similar in entry requirements and rigorous curriculum. Currently, entry into Prague Academy is more competitive for brass players. In order to be admitted, one must pass an audition with a minimum number of votes from the audition panel, which includes faculty from all areas (woodwinds, strings, etc.) with no weighted votes per department or discussion among the panel regarding the candidates. As a result, brass players, which by nature of the instruments “miss” more notes, receive less affirmative votes from non-brass faculty that outnumber the total brass faculty. Both weighted votes and discussion of candidates would allow for the voicing of expert opinions about the candidates’ potential for success at the Academy. Due to the current system, according to Prof. Divoký, the recruitment numbers are low for the horn studio, which now is at only five students in Prague compared to ten students in Brno. These five students share three teachers, receiving applied lessons from each of them on most weeks. One teacher specializes in orchestral excerpts and chamber music, and the other two coach solo literature including an accompanied session with piano. It is a rare opportunity in a typical music conservatory for a student to receive three applied lessons on a primary instrument within a week. While the horn students at Prague are provided with this advantage, the overall interest in horn playing as a career in Prague seems to be
diminishing, perhaps in part due to the mental defeat when considering the unfavorable odds of the entrance audition. According to Prof. Divoký, the audition numbers are recently diminished.

**On Auditioning for the Czech Philharmonic**

A typical horn audition consists of one movement each from two prescribed solo works and two orchestral excerpts in a screened first round. The recent third horn audition, specifically, required the following of the invited candidates in the first round: the first movements from the Richard Strauss Concerto No. 1 and Mozart Concerto No. 3 (performed with piano reduction of the accompaniment), the opening of Mahler Symphony No. 3 (third horn part), and excerpts from the first horn part of Beethoven Symphony No. 7. The second round is not anonymous and will include the same solos and a longer list of orchestral excerpts from appropriate parts to provide evidence of ability to perform the posted vacancy. Reminiscent of the Academy audition processes, in order to declare a winner, one of the candidates must have secured a predetermined minimum number of votes from a committee of mixed instruments. The recent third audition resulted in no winner due to a failure for any candidate to reach the minimum number of votes required. According to Prof. Divoký, one candidate was within a handful of votes from winning, but there was no additional consultation to the horn section for expert advice about the candidates. This was to Prof. Divoký and the candidate’s disappointment, because in his professional opinion the candidate played a successful audition for entry into the Czech Philharmonic horn section. This process is not unlike major orchestral horn auditions in the United States, in which the first round is
anonymous with few excerpts and a movement from a prescribed solo (usually without piano accompaniment); and the second round (non-anonymous) consists of a longer list with repeat of the solo work. Differences include a smaller committee in attendance and weighted votes in favor of the principal horn and ultimately the principal conductor. In this case, some bias occurs at the advantage of the principal horn and conductor – who presumably will have the knowledge to understand the potential professional attributes of a selected candidate.

On the isolation of Czech style

In the early years, the primary horn teachers of the two major music conservatories in Czechoslovakia (Brno and Prague) were rivals. Allegedly, each tutor protected his own methods out of the pedagogical insecurity that the rival would able to capitalize the gains from the other’s methods by become more famous and attracting the most talented students. Prof. Dívoký stated that this is no longer the case, and that the current generations of horn teachers from Brno and Prague became amiable colleagues. Even so, Prof. Divoký explained that another factor that has inhibited the spread of Czech horn pedagogy is the absence of regionally published methods. Horn traditions have been passed from one generation to the by oral history in part due to the invasion of the Nazi regime and then Soviet communist rule following the Second World War. The Czech region was isolated from the transfer of information to and from western culture, which included the application of English as a universal language of scholars. These factors strongly impeded the publication of a Czech national pedagogical style until after the Iron Curtain was lifted, which made Czech etudes available (though not in English), by
authors such as Emanuel Kaucký, Milos Petr, and Zdeněk Divoký. A combination of these factors may have led to what is considered to be an introverted, introspective style of the Czech horn players.

*Czech Style*

Though horn players in Bohemia have been influenced by some external factors over generations, Prof. Divoký described the current Czech style as being highly individual from person to person – and that this, perhaps, is the most important trait of Czech horn playing. An overarching common tone emerges from Czech horn players, however, in that all of the Czech Philharmonic sections, historically, have been from the Czech regions. In the current section, the members of the section still maintain some sense of individuality through the choice of equipment. The players are welcome to select their horn make and model. Within an individual, soloistic style, Czech horn players are desired to have what is described to be a “dark” sound that has the substance of the entire spectrum of overtones. “Dark” is a descriptor in reference to the perfect balance and core of the tone with complete control.

*On the solo – excerpt connection*

Learning to play many varieties of quality horn solos at the highest level possible has several benefits to orchestral playing. The player becomes more in control of the instrument at the extreme levels of dynamics. An accurate sense of time becomes involuntary. A flexible tone combined with knowledge of the styles of each period translates to the demands of the variety of orchestral repertoire as well as conductors’ interpretations. It may be a misconception that solo competitions result in too much stress
of individuality. The student’s mind is still open to outside information, such as honing
the aural “radar” in order to blend within a section or another instrument. Moreover, the
aim is to develop more ability to adjust to outside stimuli with expert control, in addition
to having a precise and informed plan for every moment in the music. In the United
States, there is some traditional avoidance of appointing “solo” players (often this means
European players) in the horn section, arguably due to this misconception that solo
players come with a lack of team skills. Evident in the Academy of Music in Prague, the
horn students spend hours in orchestra developing team skills just as they spend hours
preparing for solo competitions. The result seems to be overall stronger interpretative
skills, not bigger egos. Perhaps these interpretative skills are intimidating to the type of
United States orchestral horn player who learned each of the orchestral excerpts by
prescription rather than from a deep command of the broader sense of style from the
composer and time period.
This is the official interview between Professor Zdeněk Divoký and Tiffany Damicone, documented with a Zoom H2 digital recording device, on Wednesday, November 22, 2012.

I have different positions for levels of study because in Czech system we are two schools for study. One is probably from fourteen or fifteen ‘years old’ boys or girls for 6 years. It is six years of conservatory study. And six years conservatory study means from the beginning to medium level. And academy is like university system: is three years baccalaureate study and two years master’s study, so together the academy is five years of study. And both together are eleven years – unbelievable.

I have three heads for preparing, developing, and establishing the students as good horn player for solo, for orchestra player, and also for teaching. One important thing is instrument ability. Instrument ability means that the student is completely prepared from instrument of you. It is sound, breathing, embouchure, range (low/high – register), then dynamic range (embouchure holding this area strongest), difference of articulation, and very important emphasis for me personally is natural horn study. Not each has a natural horn, but on natural horn parts without valves on regular horn. Just this study on basic natural horn I find is very good for beginner playing.

And the Second head is music education. It is in the conservatory when students are technically in relatively good level in playing, then we also play solos, and etudes, or orchestra parts, excerpts, and so on later in second half of study. Each is different. Somebody is good in 2nd year; somebody is good in 5th or 6th year, or later. These are very individual things. This second head is musician education. It is when the student is able to play concertos and technically is good, range is good, everything is there: then we can make music. It is phrasing, origin of composition in historic context. This is very important for baroque solos, concertos or classical music. It is good to view into Urtext, the original, not Kling for Mozart but Urtext for Mozart. This is the same for each teachers, it is not new from me. It is normal … also, phrasing, dynamics, agogic, and right breathing with context in phrasing. It is important economy of breathing in phrasing, expression, rhythm, temp, vibrato using, when vibrato, when not vibrato, articulation, of course, pitch, intonation.

Third important head, which goes through all eleven years of study, is psychological stage resistance. It is for me very important to give the students stage resistance. When I play at home or in room or in school in lesson, I play fantastic or very good, but I must play on the stage or on audition very good. The question has sometimes problem for students because they play alone they play very good or perfect, but when become, like you saw yesterday, not quite focused for the beginning. You must be thinking before you play, not when you play -
before…. concentration for the beginning. They were not [concentrating], and then the beginning was …. They were not. And after then was better and better, but especially the beginning. So this development of stage resistance I find very important thing for students. For this reasons I prefer very much playing before audience: seminars, workshops, courses, concerts, everything everywhere – play, play, play.

So solo competitions as well are to help with audition processes?

Yes, because it is stress. You must manage the stress. In the U.S. you have very good research about this – I know from the Horn Call. Many people have this problem and there are many articles. This is very important. So, these three heads: instrument ability, music education, and stage resistance – are the “legs” of my teaching.

Are they equally weighted?

Especially the instrument ability is for the conservatory study because we are preparing the basic things: sound quality, breathing, embouchure – and sometimes it is a very long way to find the optimal embouchure, good mouthpiece, good position – it is a lot of things.

Do they learn music in the meantime, even when they are playing the instrument poorly, or is that put off until they can control the instrument?

Music things come after the basic things, because sometimes it is very problematic to clearly express the music when they cannot play. Step by step. One step after another when it is good we go up and then we can play music.

What are the advantages for an orchestral player to deeply learn the solos, concertos, sonatas, etc. instead of only learning excerpts?

I think it is connected because a lot of things, phrasing, dynamics, ranges, pitch, and articulation, especially articulation are for both things orchestra and for solos. When we play very fine, good articulations for Mozart concertos, then we can play very good in orchestra for Mozart symphonies.

Can you comment on if you think that that playing a lot of solos develops too individual of a character or if it is contributes to playing as a team?

Sometimes people have very strong egos, like I remember [name omitted] when he was in school, he had a very strong ego, and sometimes my student has a strong ego: he said he wanted to play his way. Thank you, I respect you, teacher, but I want to play it my way. These men are very good as principal players, but
can be sometimes in practices can problematic inside sections, because they are soloists. I am here and you are there. It is good preparation for conductors to have a strong ego, because sometimes they push you down and these people are very stable. But it can sometimes be not so good for inside section members, like 2nd, 3rd, and 4th. I remember this from my practices – it was so. For example, another student is opposite. He is very much afraid against himself and from stress. Because when he came from a small village to Praha [Prague] he was absolutely destroyed on the stage with playing. After two years he was a little bit better but the beginnings of the academy was very hard for him. He was afraid of everything.

So the solo “building” does not create the ego, it is already in the person. The solo works on the technique, so they are separate: psychological and technical.

Yes and when it is a good ego and good technique - then it is a good principal player. It is easy.

If there was to be a new Czech method book, what do you think must be in the book?

I must say from Emmanuel Kaucký’s time, was the last written horn method of his school of horn playing – text and etudes together. And from this time we have not had a similar method book. We translated many books from the US like Farkas book, Froydis, and now the new book from Fergus – I want to make a Czech language translation of his book. So we take from methods for other countries. Not from Czechs. Unfortunately nobody makes it. We teach individually. Each teacher has individual ways. More is in personal contact between teacher and student. But not so much written exactly in a system in a book.

Do you think a Czech method book should have some natural horn studies and technique, sound, musicality?

When we have lessons in conservatory, it depends on the level of playing of students, first we play scales, chords in the beginning of lessons, then we play natural horn exercises from me or from Freiburg Austrian natural horn etudes, then we play easy etude from Gallay or Arban, then Kopprasch, Kling, Kaucký, Kofroň (composer from second half of 20th century, taught harmony and intonation, and wrote a sonatina for horn and etudes).

So that ideal lesson could be written out as a method and duplicated, theoretically?

Yes, and at the end of lessons we play the solos, sometimes with piano – concertos, sonatas, orchestral excerpts and so on. This is the lesson at the high level in the conservatory, not beginners. This is the system.
Kaucký published a School for Horn – holding horn, pictures, position, embouchure, and basic things. But it is short – not like Dauprat, Domnich. The French is the biggest tradition of methods. It is fantastic.

*What do you see as the future of Czech horn playing, job outlook, style, outside influences?*

Outlook is not very optimistic [LAUGHS!], especially in this economic crisis. I hope that the typical Czech expression of horn playing stays because it is our feelings and musical language. We see for example Radek today representing our playing. I hope that these very nice playing preferences stay: nice subtle tone, deep expressions, great musicality and phrasing. It is of course not the Czechs only, but maybe it is specifically more in the Czech sound. Somebody from Italy and Germany who is a real musician also has great musicality. There is no question of their musicality. Typically, Czech musical expression in the sound is very gentle, gentle articulation. For example in the music of Dvorak and Janacek, something is very intimate in the music from these composers. Something very intimate is also in the expression of playing in Czech players. This may be a small difference in Czech players from other schools of playing in Europe or American also. Maybe, this may just be a feeling.
Appendix C: Annotated Interview with Dr. Lowell Greer Interview

I posed the following interview questions in to Dr. Lowell Greer at his shop in Toledo, Ohio, in November 2012:

1. Please describe the life and careers of the most important Czech players/teachers that you have encountered or studied.
2. How have you been influenced by Bohemian horn players, and if so, how?
3. What are the advantages for an orchestral player to learn about Bohemian horn pedagogy?
4. If there was to be a Czech METHOD book published (not only etudes) what MUST be included?
5. What is the Czech horn sound?
6. How does natural horn playing fit in with orchestral horn studies?
7. How did Szell’s Bohemian background influence the Cleveland horn sound?
8. How did you begin your interest in natural horn performance and pedagogy?
9. In your opinion, to what degree should the attribution of the development of classical horn pedagogy be assigned to the Bohemians?
10. What do you see as the future of Czech horn playing: style, job outlook, outside influences, etc.?
Please describe the life and careers of the most important Czech players/teachers that you have encountered or studied.

The only teacher I had of the Czech tradition was Frank Brouk, and he studied with Bohumir Krill and Frank Kryl, rather famous virtuoso brass players, and he was always attuned to the recordings that came from Czechoslovakia because of his ancestry. His great pronouncement on horn playing was that to be a great horn player you had to eat lots of mushrooms and drink lots of beer. And he summed it down: the focus of your study had to be tone production and attack. He sought a beautiful release of sound, he didn't try to hide the attack or wheeze into the note. His studied were notable because of the security of their attack. (Sings a demonstration). Often a big part of your practice was practicing long tones scales with the idea of a beautiful release of sound, a burst of sound if you will, not quite a button on the beginning, but just a … “Baaa.” And I think that the genius of it was that to make that particular entry you had to have a simultaneous application of lip effort, air effort, and tongue effort. If one was not in sync with the others, you would have a bad note: a note that didn't speak, or a split note, or some kind of problem. And that lead to the third point of his teaching, which was rhythm. Play the right note at the right time. When you consider the philosophy of attack and the technique of the attack then you come to the conclusion that rhythm is the peg on which we will hang our hats in that regard.

Have you been influenced by Bohemian horn players, and if so, how?

I think the first influence was the recordings of the Czech Philharmonic going back to the days of Miroslav Štefek. There are even recordings of him playing Mozart Third and Mozart Sinfonia Concertante. Štefek basically sugared himself to death. He was diabetic, and he wouldn't stop eating sweet foods and starchy foods and drinking beer. So he died, I guess, from heart problems from complications from diabetes. His style of playing had breadth of sound. I believe he was playing on Kruspe style horn, but it had the particular type of attack that's associated with Czech players. I think it's important to note that there has been a metamorphosis in the Czech style during recorded history because the players who came after Štefek were not playing on the Kruspe instruments they were playing on Alexanders. I think the sound became even more sunny.

The Tylšar brothers, with their wonderful recordings of double horn literature, and Zdeněk Tylšar solo recordings, I think they cannot be bettered. They can be equaled but not bettered. And I think that these two brothers opened up a lot of
horn player eyes to the double concerto literature which was in the past, you know, in the keyboard you had the left hand and the right hand and one had one role and the other had the other role. And the double concerti which was an outgrowth of the concerto grosso of the baroque, became an important art form and remained an important art form until sort of the 19th century days of the glamorous Franz Liszt style, Paganini style soloist. But with that idea in mind of the keyboard, having a high horn and a low horn makes perfect sense. We have a four octave range and the skills required of the two players are entirely independent – the high player playing melodically in the “squeakosphere” and the low horn playing notes that didn't exist in arpeggiated Alberti bass type figures as well as joining together in duet style writing.

When I decided not to limit myself to orchestral activities and to do some solo playing, at first I remained steadfast to the Americanish-German roots that I had been taught. But I quickly realized that there was some levels of expression I could not achieve without deviating from that straight on approach. And at the same time the IHS was putting before us some German players that had been influenced by Russian and Eastern European styles such as Peter Damm, Michael Hölzel, Herman Baumann, who was strongly influenced by Buyanovsky, as well as Czech players themselves and players from all walks of life, and Froydis. So I started to use vibrato as well as one of my teachers John Barrows. It was a turning point in my life. I could document the need for it historically in playing the natural horn. I would not super impose it upon Wagner, but if we remember Brahms was the old guard, Wagner was the new – they respected but did not collaborate, and Brahms father, who had been a horn player, taught him to play early in his life. It would have been the pre-Wagnerian style of horn paying, therefore a style featuring what we would call vibrato. For what its worth, that made a big difference to me. So there is a strong influence of the Czech, Russian and other schools. And Barrows along with Morris Secon, Doug Campbell, Jimmy Buffington and some others studied with Arkady Yegudkin at the Eastman School. Arkady Yegudkin was a Russian immigrant. He had been first horn in the Czar's private orchestra. When the revolution came over there, he escaped, came to America to a good teaching job. I think Howard Hanson was president at that time, so all sorts of deduction can be made about how Hanson's music could be played. But I think that that entire gang of players played beautifully in that slightly altered Russian style with the vibrato. That style has remained a sub style in the US and it's never lost popularity, whether people chose to emulate it or not.

*What are the advantages for an orchestral player to learn about Bohemian horn pedagogy? It's a bit of a loaded question.*

It is, yeah. It's not a bad question. The most obvious answer is that the fact that we play a lot of Czech literature. Composers, Czech composers, Dvořák, and Smetana and so on. And if we put any weight at all on the idea that we should be
trying to represent the sound of the foreign orchestras. Now Farkas in his book talks about playing Debussy with a little vibrato and a lighter sound and stuff like that. And a lot of people might think in that regard while they are playing but they may be achieving less results in that direction than they think they are. There was a leading American horn virtuoso, first horn player, quite renowned, his name should not be mentioned but he has a beard. And he regards himself above all things as a stylist and he was hired to play in Mexico City with my old orchestra, and I wasn't there any longer, but he was gonna play the Strauss horn concerto and the Dukas Villanelle. I'm sorry it was Mozart fourth and the Dukas Villanelle, and so he was heard along with that to give a lecture, a masterclass at the conservatory – the school of perfection. And he gave a lot of lip service to the idea that you can't play Mozart and Dukas in the same way. Mozart and Dukas must be played differently. And students raised their hands and said, “Yes, maestro could you tell us more about the difference between Dukas and Mozart?” So . . . this unnamed horn player then gave some time to “Well, when you play Mozart it has to be light and classical and when you play Dukas it has to be ephemeral and perfume-like.” “Ah, si si yea, muy bien, gracias.” And very fine words, very fine words. And I didn't hear the concert but I asked a friend of mine how was the concert. It was fantastic. I don't think he missed a single note. It was just some of the best horn playing he'd ever hoped to hear. How about the difference the Mozart and the Dukas – did he make the stylistic differences? And he thought for a second and he said “You now if there was anything wrong with it – it's because it all sounded like Strauss.” So our unnamed, cough, cough, horn player, who talked a good game failed to delineate. He succeeded in every other way. And I never heard Farkas sound different. I think his tone was pretty much the same whether he played the Ravel “Pavanne” or Tchaikovsky's fifth or Strauss tone poem or the “Lied ohne Werde”. You know – it was Farkas, it was beautiful, but I didn't hear a changing. I didn't hear the vibrato, somehow.

I would think that the Bohemian pedagogical style would stress some things that might ring true for people who study early music because they maintain some of the old traditions of “unequal playing” whereas in the States and in Germany it tends to be industrial age, “ba ba ba ba ba …” (even rhythm) In the Czech performance it's kind of “Kick kick Kick kick Kick …” (uneven stresses in the beat). You sort of listen to it at first and you go “Wha-a-a?” and then you realize that the whole orchestra is doing it and it gives a throb and a pulse and a vivacity to the result and then that style becomes a scenic quignon of a great ensemble.

What is the Czech horn sound?

As is usual it gets difficult to slice and dice something as complicated as national style because all the elements are interrelated and feed into one another. But I remember in Detroit we took the whole section out after a Mahler 1 performance, a great performance, no assistant, Tylšar played everything without an assistant,
and anything that was marked *gestopft* they picked up the mute and used the mute. They didn't play hand-stopped, they used the mute. I don't know if it that's a national trait or if it was just them were on tour, or because a mute's easier you can play the Bb side with it, you know. But after that we went to dinner in a Greek restaurant – they loved that and I said to them, “Well you know we're big fans of the Czech Philharmonic over here and Czech horn playing, and I have to say it's beautiful the way you use vibrato.” And they thanked me for my kind words but then they said, “You might be confused about the vibrato. The Russians use vibrato. We don't have any vibrato.” [Laughs] And of course we've listened to it all night, you know: [sings an exaggerated, wavy tone]. I think that if you're used to it, it's part of the sound. Now the American horn player Myron Bloom as well as his teacher James Chambers and another famed proponent, John Cerminaro all play with I will term a “shimmer” in the sound and other people call it a vibrato. But I know when a lady gave Bloom a complement after a concert citing his vibrato he got very miffed and he said, “The horn has no vibrato. What you heard was an affectation.” The horn has no vibrato. Ok you say tomato I say tom-ah-to. So it may that be that they just consider it a nationalistic affectation, but it gives the most delightful shimmer in the sound.

I think it's the combination of attack and their way of articulating often takes a very long note and truncates it at the very end when the tongue comes back in to place to tongue the next note. Which to us might sound like “Poo-it, poo-it, poo-it...” I hope I am not unkind when I say that we teach something that is different from what they teach. And when you listen to their playing you say, hmm, do they have it right and we are wrong? Because in American pedagogy you do not end the note with the tongue. We draw pictures of bricks: “BAAAA [abrupt end]... BAAAA [abrupt end] ...” and of course the sought after lack of burst at the beginning or a decay at the end, which are “no-o’s” according to that tradition, are never achieved. There always is a burst at the beginning and there always is a little decay at the end, and so on. But that's the German style. Our style is based on the teachings of Anton Horner, Max Hess, and Max Pottag, all of who studied with Gumpert at the Leipzig Conservatory. So that's where our traditions come. We “axed” Bruno Jaenicke, who did not fit the usual German style because he had a little vibrato in his sound. Go figure. It's worth mentioning, and Horace Fitzpatrick talks about this in a footnote in his book about the Austro-Bohemian tradition of playing, that all orchestral players used vibrato until the days of Wagner at which time the Wagnerians stamped out its use in the German speaking world. So Austria, Germany and so forth have no vibrato, neither have their derivative schools in England (Vers[?] and Borsdorf[?]), or the United States (the three big teachers there), or Australia (I forget who it was there), or the Scandinavian schools, where they had a string influence of the German style, players coming to Vienna to study and so on. And the stand out in Scandinavia was Froydis Wekre, who studied in Leningrad with Bujanovskiy, a Russian player. And she was using vibrato through that influence, and she never thought anything
if it. She came to the United States and people started talking about vibrato: how do you make your vibrato, why do you use so much vibrato, why do use it on Brahms? And so they were questioning it and she'd never thought about it. And so she started to use less. I actually thought it was better before. I think the Czech horn sound is a very clear sound, it's a bright sound, but it's broad. It's not a universal sound but it could be. Its not too bright it's not too dark. Its' sunny, or luminous, I think are the best words to describe it and it has that shimmer and that shape of note and that particular rhythm to it, that pace of it, the trot, the gait of the rhythm.

*How does natural horn playing fit in with orchestral horn studies?*

Through the study of natural horn we get an idea of the different tone quality from the c alto crook to the b flat basso crook and the idea of true horn tone then comes in to question because there is not one true horn tone, there are 12 horn tones and they are not the same. So you have the shrillness of the bb and c crooks, the lightness and buoyancy of the a crook which continues down to the g crook, the modesty of the f crook, the mellowness of the e crook, the eb crook has kind of a robust sound, the d crook has a noble sound, the c crook has a reticent sound, and the b flat basso crook is tubby and blustery and probably the most reticent crook. There is only one example of the a basso crook which is in a piece by Hector Berlioz called “Sera la venuez”, the third horn player has to play in A, and it's almost a certainty that the part was played on the D crook, transposing like we do for C horn. At any rate I think that both in terms of the character of the crook and the tonal variety as well as an understanding of how its voicing fits in the orchestra texture - I don't think you get any idea about any of that without studying natural horn.

*How did Szell's Bohemian background influence Cleveland horn playing?*

That's a very mysterious question, and the only thing that I can tell you is that some of the Cleveland horn section players talked with old timers at a reception in Czechoslovakia, I think in Prague, ad the old timers there related that they were at the Czech Conservatory when Szell was there, and Szell was studying the horn, and they said when Szell played the French horn he sounded like a motor cycle. The implication is that it was full bore, throttle open horn playing and that some of the sonic characteristics of the motorcycle were present in his playing. Also implicit in that is that the other Czech players did not play that way, so if someone sounded like a bird in the breeze and Szell sounded like a motorcycle, those are two different sonic ideals. But that would mean that Szell would always be inviting the players to play out, to give a lot of horn sound and that he would tolerate some of the shifts in production that occur at the higher volumes. One of the polite but caustic imitations I ever heard was an imitation of what they called the Cleveland crescendo.
Greer gives the comical imitation: “ooooooOOOOOWAAAAAAAAGGH!!”

The research of Lawson with the sonic spectrum analyzer gave some interesting insights that the overtone structure of any given tone on a nickel silver horn tended to be a lot of high partials but in most nickel silver horns, Kruspes and Conns and so forth, that nickel silver alloy is partnered with a wide bell flare, and the wide bell flare tended to take tone in the opposite direction of the nickel silver bore. I think the idea of the attractiveness of that combination was that any dullness in sound from the wide bell was counteracted by lots of upper partials so the tone sounded very live to the player. The downside was that the projection of the horn tended not to occur until the higher dynamics so I think the human ear tends to recall and maybe exaggerate those particular concussive effects at the higher dynamics. Because the players who play those instruments and are of that school and that tradition play magnificently. It can't be said otherwise. In Cleveland right now you have a little brighter style of playing, more universal than when Szell was conductor. Their concert at the Denver horn workshop was crazy good... it was crazy good. They played the Beethoven sextet with two of the hardest solo horn parts in the entire literature, and the other 4 players played the string quartet parts with all the Alberti bass and the virtuoso scale passages in the first violin. All 6 of them just went all over the place on the horn, and I don't recall any “flub-a-dubs”, either of accuracy or intonation or ensemble. It was just crazy good. They were blended... it was just beautiful. It was an absolute treatise in how the horn can be played.

One more element of Cleveland Horn Sound – I'm curious about the tongue stopping, which seems to be similar to the old Czech Style.

What? The “Cleveland thud”?

Is that related, perhaps?

Yeah, I think so, you hear it especially in the older recordings. I don think the new guys are doing it so much, they are more universal. It's as if they looked at the conducting staff in front of them and turned the page on what their forbearers did. Now I studied with Ernie Angelucci, the fourth horn player in the Cleveland Orchestra and he could do some of that stuff. Whenever he demonstrated, I always noticed that his notes were very meticulously begun and ended. No vibrato, but he liked to dish it out. And when I had a new horn he said, “Oh, I don't know I liked your old horn better. On your old horn I can really dish it out.” He played some Domestic Symphony, and he just knockered it. It was impressive. The same horn he came in on an octave above high c--Super c. He had it in his head; he set his embouchure and came in on that note, “Booo”. He hadn't warm up. Angelucci never warmed up, he never practiced. Now Szell used to sit in his office, looking out the window, taking note of who took their horns home, their
instruments home, to practice, and if you weren't practicing he was not happy. Well Angelucci, he never wanted to practice, he never need to practice. So he left his horn in his locker at Severance Hall and he carried the empty horn case back and forth.

Yeah, I think rather than being Szell's Bohemian background, I think it was Szell's personal taste that was influencing in Cleveland. I think that the Czech horn players regarded Cleveland horn playing as magnificent but an anomaly and not a continuum of their style. I never heard them voice it that way, but when the subject of Cleveland came up, they would go, “Yes, … yes, very, very, very... fine players.” It was guarded. It was as if they were saying that they performed with perfectly acceptable competence. Damnation through faint praise.

How did you begin your interest in natural horn performance and pedagogy?

Oh, well, that's a whole dissertation. My first teacher demonstrated a hand scale, you know, just to give me information. He said, “Well you know the horn didn't always have valves. You use to get the notes with the hand in the bell. In fact, you can get a scale.” He played the scale, not super well, but well enough to make me go, “Oh, wow!” And so I remember him saying that, and I knew that certain passage could be played all open, or if you pushed down 1 and 2 you could play it all open. I think that was revealed through the usual arpeggios we all play, open, second valve, first valve, 1 and 2, 2 and 3, 1 and 3, and 1, 2 and 3. Then there was on the Walt Disney Show, a program centered on the life of Beethoven and they showed an actor conducting a fake Viennese orchestra on a performance of First Symphony or First Piano Concerto or something, and then the Fifth Symphony, and I think later there was part of the Ninth shown. I could be wrong, but I remember in the Fifth symphony they panned the horn section in one of the big moments in the last movement. [Greer sings tutti horn passage.] They showed these guys with valveless horn and my brain immediately went to what my teacher had talked about. “Look those are natural horns! I've got to get one of those.” And I became a true annoyance to my parents. Look there's an antique store. Can we stop and see if they have any natural horns? They never did and it was years before I got an antique natural horn. I had to fly to another country, buy it, and fly home to get it. So it was a very expensive natural horn. I'm not the only person who has done that either. But in the meantime I had become aware of the fact that there was one company, Meinl and Lauber (?) in Germany that was building natural horns. They either had a seven year waiting list and a $4000 price tag, or a four year waiting list and a $7000 price tag, and I could be wrong on either number but I remember, “I don't have that much money. I can't wait that long.” I had walked past a Milwaukee pawn shop and in the window was a King single F horn and I had began on a King single F horn. So, just for, I don't know, sentimentality I went in and the single F horn was $65, about 3 x what I should have paid for it. But I got the horn, and I carried it home, and then I thought: “I
can't pay my rent, what I am I going to do with this horn?” And then, as guys will do, they will talk about their great ambitions, their great goals or their dreams. And a girlfriend of mine happened to hear me running on about this. She had a recording of water music played with by this Schola Cantorum Brasiliences (?) with natural horns and she lent me the record. And there it was, the sound of the natural horn. So I had two problems: how to get a natural horn and what to do with the single F horn, and I finally I went, “DUUHH, no brainer!” Convert the single F, and I knew enough about soldering and stuff to do it. So I go the valves out of it, somewhat unhandily, and patched together two pieces of valve slide. Voila! Natural horn.

So I began practicing, and I only had an F crook, but that was fine for about a week. Then after a week I had to have an Eb crook. So I went to the local repair guy Phil Milk and I showed him what I had done and he said “Oh, Lowell, you need to get this cleaned up! I'll clean it up for you. It's all right, it won't take but a few minutes.” So he cleaned it up and it looked like something gorgeous. I said, “Now I gotta get an Eb crook.” He said, “Oh, an Eb crook. Wait a minute, I think I got some of those over in the parts bin.” So he went over and he said, “What kind is that? King? Ah, here's one by King” He brought it over; it fit right in. I said, “How much would it be to buy the Eb crook.” I didn't have much money and I thought it would be about 125 bucks, or something. And he said, “What have you got in your wallet?” “Not very much.” I had five bucks. He said, “Five will do it.” So I had F and Eb, and then I went back to the valve section left over and using the tuning slide inners and outers I made extensions so F could become E and Eb could become D. So that was my first natural horn. Not long after that I left Milwaukee and joined the Detroit Symphony. I had a regular income and then I could get instruments that were playable and historically detailed. But I also began bending pipe and building horns up. One day I had a new student show up: Richard Seraphinoff; and I'm the fool that put a natural horn in his hands the first time. I taught him how to bend pipe, how to make leadpipes. He sort of knew how to solder but not very well. His first natural horn he built didn't play at all. We took it apart and I cleaned the solder joints, put it back together, after which it played very well. All that work we did then was from existing parts. We would splurge and buy leadpipes from “Allied One-Size-Fits-None Catalogue”, we were bending using lead in the pipes, making every error known to mankind – but learning. By the time a couple years had gone by, I was building well and Rick was building well. We continued to learn independently of one another, but it has always been a pleasing collaboration. I take great pride in having been a part of his formation. Rick's trained a lot of builders. There's at least five that have come from his shop. I've continued. Jim Patterson studied with me. Adolfo Suarez, who is the Karl Geyer of Brazil studied with me. I just had a student this summer, Mike Nelson. He did pretty well. I don't think he wants to continue building. He could, but he'd need to continue working to develop his skills. He's at the point that Seraphinoff and I were back in 1973.
In your opinion, to what degree should the attribution of the development of classical horn pedagogy be assigned to the Bohemians?

I guess I'm going to stick a pin in the balloon with what I have to say about this. I've always had the impression that Bohemian style playing was continued only in the Bohemian areas, Czech areas, Slavic areas. It tended not to be continued in the US because of the strong influence of the Germans. In fact, I remember Angelucci describing the Cleveland section as German style players, and later on I was puzzled because they didn't sound like the Berlin Philharmonic. You know? In those days, the late 1960s, but I think it reflects what was going on back in the 50s and continuing into the 70s, we had a strong delineation between different orchestral styles. You could listen to a recording for a while and say: why, that sounds like the Cleveland Orchestra. Why, that sounds like the Chicago Symphony. Why that sounds like the New York Philharmonic. Boston, without question! Ah, the Philadelphia sound! That's how it was. I think there's anything that we've lost, it's the fact that American orchestras are beginning to sound the same. One size fits all. Then, at that point, why go to the concert? Just put on a record at home.

What do you see as the future of Czech horn playing: style, job outlook, outside influences, etc.?

I would hope that they would continue keeping on keeping what they're keeping on. Because in the US we go to Symphony Hall, or Orchestra Hall, or someone's name - Bubba Bonzai Hall. In Czechoslovakia you go to the “House of Artists”. I think there is an elevated stature within Czech culture of the symphony musician. I hope that that would continue the job outlook for them. Also because they play their style, they are hold outs. They haven't been invaded by people from other countries. Some of their players have left and allowed their styles to become more universal. I hope they leave the outside influences outside. I think as long as they do that we will always go, “Oh, Listen! Listen to how they do that. That's the Czech Phil, isn't it? Yea, I thought so. You know, it sounds so alien at first, but then you get used to it, and there's nothing like it afterwards. Nothing.”
Appendix D: Annotated Interview with Mr. Fergus McWilliam

Fergus McWilliam was posed these questions sent via email on November 26, 2012:

1. Please describe the life and careers of the most important Czech players/teachers that you have encountered or studied.
2. Have you been influenced by Bohemian horn players, and if so, how?
3. Are there advantages for an orchestral player to learn about Bohemian horn pedagogy, besides an informed approach to playing music by Czech composers? Please describe.
4. If there was to be a Czech–inspired METHOD book published (etudes, pedagogical explanations, methodology, etc.) what should be included?
5. In your words, what is the Czech horn sound?
6. Do you think that the natural horn traditions in Czech Republic have influenced the pedagogy and sound there, and if so, how?
7. In your opinion, which elements, if any, of the development of classical horn pedagogy should be assigned to the Bohemians?
8. Do you know of any specific pedagogy methods used by Czech players/teachers?
9. Can you describe any specific indicators of Czech horn style?
10. What do you see as the future of Czech horn playing: style, job outlook, outside influences, etc.?
Mr. McWilliam provided the following responses to the interview questions via email on November 30, 2012:

Dear Tiffany,

I'm sorry my answers will disappoint you. Despite my friendship with Zdeněk and general fascination with Czech horn playing, I know precious little about it. I've placed my answers after each of your questions.

1. Please describe the life and careers of the most important Czech players/teachers that you have encountered or studied.

Frantisek Solz (sp?) important teacher in Brno I believe 1960's - 80's. Very Influential at that time. No idea whether because if his artistry, teaching skill or political position.

Radek Babórák of course (7 yrs together BPh) bio well known.

2. Have you been influenced by Bohemian horn players, and if so, how?

Radek's uniquely structured phrasing was/is irresistible. Pronounced "muscularity" of phrase structure.

3. Are there advantages for an orchestral player to learn about Bohemian horn pedagogy, besides an informed approach to playing music by Czech composers? Please describe.

Sorry.

4. If there was to be a Czech –inspired METHOD book published (etudes, pedagogical explanations, methodology, etc.) what should be included?

Absolutely the Kaucký etudes!

5. In your words, what is the Czech horn sound?

Today a darker, fruitier Alex 103 sound.

6. Do you think that the natural horn traditions in Czech Republic have influenced the pedagogy and sound there, and if so, how?
7. In your opinion, which elements, if any, of the development of classical horn pedagogy should be assigned to the Bohemians?

Sorry

8. Do you know of any specific pedagogy methods used by Czech players/teachers?

No

9. Can you describe any specific indicators of Czech horn style?

Used to be vibrato. Still?

10. What do you see as the future of Czech horn playing: style, job outlook, outside influences, etc.?

I wonder how "marketable", how relevant the Czech school still is. There are only a couple who have big jobs outside their country.
Mr. McWilliam provided the following information relating to the study via email on December 3, 2012:

I've found that old LP (Musica Antiqua Bohemica - Supraphon SUA 19035). The players were: Miroslav Štefek, Vladimír Kubát, and Alexander Cír

Well done on identifying the first two! Having listened to the clips I can confirm that the two recordings demonstrate essentially the same style and sound - despite there being one different player (Cír). Do you notice the "old-fashioned" tut-tut style of articulation? Totally "illegal" ;-) but totally wonderful!!!

I studied with Rittich from 1968 to 1975 (with some breaks) and I think he went to Czechoslovakia sometime in the early 70's. Certainly it was he who brought back the Kaucký etudes. Oddly, I seem to be the only person who has continued to champion these gems.

To completely understand the pedagogical influence of individual musicians behind the iron curtain, it might be useful to learn whether their positions were held because of - or in spite of - the regimes. This is of course a volatile subject and it's late in the day now, over 20 years on.

Legato playing on a natural horn: you know me, I am a massive advocate of legato playing, not only for artistic reasons, but also because it is an essential foundation of good technique. Have fun!

somewhere I have an old mono recording 1950's? of the 6 Reicha Trios played by Czech hornists. Famous guys from that time. Prob very representative if the "old Czech" school. Absolutely sumptuous! Shall try to find it and their names.
Appendix E: Informed Consent for Exempt Research Forms

THE OHIO STATE UNIVERSITY

Informed Consent
Exempt Research

- **Subject rights:** The interviews and lessons involve research, participation is voluntary, and you may withdraw at any time without penalty or loss of benefits (there are no incentives offered).

- **Purpose of the study:** You are being asked to participate in this research study because you are a professional horn pedagogue in the Czech Republic, or have experience working with a Czech Republic horn pedagogue. The research aims to define indicators of a Czech style of horn playing and to document personal interviews in order to develop further research of international styles of horn playing.

- **Study tasks or procedures:** You will be asked open-ended questions such as:
  1. What etude books do you feel that most Czech teachers, including yourself, use with your pupils? Why?
  2. Which etude books did you study? Why?
  3. Are there any pedagogy styles that you feel separate Czech layers from others in Europe? Can you describe?
  4. If there was to be a new horn method featuring the Czech school, what should be included?

In addition to these general questions, the researcher will engage in a typical class setting on location in an academy classroom or office in Prague to act as a student in an applied horn lesson. At your discretion, a Zoom H2 digital audio recorder will be used to record the information to be transcribed and submitted as research data to the Ohio State University. If you choose the right to refuse permission to use all or parts of the submissions. You will have access to a preview of the submissions involving any data collected from you with a right to refuse permission to use all or parts of the submissions. You may be asked additional questions pertaining to the use and teaching of vibrato, right hand position in the bell of the horn, pneumonic devices used to describe articulations, ear training, dynamic range, left hand dexterity, tone density and note shaping (the quality of decay on sustained notes). You not be held responsible for any results in the application of the observed pedagogy, and have the right to choose anonymity. If you choose anonymity, then the observations will be recorded excluding any identifying factors, including name, title, job position, and precise location of the interview in Prague. Your name would then correspond to a random number assignment for use in the final observations. However, if you agree to full disclosure, the sources of the data will be an important part of the documentation, as the purpose of the human subject portion of the research is ultimately to share the observed methods of Czech horn pedagogy by its masters, the primary sources; and not to make a definitive statement about the affects of applying these methods, so that there is no potential threat to your reputation. These methods are to be explored at the assumed risk that there may be different results for each person, and that this research does not claim to prove that the methods will guarantee a student the ability to sound like a Czech horn player. You will be observed for your responses, and any relationships or patterns found in these observations will be noted as topics for further studies beyond the scope and scale of this

Revised 06/29/2010

145
research. The results will be described without implications to the effectiveness of the methods as predictors for horn players’ successful employment or performance. Interviews and observations will involve no less than one hour and no more than three hours of contact time, at your discretion and availability; at a mutually agreeable time and date in the months of November and December 2012.

- **Duration of subject's participation:** It is requested that you participate in the applied lesson or an interview session between one and three hours, at your discretion. You may stop and restart or withdraw at any time.

- **Confidentiality:** The nature of this work is to publish your relevant responses to horn pedagogy in the Czech Republic. You may choose to remain anonymous or to strike any statements from the written record/transcript. You may choose not to be recorded, or to discontinue recording at any time. You will be verbally notified of when recording will begin and end in an interview session. Absolutely no disparaging data will be published.

- **Contacts and Questions:**
  - You may contact the principal investigator Katherine Borst Jones with any concerns or to gain more information about this research at jones.6@osu.edu, 614 292-4618, 309 Weigel Hall, 1866 College Rd, Columbus, OH 43210.
  - Provide ORRP contact information for questions about subject rights and as a contact who is not part of the study team for participant concerns or complaints about the research: For questions about your rights as a participant in this study or to discuss other study-related concerns or complaints with someone who is not part of the research team, you may contact Ms. Sandra Meadows in the Office of Responsible Research Practices at 1-800-678-6251.

- **Incentives:** There are no payment incentives for participation in this research or penalties for withdrawal.

- **Sponsor:** This project is individually funded.

- **Signature/date:** Please print, sign and date on the dotted line

  [Signature]

  Participant

  [Signature]

  The Ohio State University Co-Investigator

  [Signature]

  The Ohio State University Principal Investigator

Revised 06/29/2010
research. The results will be described without implications to the effectiveness of the methods as predictors for hom players’ successful employment or performance. Interviews and observations will involve no less than one hour and no more than three hours of contact time, at your discretion and availability; at a mutually agreeable time and date in the months of November and December 2012.

- **Duration of subject’s participation:** It is requested that you participate in the applied lesson or an interview session between one and three hours, at your discretion. You may stop and restart or withdraw at any time.

- **Confidentiality:** The nature of this work is to publish your relevant responses to hom pedagogy in the Czech Republic. You may choose to remain anonymous or to strike any statements from the written record/transcript. You may choose not to be recorded, or to discontinue recording at any time. You will be verbally notified of when recording will begin and end in an interview session. *Absolutely no disparaging data will be published.*

- **Contacts and Questions:**
  - You may contact the principal investigator Katherine Borst Jones with any concerns or to gain more information about this research at jones.6@osu.edu, 614 292-4618, 309 Weigel Hall, 1866 College Rd, Columbus, OH 43210.
  - Provide ORRP contact information for questions about subject rights and as a contact who is not part of the study team for participant concerns or complaints about the research: *For questions about your rights as a participant in this study or to discuss other study-related concerns or complaints with someone who is not part of the research team, you may contact Ms. Sandra Meadows in the Office of Responsible Research Practices at 1-800-678-6251.*

- **Incentives:** There are no payment incentives for participation in this research or penalties for withdrawal.

- **Sponsor:** This project is individually funded.

- **Signature/date:** ... Please print, sign and date on the dotted line

  Dr. Lawrence Cress  11/24/2012
  Participant

  Tiffany Dannicke  11/24/2012
  The Ohio State University Co-Investigator

  The Ohio State University Principal Investigator

Revised 06/29/2010