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PROLOGUE



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Dear colleagues,

After a severe winter and with feeling of coming spring is made the fourth number of this journal. At this time there are references from festival – competition *We play music with friends* and already passed *Winter master classes – 2011 for teachers of chamber ensembles*. Sincere gratitude to all authors who selflessly and generously share their experience! We still are waiting teachers' feedback forms and reflection letters. Our e-mail is: weplay@inbox.lv

It is truly gratifying that we – teachers of chamber ensembles, are looking for and find like-minded friends to create a special community together. We may have different shades of opinion on some issues but the sense of fraternity that we've got and what unites us is essential. Chamber teachers' desire and ability to collaborate (both our students, colleagues and professors) has grown and continues to grow and improve.

“Chamber-music-mindedness”, about what Professor Hans-Erik Deckert writes in truly inspiring way, is that we want to achieve. We are on way to it.

We will make it – together with friends!



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Practical Advice After a Chamber Ensemble Competition

In this article you will find practical advice and well-thought instructions written down by me during the nine year period when, on a regular basis, I led the jury's work of chamber ensemble competitions *We play music with friends*. During the methodological meetings after competitions, in my opinion it is of great importance to tell the teachers the good, valuable and pleasing, as well as to draw their attention to the observed imperfections and to help to prevent them.

Entrance on the Stage and the Bow

Each performance begins with the participants of a chamber ensemble coming up to the stage. Often it has been observed that young musicians walk up to the stage with no confidence, they are intense and clumsy. It has not been considered which participant of the ensemble, for example – violinist, pianist or flautist, should walk up first. We must bear in mind that all the participants are equal. However, if, for example, a duet consists of a male violinist and female pianist then it should be the female pianist who walks up the stage first, she should also be the first to leave the stage. The easiest advice is - the musician whose place is the farthest should walk up to the stage first.

Very often it seems that when bowing the young musicians hide behind the music stands. Besides, the very process of bowing often causes problems. In the German language instead of the term “bowing” there exist such terms as “greeting, welcoming the audience” (*das Publikum begrüßen*). This means that the musicians show their respect and appreciation to those present (jury, listeners, colleagues). Therefore, the bow should not remind you of a careless or lifeless nod performed by each of the musicians. The bow should be harmonized and synchronized. The most

natural and respectful way of bowing is to slightly bend one's body. Of course, there is no necessity for a stiff and exaggerated bow. The ideal version is as follows: in the first place the stage is prepared for the ensemble, then the participants of the ensemble walk up and bow. Even in cases when the music stands have not been placed correctly, the musicians should bow first and only then may rearrange the stage. Also the sheet music (usually it is already in the musician's hands) should not be put down on the music stands first, before making the bow. When the performance is over the musicians should show their appreciation to the audience for the applause. The musicians should not, with undue haste, squeeze themselves in front of the music stands. They should rather step aside to the left or right from music stands, wait for their partners do the same, make the bow together and only then take the sheet music and walk off the stage (there should be a previously appointed initiator, who inconspicuously watches whether everybody is ready to bow and then, without any pretentiousness, almost imperceptibly, gives the sign to the others).

In case there is nobody who sets the stage before the performance, some of the musicians (playing the role of a technical crew) must walk up the stage without their instruments, set the stage and then walk up the stage again – this time as musicians and artists equipped by their instruments and performing a bow. It should be born in mind that the more the ensemble rehearses walking up the stage, the better and more unrestrained the participants of the ensemble would feel themselves. Of course, it must be taken into account that each new stage requires small amendments (walking up and off the stage from the right or left side, etc.)

The visual image of an ensemble is also of great importance. The best option is to have a simple and harmonized general image. Girls must definitely agree among themselves on either short or long skirts, whereas all the boys should choose between wearing suits or shirts, having a bow-tie, a tie or a national ribbon.

An important role is also played by a person who turns the sheet music over. He or she must be the last to walk up and the first to walk off the stage last. If, for instance, an ensemble after some composition walks off the stage, so does the sheet music turner. It would look comical if he or she (during the applause) stays on the stage and waits for the ensemble (or even the next ensemble) to return to the stage. The best option is if the one who turns over the sheet music is a musician who knows the score of a composition. All the repetitions should be shown to the sheet music turner early enough (especially in minuets *da Capo al Fine*) etc. Pretty often it has been observed how the pianist before the performance (or upcoming parts) tells and shows the turner how to turn the sheet music and where – it must be done beforehand (as well as the person who is going to turn the sheet music over must be found well in advance). If a composition has many parts and the musicians play from the score in which each part is glued together separately, the best advice is first to arrange the score with all parts on the music stand (one part above the other part), then, in the process of

performing, to take off parts one by one, in order not to interrupt the performance with long rearrangements. The organizing and turning the sheet music should be a well-considered and inconspicuous process.

Ensemble Placement

Very important is the ensemble placement on the stage. In order to develop a good sound and be able to hear the partners the participants of the ensemble should not stand too far away from each other. The violinist usually stands just a little bit to the right from the pianist (looking from the pianist's standpoint). The ideal distance is when by slightly turning his/her head the pianist from the corner of his/her eye can see the violinist's bow. If the violinist stands too far away from the pianist the latter must turn his head more, which makes it difficult for him read the music and looks too obvious to the audience. If an ensemble consists of two violinists and a pianist then both violinists should stand on the right from the pianist. In order to enhance the sound of the instruments the soundboards of the violins are turned towards the audience. If a flute is included in an ensemble then the flautist should stand on the right side from the pianist, but the violinist – on the left side because the flute has a much softer sound than a violin, besides the valves of the flute should be turned towards the listeners. In a piano trio (piano, violin, cello) the violinist usually sits (rarely-stands) on the right from the pianist. The cellist also should be aware that the soundboard should face the audience; therefore he/she must sit by $\frac{3}{4}$ turned towards the partners. Whereas in the piano quartet (piano, violin, viola and cello), in my opinion, the best placement of the ensemble is when the viola player sits in the center not obscuring the name of the grand piano (which would be inscribed not only on the inside of the keyboard lid but also on the casing of the instrument).

The placement of the music stands is important, too: in a piano-violin duet a good solution is to arrange the violinist's music stand so that it seems to be the continuation of the piano music stand (in one line). Then the music stand does not cover up the musicians. The music stands should not be too high – so that the faces of the musicians could be visible and the placement would not interfere with the eye contact between the musicians and would not create a delay/reflection barrier for the sound.

Selection of Compositions for Ensembles

The most important condition when selecting a repertory is choosing compositions with equivalent instrumental parts. For the youngest age group it is very problematic to achieve this aim, but for the middle or oldest age group there exists a large diversity of repertory. If an ensemble plays an arrangement of a certain composition then the author (also if the arrangement was done by a teacher) must be indicated in the program. In cases when an arrangement is done by a teacher it is

possible to stick to the principle of equivalency when each performer has a chance to show himself as a soloist, an accompanist, or a *tutti* group participant. This has been very successfully done, for example, by Juta Bērziņa (Pāvuls Jurjāns music school) a teacher and a cellist.

Programs

The teacher should also improve the skills of submitting programs of competitions (concerts). If some parts of a sonata are played then you cannot write: two parts of the Sonata. You should indicate which parts will be performed, as well as the designations of the tempo (and character). One should get used to indicating the first name of a composer in full, both in the Latvian language, and in the original language (in less formal events it may seem unnecessary, but it helps a student to respect a certain system and order). To know exactly what will be played, the internationally accepted catalog numbers of composers' works should also be indicated.

The main catalogs are: BWV (*Bach-Werke-Verzeichnis* - a catalog of Wolfgang Schmieder for J.S. Bach's works; Hob. (*Hoboken-Verzeichnis* - a list created by Anthony van Hoboken for J. Haydn's compositions; a Roman numeral indicates the part/section, after the colon follows the name of the composition), KV (*Köchel-Verzeichnis* - a catalog of W.A. Mozart's works developed by Ludwig von Köchel. *Anh.* means *Anhang* – attachment, appendix. This should also be indicated because all the catalogs are regularly looked through, checked and improved. However, for most of the composers an ordinary opus/composition enumeration is used (the works created after a composer's death are marked *op.posth.* In case of [L.van] Beethoven his works are marked by WoO – *Werke ohne Opuszahl* (an additional list). The same system is applied to some other composers, for example, J. Brahms). The compositions of Schubert nowadays are marked by Otto Erich Deutsch catalog numbers. One should be careful with the opus numbers (from Beethoven to Rachmaninoff and Shostakovich), because in one opus there can be several/many compositions. It would be wrong, for instance, to write Eight Compositions by Max Bruch, op. 83, for clarinet, viola and piano, because you should clearly indicate which compositions will be played: op.83 nr. 1-8, or op.83 nr. 2,3, or op.83 nr. 1-3.

The titles of compositions should reflect the instruments in the specific order wished by the composers themselves. For example, in classical and romantic ensembles the piano is indicated in the first place, in order to highlight the meaning of it in Sonatas for Piano and Violin by W.A. Mozart, J. Haydn, L. van Beethoven, J. Brahms; Sonatas for Piano and Cello by L. van Beethoven, J. Brahms; Trio for Piano, Violin and Cello by W.A. Mozart, J. Haydn, L. van Beethoven, F. Mendelssohn, F. Schubert, R. Schumann. For daily purposes or in order to save the printing space) the second abbreviated option can be used – Piano Trio (players are written down in accordance with the order of the instruments indicated by the composer). The same system is applied to Piano

Quartets and Piano Quintets (the neoclassical composer Bohuslav Martinu is also keeping to this specific tradition).

Balance of an Ensemble

In developing the sound of an ensemble it is important for new musicians to analyze the score together with their teacher and to know when the material of equal importance comes, when the leading role of a specific instrument begins and when an accompanying material starts. If each of the participants of an ensemble is a striking soloist and a sensitive accompanist then the joint sound is going to be more persuasive. This quick switching from one function to another constitutes the main difficulty for new musicians. It should be taken into account that the dynamics of *forte* or *piano* during a solo part is not the same thing as in a different arrangement.

Mistakes and Imperfections Most Frequently Observed

Pretty often in the baroque and classical compositions there is a lack of clear articulations, accuracy of rhythm in fine beats and fluency in the slow parts. Off the beat is often observed in those places where the value of notes changes (duplet changes to quadruplet or triplet). In such case a metronome could be of great help. Very often one can observe a monotone dynamic and character, heavy endings at the end of a phrase and a diverse touch of a bow. In *tutti* chords, if the strings are playing with an active *détaché*, the pianist should use the direct pedal and not the delayed one. Specific attention (especially in chords) should be paid to the synchronized and simultaneous ending of the sound. If the tempo of a composition is fast, the removal should be active. It is important to follow the hints of the leading (previously appointed) player. The pianist should not delay the removal of the pedal. If the composition's final sound is dwindling, the strings should prolong the sound till it vanishes. At the same time attention should be paid to the length of the bow (or the breath – in case of wind-instruments). The pianist should release the pedal very calmly and unnoticeably.

During the performance of Bach's music the attention should be paid to the polyphony and highlighting of each part, even if it is not the leading part at that particular moment. The voice must be both expressive and in twine with polyphony! If in a base line there is a repetition of notes, then it is necessary for an interpreter to survey the progression at least for one bar, not for each note separately. This is important for the direction, development guidance, and it is generally applicable in the music of the Baroque period.

Mozart, in my opinion, should not be played too cordially, because it sometimes leads to a exaggerated and sweetened performance; the beauty of music is in its simplicity. Sometimes ensembles are afraid of playing ponderously and therefore avoid the dynamics of *forte*. In such

cases the overall sound becomes monotonous, and the characters miss their brilliance. To achieve more joy, fun and lightness in major modes the participants of an ensemble, similar to an opera director, would create their own production with at least three characters different by their nature. This kind of role-playing should not be considered as absolute, yet in the learning process it helps a lot.

The pianists very often have problems with the accompaniment, the support chords. Those must be attuned to the style of a composition. For example, the accompaniment chords of Francesco Maria Veraccini (and other composers of that period) should not be played in the same way as Rachmaninoff's chords. The style requires a more concentrated, more solid touch of finger tips, without immersing the whole weight of the hand. When performing this kind of music a sharp *forte* is unnecessary.

The most important thing in the work of an ensemble is the acknowledgment of the correct tempo according to the characteristics of the composition, as well as the arrangement of musical transition. In order to play together comfortably it is important for the participants of the ensemble to have precise directions. Upbeat should be provided in the exactly proper tempo: that is the only way how to insure both the precise beginning of the performance, and also unified beginning of a smooth movement without swinging. In developing a phrase it is important that the musicians of an ensemble are thinking alike, in order to continue the phrase started by a partner, to support him/her with the accompaniment. If playing in a fast tempo and developing long phrase lines, one of the participants of an ensemble thinks in fine beat (by bar), it is immediately noticeable and it interferes with the development of joint music. A typical mistake occurs when young musicians, developing a *crescendo* tend to speed up the tempo, however, in parts of *diminuendo* tend to slow down. A unified tempo should be taken care of! Usually in a composition there is a lack of breaths - punctuating signs. It is of great help when a music score is compared to a sentence where there are dashes, commas, question marks, exclamation marks and dots. Great attention should be paid to pauses because pretty often those are not fully held till the end or are not fulfilled with expressiveness and feelings. A pause is also music! The simplest advice is to hold a pause as if a little longer.

Springtime is approaching as well as the 9th Festival – the competition *We play music with friends*. The jury of the competition, teachers and listeners will have another opportunity to hear a diversity of chamber ensemble bands in new quality. I hope that my practical pieces of advice will be handy for the teachers (just like it is in annual *Winter master classes for teachers of chamber ensemble*) when preparing for this beautiful event, the motto of which is:

CHAMBER MUSIC = CONTACT+COLLABORATION+FELLOWSHIP

(Translated by Kristīne Vainovska; advised by Zane Rozenberga)



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1. the individual musical experience, conditioned for each person by musical phenomena – listening with the heart,
2. the communal musical experience on the basis of giving and taking – listening to others,
3. the development of independence in the teaching process – each participant learning to become his or her own teacher

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GIVING AND TAKING

by Hans Erik Deckert

Chamber Music as Training in Musical Teamwork

Lecture given at the 1981 ESTA-conference in Edinburgh

Music as a social force

I would like to take as the starting-point of my lecture something which the conductor Bruno Walter spoke about in 1935 under the title “The moral power of music“:

While I was in San Francisco I received a visit one day from a middle-aged man -a musician with a long-standing interest in the lives of convicts. He told me that in course of thinking about these convict's fates, their welfare and future prospects, it had occurred to him to work with them through music. With this idea, he had managed to persuade a prison-director to let him begin teaching the inmates polyphonic choral music, and the outcome of his efforts over several years was apparently astonishing; the behavior of all the convicts' whom he taught changed fundamentally. Not only was their enthusiasm obvious during the music lessons; there was also a significant moderation in the conduct of even the most difficult of them, both in their behavior towards the wardens and towards one another.

Bruno Walter told this story in order to reflect on the nature of the criminal mind and on the ineffectiveness of words to get past such people's self-defensive wall of introversion. He concluded:

Where words had failed, music had succeeded. Through the harmonies of polyphonic choral music they could hear how teamwork can result in progress. While each person sang his own note they produced chords in which the lonely individuals became a community, achieving something beneficial through helping one another, and sensing on an elementary level - the beauty of that support.

I would summarize Bruno Walter's thoughts in a phrase which expresses the fundamental thesis of my lecture: music can make us into a community.

As individuals we have a certain responsibility towards the music which we play, but, above and beyond this, we can and must develop the ability to carry the musical work as a team; we need a certain 'chamber-music-mindedness'.

We are not alone in the world; without one another we are spiritually lost. By 'chamber-music mindedness' I mean a readiness for cooperation in the field of music, an aptitude for mutual responsibility, a predisposition towards shared experiences, common interpretations, common ambitions, towards mutual giving and taking. A chamber-music oriented attitude requires the mutual resonance of individuals; chamber music is the place to practice musical 'Zusammenarbeit', or teamwork.

The soloist, the chamber musician, and the orchestral musician

The term *chamber music* is basically an expression for a musical type. The term *musica da camera* arose in 17th-century Italy in order to distinguish the new 'Hausmusik' of the courts from sacred and dramatic music. It began as the music of the privileged few and, together with other musical types, grew to form the repertoire of musical 'Meisterwerke' which are now some of our greatest spiritual assets.

This differentiation between musical types still exists, however, and as teachers we all know that soloists, chamber musicians and orchestral musicians represent different hierarchies in the musical cosmos. In particular, we string-players know that there are three roles, which I shall characterize as follows:

The soloist, when playing not literally alone but rather together with so-called accompanists, is the *spiritus rector* of the group of musicians and the main representative of the musical composition. All the other musicians must respond to his pulse, which in turn must be rooted in musical principles. It is however by no means the case that the soloist has all the rights and the accompanists all the duties!

The chamber musician is a conversation-partner with equal rights. He carries the music, but is also simultaneously carried himself. He acts as an individual within a group, in which everyone has equal responsibility.

Orchestral musicians, in particular rank-and-file string-players, are in effect choral chamber musicians. As a famous conductor once said, "Orchestral playing is just chamber music on a grand scale". The rank and-file string-player is a member of a group which must homogenize, and in which the shared responsibility is therefore doubled. All this is true of the general process of musical collaboration, and therefore requires the conductor's help - on the condition that he too has found his own right and proper place as a chamber musician within the community -but is it always the case in practice: in teaching situations and in concert-life?

We have all come across the breed of soloist who behaves as master of all worlds, exploiting the efforts of his colleagues to bolster his own career. We often find chamber musicians participating in musical warfare, all players pitted against one another, each one, according to temperament, either attempting selfishly to market his own product, or retreating like a snail, in indignation or resignation, into his shell. The musician's ears are as closed to one another as locked doors.

Similarly, we can recognize the orchestral musician who slaves away anonymously, bullied and humiliated by the conductor, his enthusiasm long since wiped out in an epidemic of *tutti*-frustration. I am sure that we all experience - not only occasionally but maybe even the majority of the time - which the actual state of affairs is very different from the way it should be.

Chamber music - the stabilizer of musical roles

I believe the reason for the biases in practice which I have mentioned is that we are not familiar enough with the social element in music. We practice this social element to a certain extent, of course, but on those rare occasions on which we are aware of it, it is usually a secondary matter, hardly ever the main issue.

It is of course clear that our primary concern is and must always be the music itself, the triad of *musica mundana*, *musica humana* and *musica instrumentalis*, which lives both inside and outside us, and is our life-long ideal.

However, as most music requires several people for its performance, it is important to permeate, consciously, our thoughts about the self and the music with those about the group and the music. This is an enormous task. From my sketch of the basic functions of the soloist, the chamber musician, and the orchestral musician, it is evident that in none of these functions -above all, naturally, in the role of soloist -should a 'self-and-the-music' mentality dominate, to the exclusion of all else. Similarly, a mentality which subordinates the self to the group absolutely is counter-productive and extinguishes the individual element; in such cases, the music risks becoming depersonalized, and can even transform itself from music into a purely mechanical progression of sound-events. This is a particular danger for the orchestral musician.

So we become more and more aware of the focal point for working on bringing out the individual in the orchestral musician and, conversely, awakening the social conscience of the soloist. This all takes place during a chamber-music education, where each musician must learn the arts of leading and following to an equal degree. This should be at the centre of every musical education. In such an environment both the individual and social elements - in other words, the solistic and the chamber musical poles - can be developed with equal intensity, in constant balance, like an artistic breathing process of in- and exhalation. In the chamber-music studio all our individual habits of role become leveled out in pursuit of musical coherency.

The devastating consequences of chamber music deficiency

How does chamber-music actually work in teaching situations? In fact, does it work at all? Unfortunately I have to say that both in the structure of musical education and in everyday practice, chamber music leads a subordinate, almost backstage existence; many young musicians never come to experience the benefits of this spiritual source, and so enter their musical careers as soloists, orchestral musicians or teachers chronically lacking in experience of chamber music.

The results of this deficiency are what I have just described. In such cases, music is no longer able to bring us together, and all our musical efforts crumble under a tendency towards, at best, indifferent camaraderie, or, at worst, outright competition. It cannot be ignored that a sport-sensational element has found its way into the musical domain. Frequently, the positive aspects of competition, those which could contribute to artistic development, are overshadowed by negative factors. The entire music business is largely 'antikammermusikalisch'. This scenario produces, of course, many losers; for example, the faded orchestral player whose knowledge of the love of music is a thing of the past and for whom daily rehearsals are monotonous as an office-job.

Human cooperation and chamber-music-mindedness

What can we teachers do, to have a positive influence on the malaise of our musical life, in particular during the learning phase? The real dilemma is in fact much larger than the area embraced by the questions which I have chosen to address in this lecture; it hangs together with the present spiritual condition of modern society. Chamber music's dilemma, however, is basically a reflection of that under which we all suffer; nowhere in the whole world can people manage to live peacefully together.

Segregation and fragmentation pervade our world. "Wir sind so grundverschieden voneinander": we are all so fundamentally different from one another. But precisely in recognition of the fact that we are addressed, in every person, by an individual, we should try to find ways and means of bringing to fruition the difficult skill of working together, which requires all the strength

of our hearts. Surely music-teachers have a distinct privilege in such efforts, in that we have the opportunity to communicate with the whole person through art? Not only the whole person, but also the pupil both as an individual and as a member of a community. Here it is perhaps evident more than anywhere else that the music-teacher's job is not only a pedagogical but also an artistic one. It is a profession which I am sure is not without importance for the future of humanity.

The necessary permeation of the individual by the social

What steps can be taken, to ensure that the study of chamber music provides a truly thorough training in musical team-work? As I have just mentioned, it is clear that the basis of musical-pedagogical efforts consists in bringing music closer to the individual. That means training the ear, developing the instrumental technique, and deepening the musical experience - all this with the goal of helping the 'self and the music mentality to grow - in other words, cultivating the individualistic or solistic element in music. The young musician needs precisely such a focus for his musical development, for the same reasons as his attention is directed towards himself in the early stages of his personal development. This is the necessary starting-point - one which, however, must be followed by a second act. And this second act, which is of the greatest importance, must be prepared like a seed right from the beginning. That is to say, during one-to-one teaching, something must be brought in which is chamber-music orientated.

It has become almost a matter of course that children now are taught not only alone but also in groups, where the ground is prepared for shared musical experiences. However, this kind of preparation can and must also be undertaken during individual teaching, in order that the negative habits associated with the roles already discussed do not gain the upper hand later.

Such an approach is possible right from the very first lesson. For example, when a pupil bows an open string for the first time in his life, I as teacher can accompany him at the piano, the open string forming a pedal-point to a harmonic progression. Of course, I have to make sure that the beginner bows his open string properly, but at the same time I am already giving him a kind of chamber-musical experience, in so far as the chordal progression at the piano brings the pupil's pedal-point into different harmonic contexts, making his single tone into a melody. It is of the greatest importance that this second, non-solistic element is also present, in however modest a proportion, from the very start. By the way - string teachers must not forget their keyboard skills! They have a prominent role in the formation of a general musical image for the pupil in the stages before the actual accompanist turns up. And that must not happen too late, either!

It is all too often the case that a pupil practices for hours completely alone, instead of concerning himself with the musical environment, which is important even at an early stage, however sketchy it may be. Precisely this state of affairs, the proportion of time a pupil spends practicing alone, shows where the imbalance lies. The application of the self to the social element of music must be intensified and must become an ever more conscious part of the training. The consequences of stressing this social element too little, or even not at all, are unfortunately visible everywhere.

Three points of failure in teaching situations

We now have excellent centers of musical training throughout the world, and as far as the promotion of talent is concerned, all the necessary connections are in place. That is not to say, however, that ideal conditions prevail. On the contrary, there are many trouble-zones in our musical lives; in reality; however, all such problems belong to the chamber-music dilemma. I am thinking in particular of the problems in the teaching of theory, where the indispensable inner musical ingredients, which are supposed to be enriched through maximal technical understanding, often turn into stone instead of bread, because the capacity for experiencing music is insufficiently developed -sometimes it is even directly obstructed. More specifically, I am thinking about the difficulties of permeating instrumental technique with expression, of transforming technical impulses into musical ones, of generating musical life. In any case, the original solistic demand is, luckily, present, even if

in need of dilution. If this were not the case, all this talk about chamber-music training would be as illusory as the emperor's new clothes in Hans Christian Andersen's profound tale.

Seen from the outside, then, we have an excellent basis from which to develop the social side of music. How could we change things so that chamber music could be not only a side-subject in music-teaching, but could actually become the *alpha and omega* of a musical education; for instrumentalists, singers, conductors and teachers at all levels, church-musicians, musicologists and composers?

Methods of chamber music training

Such a change is not to be brought about with a mere increase in the hours spent working on chamber music, nor in an improvement alone in the organization of chamber music. As Goethe wrote, "Das Was bedenke, mehr bedenke Wie" ("The What consider, more the How and Why!"). Should we not try to define not only the term chamber music but also the activities subsumed under the term? Can we not, for example, practice a chamber-music technique, by singling out concrete elements of the genre and working on them concentratedly? As an example I would cite the string-quartet studies of Mogens Heimann, a pupil of Carl Flesch who spent his entire life scrutinizing and promoting his teacher's work. With these studies in the genre's technique, Heimann contributed to a conscious upgrading of chamber music in general.

When we begin to delve into this area, we find a myriad possibilities and perspectives. Not only the means for developing a foundation for chamber music becomes clear, but also the connecting paths to a broadening of the field of vision for soloists, orchestral musicians and also conductors. It becomes clear how a qualified chamber-music coach can have a decisive influence on the development of an individual's vital musical imagination. Even technical know-how can be improved through experience. With chamber music, in so far as that which I call the technical moral support of one's musical neighbor acts as additional confirmation of one's own technical capabilities.

Chamber music's three basic principles

In chamber music, several, often many, musical elements act simultaneously. Rhythmic interlocking is one example; those playing the fastest notes carry the main responsibility for tempo stability and rhythmic coordination, while the rest have the job of supporting this process, so that their rhythms are in time with the shortest durations. Thus all players have a feeling of greater security. This is where the moral support of musical neighbors comes into play; the principle of active contrast is at play.

How easily it happens that those responsible for tempo come off the saddle, as it were, through ignoring the above simple ground-rule, causing the whole structure to collapse. We can hear the resulting imbalance when even just one musician opts out. It is like the physical act of carrying something in a group: if one person lets go, the rest notice the extra weight immediately. Chamber music should be just like a correctly-built house approved by the authorities: we have these standards in order to prevent the premature collapse of the building.

Another rule is that of motivic transfer, where the principle of giving and taking is the rule. I will illustrate the extent to which this should be natural and organic with an example from everyday life. If you and I were having lunch together I might ask you to pass me the potatoes. You hand me the bowl and I take it. When do you let go of the bowl? Hopefully not until I have taken it! And when I have taken the bowl, you surely wouldn't continue to hold it - you would let go. It would be rather strange -and annoying - if you were to let go either too early or too late. Giving and taking are elementary social processes, which should work just as organically in musical situations when both giver and taker are subordinate to rhythmic principles. It is of course more difficult in music than at the lunch table, and many mishaps occur through insufficient listening and lack of communication between players.

The third rule is that of active accompaniment, of supporting with the entire soul. In chamber music we often think that one part seems boring. In my view there are no boring parts, but

only musicians with underdeveloped imaginations! There are of course terribly boring things in this world, but the stamp of boringness is not always applied after considerable engagement with the matter in hand, but unfortunately more often out of comfort, ease, or for reasons of lack of inspiration. Beautiful themes, for example, often have extremely simple accompaniments - few notes, many short silences, maybe a high degree of repetition, or even just one single held tone. Precisely this is the test of the true chamber musician, who ideally will avoid polluting the musical environment, instead helping to adorn the theme with his active participation. He will play his held tone, his repeated patterns or pizzicato in such a way that the soloist can engage with the accompaniment and thus play even better. It is even possible to experience the accompanist's pauses as an integral part of the musical process. Meanwhile, the musician with the theme is constantly reminded that he cannot play so well without his musical partner.

Inner Hearing as the way to the realization of music

The obligation of every musician in an ensemble to have a clear understanding of the harmonic environment is one aspect of intonation in the ensemble which is often overlooked. Before we begin to work on intonation purely technically, we must know who is providing the harmony. Different perspectives may be equally valid, but it is a prerequisite that an ensemble at least once grasps, for instance, a seventh-chord with the inner ear and that every player asks himself as a consequence: which am I? The fundamental, third, fifth or seventh of the chord? Through his musical experience of the root, third, fifth and seventh, each player comes to support the "Gesamtharmonie" with the correct timbre, and so can begin to solve the intonation problem through purely musical means.

This route to correct intonation is often the shorter one, as it is more concrete, secure and organic. A musician who knows that he is forming the dissonant element of a chord will produce his tone in a manner which corresponds to the tension of the dissonance. Someone representing the third will recognize his responsibility for heightening the major third or flattening the minor third. In that moment he becomes the chief representative for a particular musical mood. In intonation we also discover how intimately such moods are related to sonic homogeneity and timbre.

In this example of the necessary grasp of harmony in connection with intonation in an ensemble, something very important becomes clear. Our image of the music must always be far more comprehensive than the notes which we play on our instruments. In chamber music, we are each playing just one part of that which is heard as an entire organism; this organism must however live inside us, if we are to fill out our roles properly. Of course this is not only true of harmonic contexts, but also holds for the general picture of the melodic element in the music: it is not just a matter of my theme, my motif, but also of our simultaneous melodic events. The situation is similar with rhythmic events: my own part can only be meaningful when I have an image of the rhythmic interaction of the whole group. This general image opens our minds and ears for the shared dynamics not my forte or your forte, but . . . our shared forte! Equally for shared articulation - not my staccato or your staccato, but rather a mutual and honest embrace of an interpretation which is true to the work. In all imaginable musical and instrumental fields we must work towards unity. The same bowing, the same amount and part of the bow, the same sense of tempo, the same phrasing, and the same awareness of transfer of material, etc. In this way we can train ourselves consciously in the principles of chamber music.

The beneficial effects of the social on the individual

I have already discussed how chamber music can have a positive effect on the individual. Our technique is doubly secured through the help of others; our musical imagination is widened far more than we could have hoped, and with that our individual practice is enriched and even perhaps gains in its purpose. Something of chamber music can even rub off on those who often play alone - pianists, for example: namely, a capacity for more sensitive hearing. Those practicing an orchestral

or choral part do so better when they have at least a sketchy idea of the whole. (This is also why it is necessary to be able to read scores and piano reductions: it doesn't have to be the Rite of Spring!)

Even for the conductor, soloist and orchestral musician, chamber music has serious (and enjoyable!) consequences. The role of conductor is just as "kammermusikalisch" as that of the orchestral musician. Every movement of the conductor must be the expression of a constant dialogue between himself and the orchestra. And the soloist forms a team or duo with the conductor, for the mutual support and inspiration of the other participants. The strings and winds learn not only to create their timbre according to the composer and the score, but also will have learnt what a solo, chamber, or orchestral timbre (for example, a *tutti* in the strings) actually means. This timbre-formation is further varied by the possible instrumental combinations within the orchestra: cello and horn; violin and bassoon; double bass and tuba; piccolo and timpani, etc.

Chamber music - a way of personal development

In chamber music at its best, all these beneficial effects come into play. In teaching situations it can even happen that the process comes full circle and musical education itself is experienced as part of the social development of the individual, like a chamber-musical process. The extraordinary inner activity of musical vision and the external act of musical communication are the fundamentals of chamber music. A hypothetical, abstract musical theory and an egotistical concentration on instrumental technique have little to contribute here. Imagination and communication belong together - hence my earlier comment that other problems belong to the chamber-music dilemma.

At the same time we can also see more clearly now that the all-embracing impetus which chamber music can give us has validity for many situations which we encounter in our extra-musical lives. This stimulus can help to balance the individual and social sides of our selves, permeating our lives as a principle as basic as the body's heart- and breathing-pulses. Musicians have the privilege of being able to be in contact with those things all their lives; we can achieve, in the artistic domain, that which is the leitmotif of all humanity. The Austrian philosopher Rudolf Steiner once formulated this theme thus:

*"The healthy social life is found
When in the mirror of each human soul
The whole community finds its reflection,
And when in the community
The virtue of each one is living. "*

He called this his motto for social ethics, but it could also be taken as a maxim for chamber music. Bruno Walter ended his 1935 lecture, thinking about the convicts' singing:

"The strength of music to form communities out of singing people, and create peace among them, is proof of the presence and intensity of music's moral forces, and this community is not only limited to those who perform the art, but also draws the listeners into its magic circle: whether they are five, or two thousand all are caught in the same surge and raised to the same heights of feeling. Music makes a community of us all, and often allows us to experience, through the magic of its transcendental power, a kind of mystic release, and unity with one another. The chains of individualism are cut away in the tide of love in which music embraces us, and the lonely soul condemned to life-long imprisonment, carried up into music's eternal sphere, becomes partly joined with the cosmos, and catches a glimpse of holiness. In great moments of musical transcendence one is reminded of the words of the dying Faust:

*"In proud for-feeling of such lofty bliss,
I now enjoy the highest moment, - this! "*

Translated from the German by Juliana Hodkinson.

(Goethe and Rudolf Steiner quotes taken from authorized translated editions.)



I am **Anneli Kuusk**,

a flute teacher of H.Eller Music School in Tartu (Estonia). I have worked at *Vanemuine* Theatre Orchestra for 20 years. I have got my music education in Tallinn *Georg Ots* Music School and in Estonian Academy of Music and Theatre. Now I teach different ensembles at music schools in Tartu – recorder ensemble *Ellerino*, flute ensemble and different chamber ensembles. Participate in the work of the jury international competition *We Play Music With Friends*.

Chamber music for young musicians in Estonia

I would like to talk about estonian musicians and chamber music. Especially about the music that is made with and for youth. Last years since 1991 the chamber music scene has grown more and more active in Estonia. For sure one of the reasons for this is the existance of new instruments and the possibilities of the musicians to keep themselves updated with music events all over the world. Especially European cultural life and strong connections with closest neighbouring countries, Finland and Latvia, have influenced estonian musicians. Lots of musicians have learned in Finland, Sibelius academy, Germany, Karlsruhe, Switzerland, Holland, Austria and elsewhere.

There are lots of music events taking place in Estonia where the solo players and chamber ensembles from other countries have been invited. Lots of estonian solo players and ensembles also participate in international chamber music events and festivals. In conclusion one could say that the chamber music in Estonia is in it's way up. I would like to introduce the most popular chamber music festivals in Estonia.

A very important genre is **old music festivals**.

The Viljandi Old Music Festival has the oldest traditions. A particular trait of this festival is it's focus on the folk education. Secondly, what is also important is the spectacularity of the festival.

In order to understand and bring closer the old music there has been concerts of many different ethnic music and music from very different centuries. The belief, that old music exists also in our time and is connected with other art forms, such as theatre, dance and art. The initiator of Viljandi Old Music Days is *Tõnu Sepp* – the first professional musician focused on old music in Estonia. Today the artistic director of the festival is *Neeme Punder*. Every year the festival has grown bigger- new participants and listeners gather at the festival. There is particularly a growth in young people.

Haapsalu Old music Festival

It is grown on the soil of Viljandi Old Music Festival. The Haapsalu Festival is much younger. This festival doesn't involve children or youth. The comeback of old music has to do with new philosophy, a renaissance of the harmonically life spirit. *Toomas Siitan*, the artistic director of Haapsalu O M F has said: " Just like rock'n'roll was a form of protest against the mainstream society, the old music has surprised it's softer way against the academism and status quo in music."

Kuressaare castle days

Also in Kuressaare castle days there are participants form all over estonia- these are the youth chamber music ensembles. In six years the one-day-event has grown into a three-day-festival. The aim of the festival is to bring history closer to the current day.

International Early Music Festival in Tartu has been held every year starting 1996. The festival has since its beginning concentrated on Early European, primarily Medieval culture and its relations in Oriental cultures. Tartu Early Music Festival is an interdisciplinary event bringing together concerts, performances, exhibitions, lectures, study sessions and master classes. Among other things, it has always featured the Festival Club with its distinctive ambience.

Throughout the year, *Festivitas Artium* organizes concerts of early and Oriental music. The concert themes fit into the familiar mould that has already inspired the FA Classics and Cathedral Music concert series as well as the *Morgenstern Music Lounge* and the Tartu Early Music Festival.

There is a special group of instrumental chamber music festivals in Estonia:

Tartu Horn days

The aim of the Horn Days is to promote the development of the horn playing and horn music in Estonia. To mediate methods and introduce the different ways of using this instrument. An aim is also to promote horn in general as a musical instrument with it's very own specific modes of expression.

One of the most important parts of the Horn Days has been concerts and workshops. This is a very important aspect of teaching young horn players. The most well known horn players and teachers have been: *Nancy Cochran – Block* (USA International Horn Players Association, International Horn Society ex-president), *Froydis Lee Wekre* (Norway, current president of IHS). Director: *Kalevo Kulmala, Michael Hölzel* and others.

The horn club was founded in 1990. The founders were the members of the club were Tartu horn quartet players. The motivation to organize the days came from *Kaido Otsing*, who wanted to make music with the ex-costudents from Riga. *Kaido Otsing* from Tartu *Vanemuine* orchestra and *Andris Ādamsons* from Riga wanted to play some pieces for horns and to involve the horn-

musicians in it. That's how the festival was born.

The last horn days took place in 2000. There was a new horn music festival that grew out of these days – *The HansaHornFest*. The idea of the festival is to call all horn players from Hanseatic towns to unite in the frames of international Hanseatic Days in different hanseatic towns.

The aims are: to promote horn music, to get the local public more interested in horn music, to give the possibility for the horn players to develop their skills in a contemporary way.

Horn Fest invites all the horn players to unite in Salzwedel in 2008.

Estonial Clarinet days

Takes place in Elva music school during the summer. There are workshops for ensembles led by different well-known clarinet professors. Lots of concerts are given and the summer days are very popular amongst young clarinet players. The leader of the event is *Tiit Veigel*.

Some others chamber music festivals:

Rakvere Chamber Music Festival

This event is meant especially for young musicians who are learning in music schools. The event takes place in Rakvere grammar school (for 3 times by now). Although the event is Estonia-centered, there have been quests invited from outside Estonia, such as finnish, swedish and latvian young musicians. Part of the event is the youth orchestra's forum.

The leader of the event is *Toivo Peäske*, the head of Rakvere music school. He has said: " The aim of the event is to give young musicians opportunities to make music together and make ensemble playing more popular."

Kuressaare Chamber Music Days take place for the 13th time. Founder and artistic director *Andres Paas* says that chamber music days are in constant development. In the last years the formerly uniquely classic chamber music festival has got new section- now also jazz chamber music is played there. Even German, Austrian and Spanish flamenco musicians take part in that section of the festival.

Otepää Chamber Music Festival is addressed to the Southern Estonian music schools instrumentalists. The aim of the festival is to make the ensemble play traditions more vivid in Southern Estonia but also to develop contacts and friendship amongst the students. In this festival young players perform together with professional players. All sorts of instrumental chamber ensembles are invited to participate in this festival, except for piano ensembles. The festival takes place in February.

There are different **festivals for the piano ensembles**. There are 3 festivals for piano players:

Valga Festival is the biggest and most reaching international piano festival that takes place for the 13th time. The festival does not include competition, but best groups get prizes. The ensembles for 4, 6 and 8 hands are welcome at the festival, not regarding their age.

For younger piano musicians there is the **Tohisoo Piano Festival**, organized by *Maie Koldits*, alumni of Valga Music School. (www.Tohisoo.edu.ee Jaana Peäske +372 5052130) Youth Chamber Music Competition 2010.

http://www.incorpore.com.ee/IN_CORPORE_ENG/HOME.html

Chamber music has become very important as a subject in **Heino Eller Music school** in Tartu – since 2004, when graduating from Eller Music School one has to take the exam in chamber music, including jazz department. As a subject it is taught since the 3rd grade.

We also have in Eller music school:

- **Symphoniette**: *Lilian Kaiv* is conducting the ensemble. They perform in most of the important concerts in the school, but also represent the school internationally.

- **Eller Brass**: the group has performed all over Estonia (International Trumpet Days, Hanseatic Days in Tartu and Turku, Italy Ferrara Music Festival). Since 2005 all of the students in Eller lower and middle level brass instrumentalists and Estonian Music Academy brass instrumentalists play there. The director of the ensemble is *Priit Sonn*.

- **percussion ensemble**: The percussion ensemble was founded by *Raivo Rebane* in 2006. The ensemble does not consist of ordinary drums, but also xylophone, bells, big bells, vibraphone, marimba and others that give colour to the sound. All the members of the ensemble can play different percussion instruments.

- **strings ensembles**: The director of the ensemble is *Anneta Läänelaid*. They participate mostly in inner school events and events on local level. The members are mostly younger string students.

- **flute ensemble**: This ensemble is the freshest in Eller Music School- it was founded in the spring of 2007. They have performed in the Nordic Flute Festival in Norway and in different flute events in Estonia.

- **recorder ensemble *Ellerino***. *Ellerino* was founded in 2000. Leader – *Anneli Kuusk*. The members of the ensemble are young recorder players in Eller Music School. The first performance was at Tallinn Baroque Festival (directed by *Andres Mustonen*). After that the ensemble has participated in all Estonian old music festivals for young musicians.

There is a **chamber ensemble's festival** that has grown quite big in Eller Music School - it is called **FESTARI**. **FESTARI** is meant for young chamber musicians in Tartu, Espoo and Riga. The 1st **FESTARI** was held in 2006 in Espoo. In the frames of this festival the master classes for chamber ensembles are held. In the first festival prof. Pekkariinen held the workshop. The 2nd festival took place in Riga in the same year, Gunta Sproge master class was held there. The 3rd festival was held in Tartu in 2007 where Marje Lohuaru master class was held. The 4th – in 2009 in Espoo where prof. Paavo Pohjola and Junio Kimanen master class was held. Next **FESTARI** will be held in 2011 in Riga.



Alexander Kulikov, violinist.

He graduated from the Leningrad State Conservatory of Rimsky-Korsakov. Worked in the orchestra of ancient and modern music, in the Leningrad Symphony Orchestra and string quartet, and taught. In 1990 he moved to Finland, where he worked in the orchestra of the Finnish National Opera, and since 1995 is a teacher of violin and chamber music at the Musical Institute Kungsvegen in the city of Espoo. Concertmaster of the Chamber Orchestra Society, a member of *Alexander-String Quartet*, as well as various chamber ensembles. Since 2010 - Member of the Jury of the International Competition of Chamber Ensembles *We play music with friends*. Led the *Winter masterclasses-2011 for teachers of chamber ensembles* in Riga.

TEACHER'S NOTES

About romanticism. Piano trio op. 49 d-moll by F. Mendelssohn

Romanticism – the ideological and artistic direction in European and American cultures of the end of 18th century and the first half of 19th century. Romanticism followed after Renaissance and was its denial in quite a way. Disappointment in society which had been proclaimed and based as the most natural and most reasonable, gradually turned into cosmic pessimism (especially in late romantic's creation of Western Europe); obtaining humane and universal character it was followed by such senses as hopeless, despair, world's mourning (“disease of the century”, which features characters of *Chateaubriand, Musset, Byron, Vigny, Lamartine, Heine, Hoffmann*).

But Romanticism also expressed brightly the ideas and values which were completely opposite to “world full of horror” and gave them deeper meaning. Aspiration to “infinite”, to absolute and universal ideals, passionate and comprehensive thirst for renewal and perfection – these are the most important features of romantic world view. “As mankind is in movement, it approaches aim which is not explainable in visible boundaries.” (*Alfred de Vigny*)

Dissonance between ideal and reality gets extraordinary sharpness and pressure in romanticism. Unlimited options of being and incommensurable empiric reality as well as the awareness of impossibility of romantic ideals and even hostility between dreams and life are characteristic to many romanticists (*Byron* and especially *Hoffmann* and *Heine*). In fact some romanticists' creation mostly consisted of thoughts about that there are intangible and mysterious forces reigning in life and that you need to submit fate, but others – of fight and protest spirit against the evil reigning in the world. They showed their attitude in the form of passionate protest. It manifested itself brightly in the creation of *Byron, Hugo, Shelly, Heine, Schumann, Berlioz, Wagner* and *Mendelssohn*.

Romanticism has enriched art with many new themes which were not known in previous centuries. Romanticists strove for all unusual because the everyday life of civilized society of that time seemed colorless and prosaic to them. They even based objective reflection of outer world on personal perception. Human personality, deepness and variety of his spiritual experience become the object of artistic exploration. Human is like a microcosm in perception of romanticists.

Interest about all fantastic and grotesque is another important scope. Folksy tales, legends attracted them; elevated interest about national culture manifested itself. These phenomenons got designation national romanticism. They occurred inspiring from ideas of *Rousseau* and especially Herder. One of the most important conquests of romanticisms art theory was demand for historicism and national folklore. It caused consequences with enormous role in musical art of new era. Prosperity of national musical schools which was based on nation's folk art traditions is characteristic to 19th century.

Summarizing – the most important tendencies of romanticism are irrationalism, priority and universality of spirituality, focusing to inner world of human and endless fortune of his feelings and senses. This is because elevated emotional expressionism is most typical of this method. Feeling's superiority over mind is the axiom of romanticism. Idea of the importance of human emotions appeared already in Renaissance era. *Montaigne* says: “Feelings dictates us in more prescriptive way than mind.” It was paradox for *Montaigne* whose world view was based in classical philosophy, but for romanticists it was indisputable truth.

Romantic expression and it's singularity is obvious in artwork's colorfulness, emotional anxiety and passion. That's why romanticists proclaimed music the ideal kind of art which embodies internal experience's endless dynamics because it's specific expression matched best of all with feeling's romantic tonality.

Felix Mendelssohn Piano Trio op. 49 d moll

F. Mendelssohn lived short but bright and happy life. He was born in Hamburg, February 3, 1809 in the family of significant banker. He gained well rounded education and he got the opportunity to be in contact with the brightest persons of science and art elite of the time who visited his parent's salon in Berlin. Let's call some of them, for example *Hegel*, *Humboldt*, *Grimm*, *Heine*, sculptor *Torvaldsen*, composers *Weber*, *Spor*, *Paganini*. Communication with *Goethe*, which started when *Mendelssohn* was 12 but *Goethe* – 72, continued for ten years and it has great influence on future composer. *Mendelssohn* traveled a lot; he had not necessity to work hard for living. Piano trio *d moll* is written in 1839.

Classical form and new content

The first part of Trio is written in sonata form. Impression is made with giant size of exposition – 221 bars. As *Schumann* said about *Schubert's* music – “divine lengths”.

Extended exposition of first subject group starts in *pp* dynamics and gradually develops to *ff* in 67th bar. 39th - 66th bar: new element of theme which is intonatively close to the first one, but it is more alarmed, pulse gets faster – movement in triplets appears. “Quarrel” between violin and cello in bars 52-65 leads to explosion and culmination, theme is presented in double octaves with dramatic counterpoint in violin party. We may say that composer develops it already in first subject, showing different edges and hidden potential of theme.

Second subject is presented in bars 119-150. Both its themes have singing character. Composer's characteristic lyrical images formed already in his “*Songs without words*”. They interwove both themes which are not contrasting comparing with classical sonata form but complement each other. It appears especially in Development when both themes are contrasted, conjoined and are in interaction (*marcato assai*, bars 305-330).

Singing character also makes some difficulties in work with these themes. Our pupils, especially the diligent ones, want that it sounded good to them and focuses on bow movement's beginning, doesn't matter – up or down. It doesn't trouble them what happens after that, until the next “beginning”. At best bow moves evenly, worst case – $\frac{3}{4}$ bow length is spent on first part of bowing. I request to divide bow differently to achieve long melodic line and continuous development: it is not necessary for bow to move with the same speed all the time. After changing the bow you need to reduce activity, slow down tempo to speed it up a bit before new change. (In other words – you need to leave some reserve of bow length for moment of change.)

Saturated texture

This is the point where we see the brightest peculiarity of instruments of expression in romanticism – significant enrichment of harmonical and tembral colorfulness comparing with classicism samples. Human inner world, his changing moods and subtle nuances of his feelings are revitalized in with more complex harmonies. Psychological tendencies of romanticism reflect also in bigger importance of “background”. If in classical compositions concept of “musical theme” is almost adequate to melody which exposes both harmony and accompanying texture, romanticists are characterized with tabular structure of theme in which harmonical, tembral and texture's roles are equivalent to role of melody. It is well observable in *Beethoven's* Piano trio op. 1 nr. 3.

Texture becomes a mean of expression to *Mendelssohn*. We can see in first subject that piano party becomes denser and complicated, maintaining pulsation of eighth-notes. In culmination (bar 67) theme in basses is accompanied by triplets together with eighth-notes in violin's party. In

transition (bars 91-111) theme is accompanied firstly by chime-in in piano party, after that – by string instrument parties. This chime-in is no less important than theme itself because it causes anxiety and impetuous character.

Here we can see two things to pay attention for: it is necessary to maintain pulsation despite texture's complexity. This can be achieved maintaining tree-part rhythm and accenting strong bar parts (in the beginning of piano party, triples movement in string parties in bars 203-209) but after that – internally experiencing dividing in bars what regulates intuitively the necessity of accenting strong bar parts. To be more understandable for pupils, I ask them not to play 50-60 notes in single step but to divide them into groups of 9 notes. Aim for this period, for example – to play by phrases as it is recited in piano party: (*cresc.-dim.* in bars 205-206 and 207-208), that is, we gradually come to the conclusion that we need to create united musical fabric not to play in triples. I want to point out strong role of rhythm (pulsation) here. I think that pulsation needs to be alive, to submit music's character and it can accelerate and decelerate depending on excitement level, similar to live human pulse. But I am adamantly opposed decelerating in hard spots and vice versa. Rhythm can help in hard spots not with deceleration but with more clear articulation. For example, in bars 163 and 179-186 where pianist had difficulties to play those passages, string players had difficulties to exactly join in bar 186, so we divided these passages in groups of 6 notes and clearly separated them from each other.

Vibrato and accents

The role of *vibrato* is very important here, especially in such kind of music where intensity of tone and it's colorfulness is an essential attribute. We need a variety of *vibrato* – faster or calmer, tiny or wider, depending on music character and register. Vibration which is calm in piano spots gets more intensive in forte spots especially in higher registers.

It is important in chamber ensemble that *vibrato* character for string instruments is as similar as possible. For example, difference in vibration character was especially observable in exports of theme in exposition's codetta, bars 186-194 where violin and cello plays in octaves. When I asked my students to play this spot in pair, we found out that *vibrato* of cello was wider and didn't match with violin tiny vibrations. Analogue problems occurred in similar spots, like in bars 312-319, maybe not so well heard because there is not unison, but music is still the same for violin and cello (bars 47-65).

Accents also have enormous meaning in achieving brightness and expression in performance. *Mendelssohn* uses designation *sf*, and I allocate them in three accent types: *sf* for string instruments, *sf* for piano and for all together. For example, in bars 47-49 it is achieved for string instruments with rapid movement of bow in the beginning of bowing, that is, we use bow length's biggest part in the beginning of note's sound, without pressing bow. One could say that

vector of pressure is more horizontal not vertical. And we definitely make *sf* also with left hand, that is, in the moment of active bow movement you need to have more intensive *vibrato*. In this spot there are difficulties because in bar 47 *sf* appears when bow goes down but in bar 49 – when it goes up. And what else, you need to have equal sound to both these *sf*. In spots where accent is made together with piano, string instruments have to adapt to how *sf* sounds for piano, which is usually shorter, more compact. *Sf* for piano are often too sharp, and that's why in bars 250-260, in development's second subject we tried to achieve *sf* with “timing”, that is, to play chord with small delay, “importantly”.

Leading role of piano party

That is basically characteristic to piano trio genre, that's why it is called like that - “piano trio”. It is pointed even with the fact that here in piano party there is no pauses, unlike strings. Piano is organizing, leading and conjoining instrument here. We must mark that piano party in this trio is very complicated, virtuous; in it there is massive chord chains and flying passages in triplets. However, we can't say that it is composition for piano with string accompaniment. There is important role in presenting topic for string instruments. All themes are played by cello and development accomplishes in interaction of all three instruments.

In the era after *Beethoven*, in 19th century's music romantic style ruled almost unlimited. If in literature, for example, there formed critical realism together with romanticism (works of *Balzac* are written at the same time when *Hugo* wrote), in Western Europe's music of this period we can't find more or less important new direction which contrasted itself with romanticism's aesthetics. Romanticists believed that there is no kind of art which resembled music as emotional idea's mouthpiece; it has no competition in this way. It images reality with vague, intangible world of feelings not specific and plot-like portray. “When words leave off, music begins.” (*Heine*)

(Translated by Lauris Melbārdis)



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Chamber Ensembles for Young Performers
“We Play Music With Friends”.
Editor of *E-journal for teachers of chamber ensembles*.

OUR EXPERIENCE

Teaching musicians to teach chamber music

Lecture given at the ECMTA Annual Meeting *Round Table* discussion

Rome, St. Cecilia Conservatory April 2, 2011

We have that luck to be and work together with colleagues that love chamber music and like to play music with friends. It is well known phenomena that nobody can really teach anything. People can learn only by themselves. We can to excite, to rouse interest, to share our experience, to be among and collaborate. Therefore I would like to talk not about teaching but **learning**.

Learning is also listening chamber ensemble concerts, records, lectures, reading methodic literature, observing colleagues and professors' lessons, listening how they are playing music. However the main process is active **learning by doing**. Daily we can improve our skills and acquirements during classes when we create music with our youngest colleagues – students, form ensembles' compositions from different instruments (and personalities! - even 6 years old), choose a repertoire for them, share experience with colleagues – both positive, and negative, play music with people who feel the same way. On philosophy it is the same *taking and giving* described by Professor Hans Eric Deckert. This should continue – we take from our professors and give further to our students.

Foundation *We Play Music with Friends* realizes chamber music teachers' association functions. Those are – to inspire, offer opportunities and create circumstances, help with scores and records, summarize and distribute methodic materials of pedagogy, gather and popularize information about progressive experience, support emotionally, create atmosphere and our own society which main value is friendly, respectable relations without competition, envy and jealousy. In collaboration with music schools and colleges, Foundation organizes festivals, competitions, concerts and

Winter master classes for chamber ensemble teachers

Three generations of musicians work together during these classes – professors, chamber ensemble teachers and their youngest colleagues – students. All chamber music family is finally together! We really appreciate this model. Pupils see how their teachers learn (prepare open lessons, learn their part of chamber music concert and are worry before performance etc.). This is very important.

Those are tree days long intensive classes usually held on the first weekend of January soon after Christmas when everybody is a bit rested and new program for each ensemble is almost learned (from beginning of previous semester on September). On that time teachers already have uncertainties, questions, problems that we can resolve during master classes.

Leaders of master classes (usually four) are notable chamber musicians and teachers from Latvia and friendly neighbor countries' music colleges and represent different instruments (mostly – violin, cello, piano and one of wind instruments, usually flute).

Each teacher pays tuition fee (10 LVL approx. 15 Euros) that covers expanses of handouts (copies of music sheets, CD, notepapers), ticket to concert/opera, special *We Play Music with Friends* calendar for new year and also coffee breaks. Participants of master classes (teachers) get certificate of their professional qualification development but leaders gain diploma of master classes leading. Certificates' numbers are conformed to Culture and creative industries Information Unit.

At the end of master classes' teachers fill feedback forms to evaluate courses, make proposals, comment and suggest ideas. Thereby is summarized range of topics that will be considered during next year's master classes. Main and side issues are defined more precisely during the year.

We try to invite charismatic leaders for master classes who have good experience, some new ideas and are competent in this topic. Those musicians are masters of pedagogy, charmed personalities. They heartily share their experience and knowledge, inspire, suggest, show practical examples, analyze, give advices and say well-wishing corrections. Professors are both from Latvia and neighbor countries' music colleges, outstanding musicians and also our colleagues – teachers from our music school.

There is a certain form for winter master classes course developed six years. **The form is:**

- Each leader of master classes gives 1 theoretical lesson. Topics are chosen by teachers.
- Each leader gives 1 open lesson with some of chosen ensembles. All participants can observe them.
- 5 individual practical consulting lessons by each professor when teacher can get advices about certain repertoire for their ensembles. Usually classes turn to open lessons because

teachers' interest about practical questions **how, what, how much, when, why** is always considerable (we all miss that wisdom of God...).

- Chamber music evening for leaders and teachers. Preparation process for it we have made like special learning form when each ensemble plays music together with professors and teachers. Playing music together is shortest way to learn. Professors encourage teachers but teachers enhance their knowledge with worthy hints about music playing.
- Common opera/ballet or philharmonic concert visiting. Not a secret that some of our colleagues especially from countryside are not able to attend opera often. Our guest lecturers with pleasure get acquainted with music centers of Riga.
- Young chamber musicians' concert. That is traditionally dedicated to our patrons and supporters. This time we meet them in person and can say our thankfulness publicly.
- Informal discussions and meetings when colleagues make contacts, friends, tell about their experience and adventures, change scores, share information about coming competitions and festivals.

Probably it seems a small matter but for us it is important that teachers can make notes, write down observations and contemplations during the classes. Notes should be gathered in case to review them later at home. For this purpose a small notepad is made that includes schedule, thesis of lectures, programs of concerts, timetable for individual classes and feedback form.

We provide coffee breaks as well. It is not a secret that especially during informal moments it is easier to make contacts, approach to professor and make out uncertain questions. Participants are provided with copies of scores performed on open lessons. Leaders of master classes usually bring some new score editions or compositions to enrich children chamber ensemble repertoire. Bookstand works all the time (scores, methodic literature, CD, DVD).

Here are some themes studied on *Winter master classes* during last six years:

- *Homework of pianist in chamber ensemble* (pianist Aldis Liepiņš, Jazeps Vitols Latvian Academy of Music)
- *Arrangement for different staves of chamber ensembles* (cellist Juta Berzina, P.Jurjans Music School, Riga)
- *Repertoire for children chamber ensembles* (pianist Merja Soisaari-Turriago, University of Jyväskylä, Finland)
- *Remarks in chamber music of Vienna classic* (violinist Petras Kunca, Lithuanian Academy of Music and Theatre)
- *Chamber music opportunities in Estonia* (flutist Anneli Kuusk, H.Ellera Tartu Music School)

Although we have six year experience organizing master classes we still learn looking for better solutions, optimal format.

Our second project is concerned with chamber music learning methodical questions. This is pedagogy methodic orientated electronic journal *E-journal for chamber ensemble teachers*. Journal is published on web page our festival *We Play Music with Friends* www.kamerfest.lv. Journal comes out in three languages (Latvian, English/German, and Russian) twice per year and is free of charge for any who is interested. I (Gunta Melbārde) am journal editor. This is made in friendly creative collaboration result. Colleagues from Latvia are involved from our alma mater - Jazeps Vitols Latvian Academy of Music, from Chamber ensemble and piano accompaniment department (lead by professor Gunta Sproge) as well as others from the Baltic States. I think that colleagues from Vilnius, Tartu, Espoo, Düsseldorf and Jyväskylä can confirm that we are happy to see here. Currently collaboration occurs within European Chamber Music Teachers' Association (ECMTA) among teachers. (But not only, for example, we had established friendly correspondence with *Dianna Anderson* from Minot University, North Dakota, US. She allowed publishing part of her doctor's dissertation very live issue for us "*Chamber music in early piano study*".) Of course personal contacts also help. Likewise in chamber music eyes (and heart) contacts are very important. We have good friends (chamber musicians are generally tented to collaboration) who unselfishly share their materials, write publications and tell their experience. In addition to methodic materials we also give information about children and youth opportunities to play music in festivals, competitions, about latest score materials, chamber music collaboration's projects in the journal.

Foundation *We Play Music with Friends* and my school – Jazeps Medins Riga 1st Music School– are singular children chamber music centre and creative laboratory. We dare to be first in Latvia that start this way therefore we consider to be responsible for young musicians' pleasure to play music together, their teachers' and enthusiasts' opportunities to learn and enjoy this wonderful world whose name is CHAMBER MUSIC.

(Translated by Rūta Makovska)

AMMUNITION

Festivals, Contests, New Music for the Chamber Ensembles

<http://ecmta.eu/>

<http://www.ensemble-magazin.de/>

www.staccato-verlag.de

www.hedmusic.net

www.cellifamily.com

http://www.incorpore.com.ee/IN_CORPORE_ENG/HOME.html

http://www.dvariono.lt/index.php?option=com_content&view=article&id=83&Itemid=29

<http://www.kaunassonorum.kaunas.lt/article/en/main/menu/home>

<http://www.musicabaltica.com/lv/katalogs/?zanrs=233>

<http://www.mic.lt/en/classical/info/185>

http://www.estonianmusic.com/index.php?page=35&group_id=62

<http://etd.ohiolink.edu/send-pdf.cgi/ANDERSON%20DIANNA.pdf?ucin1085758063>