

SUMMARIES

About applying Nikolai Bernstein's ideas in the work of a music school violin teacher

Svetlana Alp

The author of the article talks about the possibility of applying the so-called *activity physiology* by the famous Soviet physiologist and psycho-physiologist Nikolai Bernstein in violin pedagogy. The trend deals with the mechanisms of natural human movements, the purposefulness of behaviour and the development of movement skills.

Several violin pedagogues and methodologists have already earlier commented on the need to apply natural processes in teaching violin (incl. Vladimir Alumäe, Oleg Šulpjakov, Olavi Sild).

The author says that today's everyday practice applies a technical-imitation approach that involves:

- Coordinating playing movements and acquiring pre-determined patterns
- Strengthening a sufficiently acceptable sound intonation
- Adopting sound creation techniques with an externally organised violin bow.

Violin pedagogy includes detailed descriptions of different playing elements and the methods of adopting them (organising playing movements with both hands, creating sound, acquiring positions, etc). But during actual playing, these elements do not occur separately. The playing process of a violinist is complete, an interaction of different technical elements directed towards a complete task – the expressive performance of a musical work.

According to the requirements of activity psychology (A. Leontjev, P. Galperin, N. Talõzina and others), the performance process has to be divided not into (technical) elements, but into simpler complete units – an instrument playing

process that includes the elements of patterned-artistic, musical hearing and movement process elements and is directed towards the expressive performance of music. Namely, the widely-understood mastery of an instrument player is formed by a grasp of such complete units (that consist of different parts), not from adopting a set of mechanical elements. The guidance process of instrument playing in the beginner stage does not have to differ from the following stages.

It is necessary to transfer from the single elements of a playing process to the complex adoption of the patterns of their development as well as instrument playing mastery. Such complicated activities have to focus on the completely shaped personality of a beginner violinist.

The well-known violin methodology theorist Mihhail Berljantchik brings out three main directions in the beginner study process of a violinist:

1. Constant development of artistic-patterned thinking in violin playing
2. Deeper adoption of the technical moments of violin art that comprises all of its components and connections
3. Creation as the main generator for the activities of a student and a teacher

Activity physiology observes an organism as an active system, the activities of which are directed to achieving certain goals; the activities are not directed by previous stimuli, but by goal patterns about what has to happen as a result of these activities. This pattern is coded in the central nervous system and Bernstein called it the “model of the future”.

When earlier, the past and the present were observed – what is the reason behind certain activities, then the activity physiology also looks into the future – which reason is something done for, which goal is the activity directed towards. The model of the future is the basis of purposeful behaviour.

Furthermore, the author of the article talks lengthily about the different levels of motor activities and related phenomena. The section about adopting skills and practicing has to be considered important.

“The dialectics of skills development lies in the fact that where development occurs, **each following repetition is better than the previous, which means it does**

not reduplicate the previous; this is why practice is among other things repetition without reduplication. The solution of this apparent paradox lies in the fact that properly conducted practice does not repeat the means of solving any movement tasks, but does repeat the process of solving these tasks by constantly changing and improving the means” (Bernstein 1966: 175).

The actual creative process of a musician that is directed to creating complete artistic patterns is a **search for intonational-expressive variants**. The technique itself is presented here as the co-author of the created artistic patterns, as an instrument of musical cognition.

The peculiarities of an interpreter’s thinking lie in the fact that a musician:

- Thinks through a technique
- Connects physical activities into an intellectual process
- Relies on psycho-motor unity

In order to create conditions for the intensive development of a student’s creative abilities, it is necessary to:

- Constantly create him/her problems by offering options
- Train his/her analytical-synthesising activities
- Develop an active and informed attitude towards the presented music.

In practical work, the transfer does not have to be only from adopting the muscular background to a higher, musical-artistic coordination level. The development of a beginner violinist’s correct technical foundations can only be based on **two-directional movements** – from adopting background levels towards higher patterned-artistic coordination and vice versa, from the latter towards direct movements (by the sound of the work, clean intonation, vibrato, etc).

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Harmonics on Double Bass – Combining Theory and Practice

Indrek Pajus

The article is a shortened version of the diploma thesis of the double bass player Indrek Pajus that gives a sufficiently clear and exhaustive overview of the physical nature of harmonics and of their use on double bass.

Musical sounds are mostly so-called complex sounds. This means that in case of a certain sound, actually a whole family of single sounds are produced at the same time, much like in case of an accord. When drawing and releasing a string, it starts to vibrate as a whole, but in addition, parts of the string also vibrate separately – by halves, quarters, eights, etc. All those vibrating parts produce single sounds of different pitches. Such single sounds together form the so-called spectrum.

The single sounds belonging to the same spectrum are called partial sounds. The first partial sound is called the fundamental tone and the rest of the partial sounds are called overtones or harmonic components. In case of the instrument string example, the sound of the string vibrating as a whole is the first partial sound or fundamental tone, and it is also the one, the pitch of which we usually perceive. The next partial sound or the first overtone is produced by parts of the string vibrating as halves, the second overtone by parts of the string vibrating as quarters, etc. Although in certain cases, we can hear or perceive the pitch of some partial sounds next to the fundamental tone, the partial sounds usually function in designing the quality of the sound*.

In case of a sound with a certain pitch, the frequencies of overtones constitute a multiplication table or a so-called harmonic series that includes figures, all of which are generated by multiplying its smallest member by whole numbers.

For example, the frequency of the major octave *A* is 110 hertz (Hz), which in the given case is the frequency of the fundamental tone and therefore the smallest

* It is an interesting fact that if in certain conditions, a person cannot hear the fundamental tone, but hears a sufficient amount of partial sounds, he/she will still perceive the sound pitch that would be produced by the fundamental tone.

member. Its overtones have frequencies of 220, 330, 440, 550, 660, 770, 880, 990, 1100 Hz etc. Those overtone frequencies correspond to the following notes: *a*, *e'*, *a'*, *cis''*, *e''*, *fis''*, *gis''*, *a''* etc.

The further discussion examines harmonics specifically in playing on the double bass, their different types and their usage possibilities. The author of the article has delved deeply into the double bass repertoire and the harmonics occurring there, the text is enriched by several note examples.

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Comparison of schools in Francesco Geminiani's *The Art of Playing on the Violin* and Leopold Mozart's *The Basics of Violin Playing*

Raeli Florea

In 2003, I defended my Master's thesis in the Institute of Interpretation Pedagogics in the Estonian Academy of Music and Theatre (EAMT) on the subject "Comparison of schools in Francesco Geminiani's *The Art of Playing on the Violin* and Leopold Mozart's *Versuch einer gründlichen Violinschule*".

As this subject is still of interest to many, then in the present article, I will introduce those more well-known violin schools from the middle of the 18th century, Francesco Geminiani's *The Art of Playing on the Violin* (Opera. IX. London 1751) and Leopold Mozart's *The Basics of Violin Playing* (Salzburg 1756).

Some thoughts about the authors of the works. Francesco Geminiani was born in 1687 in Italy, in the town of Lucca. He acquired a musically focused education by studying violin with Arcangelo Corelli and composition with Alessandro Scarlatti. After the death of Corelli (1653-1713), Geminiani left for England in 1714, where he was actively engaged in composing, at the same time being a concert violinist, a pedagogue as well as a conductor. He never returned to Italy. As a student of Corelli, Geminiani's violin school clearly relies on Italian traditions and offers the key for the expressive and technical performance of

Italian violin music. Geminiani emphasizes that the goal is to bring out the magic of violin, which refers to the beauty of the tone comparable to the most beautiful human sound. His position is that music has to express more than just an imitation of nature (cuckoo, rooster, etc). Moreover, he boldly confronts French traditions that recommend starting each beat with a “downward” violin bow.

Leopold Mozart was born in 1719 in Germany, Augsburg. For some time, he had an opportunity to study law, logics, art, Latin and literature in the University of Salzburg and this gave his written word a unique charm. L. Mozart was one of the most distinguished musicians in Central Europe in the 2nd half of the 18th century; he was a bandmaster in the Salzburg court, a recognised composer and an exceptional pedagogue. Mozart acquired his pedagogical experiences by playing in the Archiepiscopal Court-Orchestra since 1743 and by teaching violin to the members of the boys’ choir of the Salzburg cathedral since 1744. His violin school offers an overview of the musical culture of that time, of the luxuriant language of the period, naturally of violin playing and the customs-traditions prevailing in the end of the 18th century, thus representing the German cultural scene.

Let us recall what was going on in the violin playing world by the time Geminiani and Mozart published their works.

The violin had become one of the most popular ensemble and solo instrument; this fast rise was connected to the famous violin makers’ school in Cremona, where remarkable instrument makers Nicolo Amati, Antonio Stradivari, Andrea Guarneri and others made high-quality instruments. The endeavour of violin players towards a new sound ideal, where a more enduring and brilliant sound was to be achieved by the instrument, also led to making heavier and longer violin bows, which in turn changed the sound quality as well as the usage possibilities of different bowings. Violin bows turned from *diminuendo* violin bows to *crescendo* violin bows. Beautiful and complex violin music was composed by Arcangelo Corelli, Antonio Vivaldi, Giuseppe Tartini, and they also presented their music exceptionally well. Composers were also interpreters who knew performance traditions, which were not recorded in writing. The violin repertoire became more difficult, creating new technical playing requirements and a necessity for violin schools, where performance and pedagogical knowledge was affirmed.

In his research *Violin Methods, old and new* (1924) Jeffery Pulver calls the tract *Harmonie Universelle* (“Universal Harmony”) by Marien Mersenne from 1636 as

the earliest work of violin pedagogy. Some tracts about studying violin occurred in the beginning of the 18th century, but these were meant for amateurs. The most well-known of these are *The Modern Music-Master* by Peter Prelleur from 1731 and the tract *A Treatise of Good Taste in Music* by Geminiani from 1749, the latter of which gave grounds to a deeper violin school.

Comparison of the violin schools of Geminiani and Mozart

The works of Geminiani and Mozart are considered as the first systemic violin teachings or violin schools. As these have been published in a short time span, it is natural that the authors examine problems similarly in their works, but different viewpoints still exist. Regardless of similar principles in violin playing, both schools are actually largely different.

Geminiani's *The Art of Playing on the Violin* is a well-systematised violin school, the nine-page foreword of which gives guidance and explanations for studying and playing the 24 note examples written by Geminiani himself. As mentioned before Geminiani went to England in 1714. The possibility that the work was completed earlier for some Italian publication is small – this is ruled out by the modernity of the examined violin playing techniques as well as Geminiani's age (mature pedagogical work at 27 years of age!). In case the work has been translated from Italian, it has been done by a very good English-speaker. David D. Boyden, who wrote a foreword for the Geminiani violin school two centuries later, speculates that this could be confirmed by the use of words like *example* in the text part and *esempio* (*example* in Italian) in the note parts. A French version of the Geminiani violin school was published in 1752. Boyden claims that a respective note example follows each text part in this publication. But a discrepancy occurs here. The French facsimile in the EAMT library is similar to the English version: starts with text followed by note examples. We may assume that the facsimile that Boyden worked with is different from the one in the EAMT library.

In the foreword to his violin school Geminiani writes: “/.../ they will find in it whatever is Necessary for the Institution of a just and regular Performer on the Violin. /.../ After the several Examples [24 examples], I have added twelve Pieces in different Stiles for a Violin and Violoncello with a thorough Bass for the Harpsichord. I have not given any Directions for the performing them; because I think the Learner will not need any, the foregoing Rules and Examples being

sufficient to qualify him to perform any Musick whatsoever” (Geminiani 1751:1, original English wording).

In the foreword to his violin school Leopold Mozart writes: “I am astonished by the fact that no schools have been published for teaching the violin, such an ordinary and almost irreplaceable instrument in musical works, although elementary guidance and rules for neat violin bow movements has been needed for a long time already. /.../ I have often been very angry when noticing how bad students have been taught – /.../ By writing this book I have to apologise to no one, because to my knowledge, this is the first printed violin playing textbook” (Mozart 1988: 17-18).

It is assumed that Mozart might have known about Geminiani’s violin school, but maybe his pride and egoism stopped him from acknowledging it.

In comparison with Geminiani’s school, Mozart’s *The Basics of Violin Playing* is much larger; it includes 226 pages and 12 chapters, some of which are divided into subchapters. The note examples in the text, including the short exercises for two violins (Mozart 1988: 100-108), have mainly been composed by Mozart himself, but in his school, he also used the music of Tartini (segments of the Devil’s trill sonata). The violin school is based on 2 main issues: all directions are based on musical patterns and in performing music, one needs musically good taste in addition to the directions. The school is meant for teachers with the composition being from easier to more complex.

Geminiani starts his school with developing the left hand without a violin bow. But Mozart requires that before starting to study an instrument, the student has to understand the basic principles of music.

Violin positioning

Geminiani’s violin positioning manner is relatively old-fashioned: he recommends placing the violin “on the Collar-bone, turning the right-hand Side of the Violin a little downwards, so that there may be no Necessity of raising the Bow very high, when the fourth [G] String is to be struck” (Geminiani 1751:1, original English wording).

The Mozart school has three copper engravings with different violin and bow positioning versions; two of those are allowed and one is a non-recommended

playing technique. He teaches that the neck of the violin has to be placed between the upper part of the thumb and the forefinger, and recommends positioning the instrument under the chin on the right side of the tailpiece so that the instrument's head would be at the height of one's eyes. Positioning the violin left of the tailpiece is mentioned nowhere.

Violin bow positioning

Geminiani supports the typical bow positioning from Italy in the 1st half of the 18th century. He recommends holding the bow “at a small Distance from the Nut, between the Thumb and Fingers, the Hair being turned inward /.../ in which Position it is to be held free and easy, and not stiff” (Geminiani 1751: 2, original English wording). The strength of the tone depends on the pressing strength of the forefinger that holds the bow by the joint, not on the load of the whole hand, and on the position of the bow towards the bridge.

According to Mozart, the bow is to be held on the nut between the thumb and the middle joints of the forefinger or even a little behind it, but still freely and easily. Most of the work in changing the strength of the tone is done by the 1st finger, but nevertheless, the 4th finger is also always located on the bow to guide it. The violin bow is to be placed on the string rather straight than with an incline, because more strength exists in such a way and also, this eliminates playing with the wooden part of the bow. In order to achieve a good and enduring tone, the bow is to move evenly, not far from the bridge, with a suitable load from the hand.

Finger-board

Geminiani's violin school starts with introducing the finger-board, “on which are marked all the Tones and Semitones /.../ according to the Diatonick Scale; /.../ [He recommends] it to the Learner, to have the Finger-board of his Violin marked in the same Manner, which will greatly facilitate his learning to stop in Tune” (Geminiani 1751: 1, original English wording).

Mozart greatly disapproves marking the finger-board, which is recommended by Geminiani. “If a student has a good ear, such nonsense is not necessary. However, if he lacks a good ear, he is not fit for a musician, and he should take an axe instead of a violin” (Mozart 1988: 75).

Geminiani's technique

In order to find the right position for the left hand, Geminiani proposes the following positioning of fingers on the strings: “To place the first Finger on the first [E] String upon F; the second Finger on the second [A] String upon C; the third Finger on the third [D] String upon G; and the fourth Finger on the fourth [G] String upon D” (Geminiani 1751: 1, original English wording). Such a positioning of the left hand on the violin is called the “Geminiani’s technique”.

Starting from the second edition (published in 1769-1770) of his violin school, Mozart uses the “Geminiani’s technique” and adds his commentary: “Raise the 1st finger up and let it drop, then the 2nd, 3rd and the 4th finger successively, so that the three fingers on the finger-board would not move. This is the quickest way to learn the right position for the left hand /.../ A student may not be so fearful as to fear this small inconvenience that this exercise causes to the muscles. This is the quickest way to learn the right position for the left hand and it is also the way to achieve the skills to play double stops” (Mozart 1988: 69).

Scales

Scales are very important in developing the technique of the left hand according to both authors. Geminiani uses diatonic as well as chromatic scales for that. He recommends practicing them without the violin bow. “The fingering, indeed, requires an earnest Application [and prudence]. It cannot be supposed but that this Practice without the Bow is disagreeable /.../, but the Benefit which, in Time, will arise from it, will be a Recompence more than adequate to the Disgust it may give” (Geminiani 1751: 2-3; original English wording). In playing the chromatic scale, he uses a separate finger for each note and the novelty of such a technique was far ahead of his time. So far, playing the chromatic scale implemented the sliding of the same finger, which is also described by Mozart in his school. He also offers the possibility of slowly sliding the same finger three times, at the same time mentioning, that the sequential sliding of the finger is not possible in case of a faster tempo. Mozart finds that scales have to be practiced until one is able to play immaculately and without mistakes. The ones who are not able to practice scales as eagerly as to guarantee a natural work of the fingers should expect an unclear intonation and an uncertain play.

Order

We can find the notion of order in Geminiani's school *esempio* I – part C that includes seven orders. An order constitutes of a certain number of notes that are built up diatonically and that are to be played without transposing the hand. Geminiani recommends a beginner violinist to pass on to the next orders by one certain application that guarantees a better cognition of the finger-board. For an instrumentalist with greater skills, he recommends using different fingerings on the same scale.

Mozart explains the notion of order in the violin school chapter VIII, along page 34. The author writes: “Three reasons exist for using the order: inevitability, comfort and elegancy” (Mozart 1988: 146).

Ornaments

Both authors describe ornaments rather thoroughly. In his violin school, Geminiani describes 14 different ornaments that can be used both in playing and in singing. He explains their playing possibilities and their markings. According to the philosophy of the time, ornaments were played to express different moods and thus it is necessary to know where those are suitable.

Mozart describes ornaments in the three chapters on page 49 of his school, where examples have been given for each ornament about how it is written in the notes, how is it played and how should those be practiced.

Vibrato

Vibrato – neither of the authors use such a term in their schools. In his note examples, Geminiani refers to *vibrato* by the Italian word *tremolo*. Geminiani is the first to mention constant *vibrato* in violin-related written word.

Mozart also refers to *vibrato* with the word *tremolo*. He writes: “Tremolo is an embellishment that has been delivered by the Nature that can be used to embellish long notes by great instrumentalists as well as skilful singers” (Mozart 1988: 219).

Both masters talk about *vibrato*, but from different viewpoints. Geminiani's attitude towards *vibrato* that it is one of the most expressive violin playing technique was obviously ahead of his time, at the same time when Mozart strongly disapproved the use of *vibrato* anywhere except for long notes.

Double stops

Geminiani writes about double stops in XXII and XXIII in the *esempio*. The first of those includes double stops between the unison and the octave. Each interval is repeated with different positions of the fingers and in different orders. The second contains two compositions with scales in double stops. Geminiani recommends practicing those *esempios* so that one is able to play the double stops quickly and accurately, so that thus, the double stops occurring in the music do not seem so difficult anymore.

Mozart's violin school includes little information on double stops and therefore on other technical techniques like trill in third – sixth and trill with accompaniment.

Bow technique

The XX *Esempio* in Geminiani's violin school includes recommendations on using the violin bow both in flow and quick time. The note example has dots, strokes, vertical lines and accents written on the notes that represent bowings. The words *buono* - good, *mediocre* – medium, *cattivo* – bad, *cattivo o particolare* – bad or extraordinary, *meglio* – better, *ottimo* – very good, *pessimo* – very bad, have been added to XX *Esempio*, giving the emotional expressions special meaning. Geminiani thought that the technique of playing on a violin was integrally related to the performed music.

“For it is not sufficient alone to give them their true Duration, but also the Expression proper to each of these Notes. By not considering this, it often happens that many good Compositions are spoiled by those [interpreters] who attempt to execute them” (Geminiani 1751: 8).

In his violin school, Mozart describes developing the bow technique up to chapter IV-VII along page 60; and the purpose of these chapters is to achieve a beautiful, singing and full-bodied tone on the instrument. He offers an exercise

that gives great results: to play evenly sounding sounds with slow bow movements, and the slower and more even a sound is achieved, the greater the mastery. The skilful use of the bow affects whether the note comes alive or it is barely audible, when is the sound strong, certain or playful, when is the melody peaceful and gracious, when in turn sad or happy.

The violin schools of Geminiani and Mozart are the first pioneering works on violin studies. “Geminiani published the first reliable work that is directed to educating violin soloists”, wrote I. Blagovechtchenski in his book *Из истории скрипичной педагогики* (*About the history of violin pedagogy*. Blagovechtchenski 1980: 14).

C. F. Zelter wrote to J. W. von Goethe on 22 March 1829: “Leopold Mozart was a great musician. His violin school is a work needed until a violin exists and besides, it is well-written!” (Mozart 1988: 14).

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III Savchinsky competition in St. Petersburg

Laine Sepp

In August 2011, a proposal was made to me to participate in the panel work of the III International S. Savchinsky competition in St. Petersburg. The violin panel was lead by Professor A. Reznikovski from the St. Petersburg conservatoire.

I attended the competition with my students as well. The goal was not so much to aim for award-winning places, but to give children the opportunity to put themselves to test, to listen to their peers playing, to obtain new experiences and to motivate them to be active in their favourite field.

The Savchinsky competition is held in the St. Petersburg suburb Puchkino in the A. Ahmatova Tsarskoje Selo Arts Gymnasium. Student age groups are divided into four categories: A up to 9-year-olds, B 10-12-year-olds, C 13-15-year-olds, D 16-18-year-olds. Participation is possible in different fields like solo piano and

stringed instruments, different chamber groups and general piano. The competition consists of one round and is meant for ordinary music schools. Participants of all categories have to perform 2-3 works of different character and different styles. The participants in each group perform in the order of age.

This year's competition that took place from November 30 to December 4 brought together 323 young musicians from St. Petersburg, the Leningrad oblast, Moscow and from elsewhere in Russia, from Tatar, Belorussia, Sweden, Finland, Poland, and USA as well as from Estonia, from the Kuressaare music school.

To the great pleasure and surprise of the Estonian participants, our children also received award-winning places. Both Karl Jõgi and Eva Aarnis received the III place in the 21-member violinist B-group and the Kuressaare music school string ensemble received the II place in the ensemble A-group.

There were many talented, hard-working and very well taught children among those from Russia and especially from St. Petersburg. However, many of them participated in the competition with very difficult works that do not necessarily allow displaying the students' best qualities. Among other things, the success of the Estonian children this time may have relied on successfully chosen and appropriate works that enabled them to play freely.

One cannot disregard the very good competition organisation, starting with the active and energetic school director Mihhail Okulov, who shared guidelines by means of the school radio station, and finishing with school ladies, who were always ready to guide us and instruct us on tuning pianos etc. Russia is considered as being less developed than the West, but here I would have to protest on several matters. Firstly, the attitude towards studying music. The Tsarskoje Selo Gymnasium is a great example here. The school has 3 halls, the largest of which accommodates almost 400 spectators-listeners. The new high-quality pianos with self-closing lids, 2-player piano chairs, the height of both sides of which can be adjusted separately, and tuning the aforementioned pianos often are facts that speak for themselves. The honourable attitude towards teachers is also remarkable. Even the diplomas of the competition participants include the name of the teacher.

The travel back home to the lovely Kuressaare was filled with unforgettable memories of the competition and the visit to the Hermitage, the trip to the Yekaterinburg palace (with the world-famous Amber Room), as well as happiness and eagerness to practice instruments even more seriously.

Young musician's column

In an interview with **Ardo Västriku**, the young interesting violinist **Juta Õunapuu** shares her impressions and experience on her studies and work in Germany. She has studied in Tallinn with Tiiu Peäske and in Germany with Petru Munteanu and Mihaela Martin. Since the fall of 2010, she works in the *Gürzenich-Orchester* in Cologne that performs in symphonic orchestra concerts as well as operas. Juta Õunapuu has participated in many international festivals and in Estonia she is active in the NYJD-quartet.

Gürzenich-Orchester is not merely an opera orchestra, but its activities are roughly divided into two areas. It is not an ordinary, so-called repertoire theatre, but generally they have only two operas at a time that are prepared, performed and then, something new is taken into the programme. For example, they had Prokofiev's "War and Peace", then Verdi's "Traviata", at the moment Mozart's "La Clemeza di Tito", etc.

When comparing working as an orchestra member in Germany and here, the violinist mentions the following: the work of an orchestra member is highly valued in Germany. At this point, it is not only about the money, but about their status in the society. Germany can still afford the luxury that the contracts there are "for life". Naturally, this means that a couple of hundred applications are presented for one vacancy and about twenty of them are chosen to play for the panel on site. If one is successful in the competition, then comes the trial year and if this is also successful, they guarantee work up to the age of 65 plus pension. In Germany, an orchestra player has very many rights and one is very well protected in some sense. There is the so-called Orchestras' Union, where one can turn to in case of problems in the orchestra.

The volume of work is sufficiently small, so that participation in other projects is possible; the work itself is also very motivating – performances are given in beautiful halls, with good soloists and conductors; the pay is satisfactory, etc. Certainly, there are instrumentalists whose level is not as high anymore as in their youth, but the general level of quality is probably that good. It is incomprehensible how in Estonia, the people over fifty with long-time experience in the orchestra have to compete with the youth coming straight from school. This is definitely an unfair competition and the desired level could certainly be kept by some other means.

Juta's mother works with **Tiiu Peäske** in the Tallinn Music High School and found there that her style in working with the little ones is genius. In the first violin class, when she was six, the girl thought that she does not want to play the violin. The teacher then said that we will just try here in class. But soon, it started to grow on her, especially sight reading (*prima vista*). Later, also Juta's sister and brother started their violin class with the same teacher. It seems that a music high school is a good option for starting. However, if you are in Germany and you want your children to learn some instruments, you have to find a private teacher, or a music school, but naturally, basic education has to be acquired in some other school.

The most important influence for Õunapuu is Tiiu Peäske, but the time with Mihaela Martin was also very significant. In the Cologne school, many of Mihaela Martin's classes were attended by her violoncellist husband Frans Helmerson, who made notes if necessary and they also played a lot themselves. I participated in their courses each summer. The Cologne University of Music also has Zakhar Bron, probably the most famous violin teacher today, Viktor Tretjakov etc. Cologne is a very lively city in general; the philharmonic presents world-famous orchestras each night and it is all very educative.

The violinist's opinion about competitions is that without a doubt, winning some prestigious competition may lay grounds for the future, but at the same time it may mean nothing. Succeeding in the world only as a soloist or a chamber musician is almost impossible anyway. But in school days, everything that inspires to practice more is definitely beneficial.

Juta has also tried pedagogical work (in Neeme Järvi's master classes and with Tiiu Peäske's students), but at the moment, she is not planning to commit to it. In Germany, many are active in teaching outside schools, because there is no such central school system as here and the violinist's does not rule out such activities in the future.

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ESTA 39th Annual Conference in Falun (Sweden) 1-5 June 2011

Tiina Pangsep

The motto of the conference held in Falun was “Back to the Future”. Such a controversial title lies in the understanding that all new is simply forgotten old. If at first we think we have discovered something innovative, we will soon probably find an earlier analogy.

The conference program was versatile and interesting – concerts of first-class soloists and ensembles side by side with concerts by young people and children, the introduction of the “Lisa's Violin Book” by Ivi Tivik next to the master class of the legendary Italian viola professor Bruno Giuranna, folk music along with classical improvisation, the values of the Ševčík method next to new challenges in today's musical education (*El Sistema*) and the Suzuki student orchestras side by side with a rocking string orchestra.

The highlights of the conference included the concert of the Norwegian violinist Henning Kraggerud, the master classes of him and professor Giuranna, a closer look at the *nyckelharpa*, a trip to Stångtjärnen, the finale concert of the conference, where Daniel Migdal on the violin and Jacob Kellermann on the guitar performed duo-arrangements of Bartók's *Romanian folk dances* and Schubert's *Sonatina in D-major*.

Estonian participants were most touched by the presentation of the “Lisa's Violin Book” by Ivi Tivik, which excited much interest and was received wonderfully. The author of the article expresses thanks to Kultuurkapital (*Cultural Endowment of Estonia*), who sponsored the trip.