



**ECMTA in Savonlinna
Autumn Gathering
Savonlinna Music Institute
10-13 October 2013**

Reports from the Thematic Workgroups, led by ECMTA Boardmembers

Educational objectives (Filippo Faes)

EU programs and cooperation with the AEC (Marje Lohuaru)

Management objectives (José Manuel Gil)

Psychological objectives (Petras Kunca)

Public relation objectives (Carsten Dürer)

Schedule:

FRIDAY 11

09.00 - 11.00 h

SATURDAY 12

8:30 – 10:30

SUNDAY 13

13.45 - 15.00 Presentation of results

Educational Objectives

Group Leader

Filippo Faes, Professor of Chamber Music, Conservatorio di Castelfranco Veneto.

Participants

Pekka Helavuor, Junio Kimanen, Katarina Liimatainen, Pekka Helasvuo, Evan Rothstein, David Dolan, Sampsa Konttinen, Filippo Faes

Note: many lively conversations and exchanges of opinions took place during the three days of meetings. The contributions expressed by the participants are here -necessarily- very much condensed. Pekka Helasvuo's comments were completed by a written summary submitted after the meeting; other participants' interventions were noted during the discussions.

Summary

Pekka Helasvuo underlined the necessity of discussing difficult, basic skills - without being ashamed- in the course of chamber music teaching (among other things, of course): how to cue, intonation, different intonation systems, sense of rhythm. He underlined several key issues:

- The social relationships often depend on a certain feeling of security and being accepted in the group, which can only be achieved when there is no need to be ashamed of a group member's lack of the above-mentioned skills.
- About the integration of chamber music into the curriculum: the co-operation between instrument teachers and chamber music teachers and students is important.
- Harmony and analysis teaching in connection with chamber music rehearsals is important as well. The orchestral players are mainly playing only one voice at a time and are not necessarily accustomed to harmonic thinking, which is crucial for understanding intonation and the classical forms.
- Need for integration, instead of competition.

He also spoke about experiments like "Tempo Orchestra" in Finland, with children who are coming from poor (or immigrant) families.

Rhetoric (the art of convincing the audience) should be applied to music as well. The best chamber music playing should sometimes sound like an improvisation.

Social and teamworking skills are developed well by chamber music. This is the art of contributing one's ideas and energy to the group while interacting, cooperating, and integrating with the others.

Need for further discussion: which are the tools necessary to become a convincing musician? This has been studied too little.

Junio Kimanen Analyzed problems that every teacher should consider, such as the importance of different categories of instruments playing together, because the different ways of phrasing implied by bowing, breathing etc. leads to a broader view of musical interpretation. This work can also lead to improvements and to overcoming the difficulties and bad habits on one's own instrument.

Katarina Liimatainen stressed the importance of the music education for society's future as a whole. (Social issues). Further, it is important for a student to try to do what the teacher suggests, even if that doesn't correspond to his/her own convictions in that moment.

Evan Rothstein: Chamber music practice broadens the students' mind in terms of exploring the possibilities of their instruments. Chamber music practice also activates the student's skills in decision-making processes (which distinguishes this activity from orchestral experience) and thus develops both leadership and collaborative learning skills. He referred to business research in the UK which focussed on decision-making processes in professional string quartets over a periods of several years. It is very interesting to observe and analyze the results.

Question: As a teacher should I teach a performance tradition or should I teach a process?

Question: can there be a time to tell the students what to do and another to tell them how to learn?

David Dolan: proposed an interesting reflection about the relationship between authority and power of convincing. In general: the art of listening (as an active skill) should be developed much more. It is important to present the music as "cool" to the children, so that they can be proud of talking about it with friends. It is extremely important to connect it again with the sense of pleasure.

Importance of singing! Harmony, singing in everyone's daily life rhythm can be predictable and mechanic. But cultivating the students' improvisational skills brings them to the discovery of a much greater freedom and joy.

Sampsa Konttinen: Languages shape music and the way it is composed. The structure of thinking is influenced as well by the language in which the student has been speaking during his training years. Today, many people witness the loss of the special qualities of their own linguistic traditions.

Harmony should be a starting point of all music studies.

Important is the idea of the pleasure connected with activity. Pleasure = activity.

Everything is teaching. Whether we talk or we play, in some way we are always "teaching" One should not think of teaching as a "special case". We emphasize too much the idea that "teaching" means putting something into the student's mind. On the contrary, "to educate" means "ex-ducere" that is: to reveal, enlighten, pull out from the student's mind something that was already inside, but needs to be recognized and cultivated.

The task of an institution's director is to translate those educational issues in paper (credits, frames etc...)

Conclusions

The work group expressed the desire to draw up a sort of *Manifesto* of the principles of chamber music's teaching, in relation to other areas of the student's education, in order to consider a 360° view of the student's personal development.

Psychological objectives

Group leader

Petras Kunca, Formerly Head of Chamber Music, Lithuanian Academy of Music and Theatre, Lithuanian Musicians Union

Participants

Yiannis Miralis, Kadri Leivategija, Pille Taniloo, Marina Bagdasarova-Karhunen, Raija Kerpo, Matti Makonen, Anna Prabucka-Firlej, Krzysztof Sperski, Dinara Galeeva, Olga Kolesova, Valeria Sheliapina

Summary

- ECMTA should help to raise the importance of psychological knowledge of children and young people ensemble music education.
- The teacher's work in a childrens' ensemble is a separate part of pedagogical psychology. It is marked by knowledge of childrens' psychology and the choice of special repertoire.
- The development of empathy in an ensemble is of a great importance. It should be developed in interpersonal connections as well as in creative preparation of the score for public performance.
- ECMTA should promote the inclusion of questions related to the psychology of chamber music ensemble playing in the programmes of Higher Education. It could be included as part of the application of knowledge of Group Behaviour, Communication and Cooperation, Cognitive Sciences, Creativity in addition to the psychology of the ensemble of chamber music performers.
- ECMTA should promote experiments and research of psychological sciences in the field of chamber music pedagogy by organizing the close cooperation with the reputed scientists of psychology.
- A related topic could be the study of the psychology of each separate interpreter in the ensemble. For example, by using Alexander Technique, it would be possible to promote reaching full relaxation during performance on the stage.



EU programs and cooperation with AEC

Group Leader

Marje Lohuaru, professor, Estonian Academy of Music and Theatre, Chairman of the Board of Estonian Music Development Center

Participants

Michael Tsalka, Alexander Bonduryansky, Krzysztof Sperski, Anna Prabucka-Firley, Yiannis Miralis, Tero-Pekka Henell, Matti Makkonen, Pille Taniloo, Piret Väinmaa, Natalia Sakkos, and 15 non-ECMTA participants from Mikkelin and Savonlinna music schools

Summary

During the ECMTA meeting in Savonlinna there were two meetings of this group. There are two main EU programs for ECMTA participation – Creative Europe (cultural) and Erasmus + (education).

The following topics were discussed:

- How to define the ECMTA according to the membership – is it educational or cultural;
- How the structure of ECMTA is corresponding to the EU programs – the centralized programs are focused on the EU cooperation. Cooperation with Russia is implemented in the frame of regional programs e.g. Nordic/Russia dimension, Cross Border cooperation etc;
- The different programs are focused on the higher education, development of entrepreneurship and research. The secondary education programs are under the different umbrella;
- What is the contribution of the ECMTA to the common European educational and cultural field – knowledge about the common EU classical music market, broad networking contacts, exchange of expertise and experience based on regional cultural and educational traditions;

The Workgroup recognized that the participation in EU development programs will be a process and needs a clear analysis of the strategies of ECMTA.

The following topics were underlined:

- Sharing of knowledge in development of young /new audiences;
- Structuring the basic pedagogical guidelines – development of communication skills via musical performances;
- How this valuable knowledge can be transferred into society – what are the carrier perspectives for chamber musicians in the rapidly changing and dynamical music market?
- How the curriculum is responding to these developments?

The Workgroup will continue researching different possibilities for participation in EU and other programs. The information about the new programs for 2014 – 2020 is first priority of this Workgroup.

Management Objectives

Group Leader

José Manuel Gil de Gálvez, President of Hispania Música Foundation, Concertmaster of Concerto Málaga

Participants

Piret Vainmaa

Presentation

We see every year many young ensembles looking for possibilities to perform, but they don't know how to manage their careers. Some clever ones are founding small festivals specializing in chamber music. This Workgroup will touch on this issue: how to teach the students how to manage a festival and develop it. Further, conservatories curricula often lack tools and subjects linked to the management of a musical ensemble. Where this subject is offered, it is sometimes presented by teachers with only limited experience with market issues. Chamber ensembles may finish their academic studies with a great musical training, but without gaining any knowledge in career development in national and international markets. After obtaining their diploma, they face serious competition, and their growth in the market as an ensemble is threatened because the lack of managing tools, leading to frustration and even the cessation of their activity because of the lack of concerts.

Outline

1. The current chamber music market.
 - Ensembles, managers, magazines, producers...
 - An old fashioned model for the new demands
 - The multinational industry
2. Instability of ensembles.
 - Chamber values or solo training in music education
 - The need to learn skills beyond musical interpretation
 - Individual objectives/Group objectives?
3. A chamber ensemble management model.
 - A well-led ensemble with members possessing multiple skills
 - Strategic planning
 - Daily planning
4. Finding a balance between specialization and broader skills
 - The historical role of the musical promoter of his/her own work
 - 20th century: ultra- specialization of the professions
 - Concerto Málaga, a 21st century project
5. A good model for the future
 - Balance between musical and management excellence.
 - Creation of development platforms (festivals, seasons...)
 - A global project responding to the reality of the music marketplace.

Summary and Conclusions

OBJECTIVE	CONTENTS	ACTIONS TO TAKE	RECOMMENDATIONS
Analyze the market and its relation with launching an ensemble	The actual chamber music market.	For Higher Education music institutions: Introduce curricula including tools for chamber music ensemble management	Improve the research about I+d+i (Investigation, Development, Innovation) in application to chamber group like a micro-corporation
Diagnose why the most of the ensembles quit along the way	Lack of regularity, dissolution of ensembles	In higher education institutions: more importance must be given to the value of chamber music. All the factors – technical, performance, and human factors must be in the balance	Organize more workshops about ensemble group management, where students are provided with advice and models
Guide for the preparation of successful ensembles	An interpretation /chamber groups management model	Explore new ways to encourage young musicians	Workshops about new models of leadership and how to apply the business tools to the chamber music group professional career
Create binomial interpretation/ management-based patterns	From music as servant to the excessive specialization. Finding the balance	Promotion of an integrated education for chamber music players to develop autonomy in management skills	Research good practice models adapted to the 21 st -century
Find the implementation of new ways	A good way to look to the future	Give advice and solutions to the groups that they can form a festival or season and enhance the actions by exploring the social implications of the project	Advise and assess groups performing in different contexts, like hospitals, schools, etc., to develop their audience. ECMTA represents the values of chamber music. The name of the organization could be a stamp of quality to be used by groups that stand for the same values

Public Relations Objectives

Group Leader

Carsten Dürer, Musicologist, Director/Publisher *Staccato Verlag*, and Editor of *Ensemble Magazin*

Participants

Evan Rothstein, Daniel Mihajlovic,, Tero-Pekka Henell
Kristiina Hirvonen, *student participant*

Note: while the original purpose of the Workgroup was to explore ways to develop the public relations of the ECMTA, the discussion shifted slightly in response to the expressed interests of the participants. It became clear that some of the participants were more focused on how to advertise chamber music and their own ensembles chamber in order to develop their careers; this was particularly true of student participants who felt that the ECMTA should take an active part in helping to promote the careers of young musicians.

Summary

- Could the ECMTA support young ensembles by organizing concerts for them, which would in turn provide publicity for the activities of the ECMTA?
- The association needs to clarify further, in every publication and on the website, what the ECMTA stands for and what are its precise goals.
- ECMTA should organise more masterclasses which provide certificates, in order to emphasize that this has value for the younger ensembles
- ECMTA has to approach a much broader community of musicians, and not stay too much in the closed circle of teachers. There should be more invitations to young ensembles, because some of them will certainly become teachers themselves. This would help in promoting the future of chamber music! There should be more connection with festivals of chamber music, of which there are many in every country. This would be a tremendously wide field to promote the ECMTA, particularly in those festivals which also offer masterclasses.
- To make ECMTA more and better known, also among younger chamber musicians, it probably would be worthwhile to create a poster, which would promote the website and the main topics of the organization. The poster should be sent to all the academies and conservatories in Europe.
- In the long term, there should be a composer in residence of the ECMTA, to promote also the chamber music in creating new pieces, which could create wider interest in the association.

Conclusions

The discussions seemed to lead to the conclusion that ECMTA should be a brand for quality in the teaching of chamber music; it could also be a label in every field of chamber music, i.e. how to learn to organize in students years, or how to be trained in every objective way related to chamber music practice.

This means:

- To make a wider public know about the activities of ECMTA
- To provide curriculum models, even if it will not necessarily be put immediately to use
- To make the ECMTA a brand in thinking of CI (cooperate identity)
- To tell the outside world, what standards the ECMTA endorses
- To learn how to obtain the goals to go to a wider public in social systems with chamber music

Workgroup Follow-up

- Presentation of Workgroup reports at the General Assembly in Savonlinna, October 13th.
- Presentation of the Final Report at the ECMTA website on October/November.
- Resume of the Savonlinna conference at the 2014 spring at the annual ECMTA meeting in Cremona.