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Valentina Pugacheva

INTERVIEW STUDY OF THE TEACHING METHODS OF LITTLE VIOLIN PLAYERS IN FINNISH AND RUSSIAN MUSIC SCHOOLS

– Pedagogical and orchestral challenges in the
teaching of children`s string ensembles

BACHELOR'S THESIS | ABSTRACT

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INTERVIEW STUDY OF THE TEACHING METHODS OF LITTLE VIOLIN PLAYERS IN FINNISH AND RUSSIAN MUSIC SCHOOLS

- Pedagogical and orchestral challenges in the teaching of children`s string ensembles

The thesis is two parts. The artistic part is a concert performance with the Turku Philharmonic Orchestra 15th October 2020.

In the written section of the thesis, the general teaching methods of the violin ensembles and orchestras of young children in Russia and Finland are compared.

The interview of an experienced Russian and Finnish string instrument teacher, as well as the author's own experiences and observations in both countries, have been used as a research method.

As a result of the thesis, the author notes that both Russia and Finland have a high level of musical training for little violin players.

In the future profession of the music pedagogue, when teaching her own violin pupils, the author can use and apply the good pedagogical methods and principles she has outlined by combining the best of both countries.

KEYWORDS:

violin pedagogue, violin ensemble, pedagogue children, music pedagogue

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Valentina Pugacheva

HAASTATTELUTUTKIMUS PIENTEN VIULUNSOITTAJIEEN OPETUSMENETELMISTÄ VENÄLÄISISSÄ JA SUOMALAISISSA MUSIIKKIKOULUISSA

- Pedagogisia ja yhteissoittoon liittyviä haasteita lasten jousiyhtyeiden opetuksessa

Opinnäytetyö on kaksiosainen. Taiteellinen osuus on konserttiesitys Turun kaupunginorkesterin kanssa 15.10.2020.

Opinnäytetyön kirjallisessa osiossa vertaillaan pienten lasten viuluyhtyeiden ja orkesterien yleisiä opetusmenetelmiä Venäjällä ja Suomessa.

Tutkimusmenetelmänä on käytetty kokeneen venäläisen ja suomalaisen jousisoitinopettajan haastattelua sekä kirjoittajan omia kokemuksia ja havaintoja kummassakin maassa.

Opinnäytetyön tuloksena kirjoittaja toteaa, että Sekä Venäjällä että Suomessa on korkeatasoinen musiikkikoulutusjärjestelmä.

Yhdistämällä molempien maiden parhaat puolet kirjoittaja voi hyödyntää ja soveltaa tulevassa musiikkipedagogin ammatissaan opinnäytetyössä mainitsemaansa hyviä pedagogisia menetelmiä ja periaatteita opettaessaan omia viuluoppilaitaan.

ASIASANAT:

viulupedagogi, viuluyhtye, pedagogi lapset, musiikkipedagogi

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LIST OF ABBREVIATIONS

Fortepiano – (forte piano) is a sudden dynamic change used in a musical score, usually with the abbreviation fp, to designate a section of music in which the music should be played loudly (forte), then immediately softly (piano).

[https://en.wikipedia.org/wiki/Fortepiano_\(musical_dynamic\)](https://en.wikipedia.org/wiki/Fortepiano_(musical_dynamic))

Nuances – is word used in music to denote the various modifications of time, force, and expression, which are the most prominent characteristic of modern music, whether indicated by the composer or inserted by the performer.

https://en.wikisource.org/wiki/A_Dictionary_of_Music_and_Musicians/Nuances

Ritardando – is an indication to gradually decrease the tempo of the music. The length of a ritardando is extended by a dashed, horizontal line.

<https://www.liveabout.com/rit-ritardando-2702130>

Fermata – is a symbol of musical notation indicating that the note should be prolonged beyond the normal duration its note value would indicate.

<https://en.wikipedia.org/wiki/Fermata>

1 INTRODUCTION

I was born in Russia into a family of musicians, each member of which worked as a professional in music, played in the orchestra and worked also as an instrument playing teacher. I grew up in this kind of musical environment and have throughout my life been in love with the work of a musician. After moving to Finland to study violin pedagogy in 2016, I encountered a different mentality, the quality of life and quality of working.

I chose the subject of my written thesis relating to the children's ensemble playing because I have always been very interested in orchestral playing and chamber music, and loved playing in an orchestra or in an ensemble.

In the written part of my thesis, I study the teaching methods used in children`violin and orchestral string instrument teaching in Russia and in Finland. My goal is to clarify for myself with what methods achieve the best results in children's musical string instrument instruction and whether there are significant differences in teaching methods between these countries.

In addition to written source material, I interview one Russian and one Finnish string instrument teacher (s) with the experience in teaching the children`s string instrument ensembles or orchestras.

2 THE TEACHING OF LITTLE VIOLIN PLAYERS

In making music, understanding music is one of the most important skills. It requires the ability to perceive the music of the world around you.

As Dmitri Kabalevski wrote:

“Musical art is an indispensable tool for the formation of a student's creative personality. Music has its own 'language' or 'way of speaking, 'which can cause a particular need for a child and a desire to communicate and speak through music.” (Д.Б. Кабалевский, 1984, 63)

2.1 Some pedagogical aspects

Violin music has a rich, figurative and varied power of expression. Everyone knows that learning violin playing is a long process that requires a lot of physical, technical training as well as exercising certain other skills like listening and perceiving, etc.

A wide range of problems can arise during the long study process of violin playing. Therefore, it is important to look for different and individually appropriate teaching methods and approaches to teaching practices. The younger the violin playing pupil is, the more important it is that an emotional bond is formed for him/ her to the studied music. Roughly speaking, if a child does not like the music, learning to play and working with the instrument will be extremely difficult. For this reason, it is also necessary that a personal and confidential interaction is formed between the child learning to play and the instrument teacher where interest and love for music are influenced.

It is necessary to pay attention to the fact that the playing pupil should receive the emotional impressions of the music he/she plays. The instrument teacher should learn to know his/ her pupils individually and think about what music pieces are the best for each pupil.

For example, an important task of the instrument teacher is to choose which pieces of music are best suited for the development of the current skills of each instrument pupil such like etudes, technical exercises, solo pieces, ensemble, etc..

A good instrument teacher goes to the trouble of seeking answers among other things to the following questions. What is the right way to motivate an instrument pupil to learn? How to motivate an instrument pupil to practice at home? The answers and solutions to questions of that kind develop the learning skills of the pupil and give the pupil interesting learning tools and practices.

The arising of the pupil's interest in the things to be learned is the most important matter in pedagogy, including also the music education. In order for violin music to become familiar to children, the instrument teacher should arouse in small string players the desire to learn how to play the instrument and, along with it, also teach them something of a more theoretical cognitive process associated with music. Promoting the desire to study music and instrument playing in children is a very challenging task for an instrument teacher.

2.2 Some pedagogical methods

The instrument teacher must clearly understand how to correct unwanted things in the pupil's violin playing and promote the strong qualities of it. The teacher should also understand his/ her violin pupil psychologically. It is very important to see, feel and be able to move towards the goals of his/ her violin pupil, assign tasks that are suitable for the pupil.

The problem of "developing interest" is the most important in pedagogy, including in music education. In order for violin music to become familiar to children, the instrument teacher should arouse in children the desire to study it by challenging the pupils to the cognitive process.

This cognitive process promotes the active activity of the pupils and improves their knowledge of the matter to be learned. There are for example the following important pedagogical principles.

First, in the work of a pedagogue, an individual approach to pupils is important, as is the search for the best interests of each pupil. Secondly, it is good to familiarize pupils with different pieces of music and works, as appropriate. Thirdly, the repertoire selections to be played should be based on what musical skills are desired to develop and how the repertoire fits into the pupil's emotional world. The instrument teacher should also consider the next methods and techniques of pedagogy: the formation of the skills in

music analysis, the development of an emotional reaction to music, the development of creative imagination and mindset.

Cognitive interest in music art is always combined with the emotional interest of the music and this interest is also directed at basic musical principles. Therefore, the interest in violin playing, should be promoted with the developing of pupils' musical feelings and expression skills. This interest should consist of a desire to apply existing knowledge and skills in practice to the violin playing.

3 ENSEMBLE EDUCATION OF LITTLE VIOLIN PLAYERS

An ensemble is a group formed by two or more people capable of playing together, as a single musical group.

Quoting A.L.Gotsdiner's words:

“Large, as yet undiscovered reserves are hidden in a combination of individual and collective training in different configurations. In them, the teacher can help children find a valuable place among their peers”.

(A.Л.Готсдинер, 1993, 195)

In Finland and Russia, the first stage of ensemble playing for beginners aged six or seven is an ensemble where the teacher has a significant role.

Such playing in an ensemble, “teacher and children together”, is a continuation of individual lessons. An ensemble practises a different sector of music from private playing lessons. Still, the basic structure of playing string instruments is maintained the same.

With the ensemble, children's abilities to play instruments are developed playfully with music that is pursued. Working with an ensemble has its own specifics, to which is associated with the complexity in mastering the violin, musical literacy, pupils' heterogeneous abilities as well as the peculiarities in their psyche.

The lesson plan for string instruments should include singing of melodies, studying musical notations as well as listening to music.

According to my observations, Russian and Finnish violin teachers teach novice children's songs to their pupils, playing them in free violin tongues or in pizzicato. For the starting violin pupils, the musical fairy tales and related performances learned in kindergarten or school are very interesting.

The early inclusion of ensemble play in the teaching of string instruments for children has a powerful effect on the development of the playing skills of small violin pupils. Therefore, it can be said that ensemble playing is of great importance for small violin pupils. It develops the pupils' collective sense of rhythm, abilities of listening, as well as musical memory.

When playing together, small string players easily learn the time values of notes, i.e. durations, strengthen their violin bow handling skills and learn from each other. In the development process brought by ensemble playing, young musicians gradually begin to acquire the skills of ensemble playing for themselves and the unified sound formation required in professional violin playing. In addition, the small string players prepare for playing in the orchestra.

In the contemporary pedagogy of the string players, both in Russia and Finland, there is a great emphasis on collective playing (ensembles and orchestra), which manifests the main social and psychological function of musical art — communicative and interactive co-operation. When playing in an ensemble, social connections are established with other people, promoting mutual understanding in different circumstances and levels of information exchange.

3.1 Growing small violin players into chamber musicians

Working with an ensemble has its own specifics, to which is associated with the complexity in mastering the violin, musical literacy, pupils' heterogeneous abilities as well as the peculiarities in their psyche.

Ensemble playing increases pupils' interest in instrument playing. Motivation is a particularly powerful incentive in the hobby of playing instrument, so it brings children together for a variety of activities.

In the development of the personality of children, it is necessary to promote emotionality and enrich their imagination, as well as develop their memory and thinking.

The responsibility of the instrument teacher working with children's instrument ensembles is to develop children's creative activities and musical understanding, to give perceptions and knowledge of the music genres, as well as provide information about the lives and compositions of composers. This develops the overall music knowledge of children. The instrument teacher should contribute to the comprehensive personality development of children by paying attention to the emotionality of children, the enrichment of imagination, the development of memory and musical thinking.

The instrument teacher working with children`s ensembles, also introduces the professional qualities of music culture to the pupils to create the right picture of it as early as possible. Teaching ensembles is a holistic educational effort.

3.1 The basic principles of repertoire selection

I think it is very important for the instrument teacher who works with children`s ensembles to choose the right repertoire for the pupils to develop their musical abilities. The growth of ensemble playing skills depends on the choice of the repertoire. The question of what will be played is the most important and decisive factor in the ensemble's action.

When choosing the repertoire for children`s string ensemble, the main selection criterion to be taken into account is the level of the pupil`s playing skills. The musical content of the repertoire, its playing technical challenge, as well as its availability are also crucial factors. The music repertoire should contribute to the development of creative imagination. The selected repertoire will work with music, sound colours, dynamics, sound quality, and stylistics and music characters associated with the performance of the repertoire. The children should get positive experiences from ensemble playing.

3.1 Some practical examples of the ways to prepare children to play in an orchestra

As a general principle of learning, it is worth considering the progression, as a rule, from simple to complex. This principle cannot be applied straightforwardly, entirely the same to all pupils for all pupils. That is why the instrument teacher needs to find different approaches.

The level of the pupils` technical instrument playing readiness should primarily be taken into account. This is a very important issue because of the success of the pupils, but also the progress of instrument playing.

The instrument playing repertoire should be chosen so that it will allow for the joint presentations of the ensembles to continue. Pupils should have positive experiences from playing instruments together. It increases pupils' interest in playing in ensembles. Motivation is a particularly powerful incentive in the hobby of playing instruments, so it brings children together for a variety of activities.

In my discussions with some Finnish and Russian violin playing teachers, their common opinion and one of the most important methods of teaching was evidently the same. General advice was that from the first lessons, it is important to highlight the capabilities required to play the instrument, for example, with the following means: the teacher's playing as a model, showcasing the structure and peculiarities of the instrument, and emphasizing the role of the string instruments in the orchestra.

Experienced violin teachers are of the opinion that it is possible to combine, for example, the development of musical thinking and the understanding about the nature of music in practice by playing together in different configurations. Some other good perceived teaching methods were also highlighted in interviews, such as using dance and choreographic movements, for example. In addition to these, especially for children, it is necessary to explain and show as a model, since their musical and instrumental playing skills are not yet very advanced.

Instrument playing in an ensemble most often increases pupils' interest in playing. In addition, it creates a favourable, creative atmosphere among the instrument players, which also motivates the development of the playing skills of the pupils and the pursuit of successful playing performance or performance of musical works.

Also, attending concert events is one of the most effective incentives for further education. Once a pupil has been allowed to experience the joy of successful performances in an ensemble, he/ she begins to feel more comfortable, confident and feel like a performer and even a soloist.

3.4 The sense of playing instruments in an ensemble

The sense of ensemble playing includes, among other things, the following factors:

the unity of brain functions – ability to listen to and play music together – the unified mode of performance – what kind of character or approach to performing a piece of music – the uniform method of playing and the ability to process musical phrases in violin playing as well as the musical “painting”. That means the skill of shaping as beautiful voice as possible with a violin. In addition, the sense of ensemble playing includes the unified articulation, the musical interpretation and the uniform rhythm processing as well as the developing of the players' knowledge and skills.

Playing an instrument in an ensemble develops a sense of rhythm, melodic and harmonic perceiving, gives confidence and helps achieve stability in performance.

4 INTERVIEW OF THE VIOLIN TEACHERS

I have interviewed one highly qualified teacher from Russia and one from Finland. They are the very experienced teacher`s of violin playing and have also taught violin ensembles and orchestra playing of young children. When comparing teaching methods in these two countries these teacher`s responses helped me clarify the similarities and differences in pedagogical thinking. All the answers are anonymous.

4.1 Beginnig to educate little violin players to play in an ensemble

At what age can a child start studying in an ensemble, as well as playing in an orchestra?

According to my survey, teachers in Russia and Finland had a general answer that a small violinist can start playing at an ensemble at any age — of course it all depends on violin skills, abilities and how the child is able to play the instrument. I agree that it all depends on the ability and playing skills of the child, but beyond that, my experience has shown, the really important importance is also on the instrument teacher in the first years of college.

What can a violin teacher give a violin playing child?

The teacher needs to know and understand which method and approach are suitable for the individual student. The teacher should highlight the areas of the child's talent and diversely develop child`s playing skills. In my opinion, the important age of learning a child's violin is between the ages of 4 and 14. What a child gets in these years from music school teachers, acts as the tools for a future career in music. This also applies to the ensemble and orchestra.

There are two differences in children`s orchestra education of Russia and Finland. According to the Russian music educational system, young musicians start playing in the orchestra at the age of 10 to 11. In Finland, the starting age for beginning to play chamber music is already at the age of six to seven years.

The child can play in small groups of about three to five pupils and play in the orchestra after one or two years of studying the instrument.

(Finnish teacher)

4.2 Pedagogical objectives and goals

What are the main tasks and goals of a teacher of small violinists in ensembles and orchestra?

The main tasks of the teacher are to give the small violinist the skills and foundations in ensemble playing. To do this, the teacher should develop the following areas: musical memory and thinking, concentration during the presentation, skills to listen, the sense of rhythm, coordinating skills (kinaesthetic ability) of movements, the technical promotion of violin playing, knowledge of music cultures, knowing different genres of music, the promotion of creative thinking and activities, increasing self-discipline, the ability to listen to other musicians, the promotion of the artistic impression and expression, the ability to tell and describe artistic performance and the mastery of orchestral playing skills.

(Russian teacher)

The main task of the playing teacher is to teach violinists to listen to other players and to follow the teacher, the leader. The main goal is to play instruments together and follow the changes and nuances of sound intensity (forte, piano), and tempo (ritardando, fermate). The very first goal is to get kids to play instruments together, start and stop playing at the same time.” (Finnish teacher)

I fully support the opinions of the teachers I interviewed about what are the important tasks of an instrument teacher in teaching children. The teacher of the ensemble or of an orchestra, should draw up a lesson plan for the whole of the teaching and, in addition, an individual learning plan for each student.

In the early stages of education, it is important for the teacher to learn to know his students and understand what methods work in the instrument playing of the children's ensemble and which means are suitable for the level of the children in question. The

teacher has always to keep in mind, which music and which teaching vehicles are developmental for the further development of small pupils.

I think the instrument teacher should also pay attention to the tuning of instruments, balancing dynamics, clear rhythm, the playing position and the correct bow grip.

A well-designed rehearsal and performance program as well as professional and a creative way of working are the keys to maintaining motivation for the instrument play learning and studying, as well as successful appearances.

4.1 Means to develop the skills of young violinists

By which repertoire, do you think, can help in developing and improving the level of playing in ensemble and orchestra?

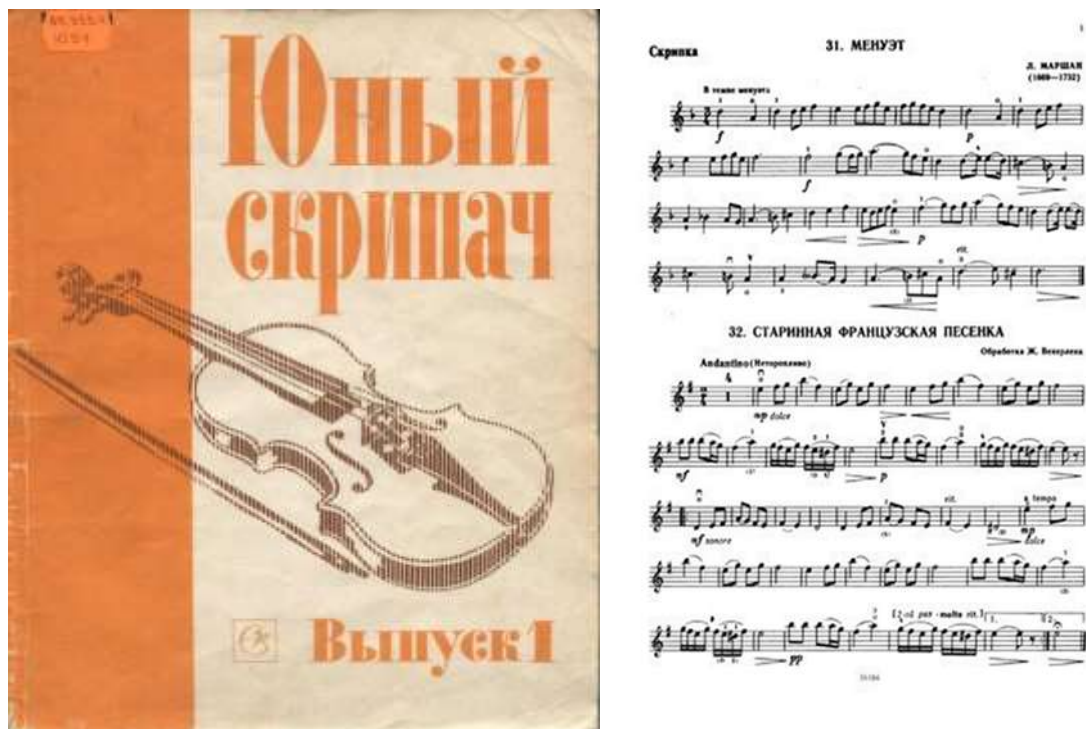
Collection of Music Works: Young Violinist 1 – 3, edited by K. Fortunatov as well as *Easy Violin Duets for Two Violins and Piano* (Russian teacher).

From my own experience, I can say that the collection *Young Violinist* contains very useful exercises for young novice violinists. They are intended for entry-level violin players and also for a little more advanced violinists.

These violin pieces give good basic violin playing capabilities to ensemble and orchestra players. It is very useful for both novice and experienced violin teachers to get preparatory educational material for the training of small violinists. The violin textbook in question is designed for the elementary teaching of a small violinist for the first two to three years of playing.

Parts of the violin repertoire collection proceed based on the degree of difficulty of the program. New elements of violin playing and musical material are selected based on the discretion of the teacher.

These three collections contain sufficient repertoire so that the teacher can assemble different pieces from there for ensemble playing: it includes Russian incidental music, foreign music pieces, etudes developing playing technique and playing skills, exercises for separate right and left hand, etc.



Picture 1. Collection of Music Works: Young Violinist 1–3. (Fortunov 1988,114)

The best way to develop children's violin playing skills is to use appropriate music repertoire that motivates children. Another motivating thing is other violin players: they should be about the same level and about the same age with each other. It is worth the teacher to keep the exercises dynamic, demanding. The violin teacher should also praise when common their playing improves. The teacher should try to get little violin players to listen to each other through games and plays as well as various exercises. (Finnish teacher)

I think this is one of the important details when teaching the violin, children's ensemble and orchestra.

When I studied instrument pedagogy in Finland, I realized that too demanding a grip on teaching may seem like pressure from a small student, which ultimately has no positive consequences and does not generate very good results. From this pressure can be accompanied by thrilling the body, squeezing the hands, as well as psychological tension

symptoms, and so on. The consequence may also be that the desire to practice fiddle playing stops.

Therefore, the teacher must maintain the motivation of children to learn to play the violin alone and together. The teacher should also be accurate when choosing music repertoire for children. He should give challenges, but also praise and encourage the success of small violin students.

5 CONCLUSION

In summary of the interviews, I made, I can say that Russia and Finland have a lot of common pedagogical approaches and teaching methods in training children's violin ensembles and orchestras.

Even if the child does not plan to become a professional musician, he/her must be properly trained.

Each violin teacher chooses his own method of teaching of action when teaching and coaching small fiddlers, as well as violin ensembles and children's orchestras.

There are also differences in music education systems in Russia and Finland. These pedagogical differences in music education are due to the fact that Russia and Finland have a different culture and mentality. In Russia, all music education and playing instruction is quite rigorous, structured and methodical. The pupils studying music must complete their studies according to a strict system and the older the child becomes, the more requirements there will be. Also, if a child wants to develop professionally further, he / she goes through several stages of auditions and exams before entering the university. The psychological and emotional pressure increases, which causes more persistence in public performing and in further training. Of course, not everyone can withstand this pressure, but at the same time, such a system creates strength, attention, competition and struggle between children. Sometimes this clear system does not work and is not suitable for all pupils because all pupils are very different and individual.

Of course, this also applies to violin playing, ensemble and orchestra studies. Small students quickly get used to playing the instrument in ensembles and orchestras. They are quickly adapting to performing on stage as well. Such a unified system acts as an incentive for pupils to act systematically. A common goal creates pressure: "never give up, progress towards your goals and be internally strong".

In Finland, the music education system includes much more individual freedom of choice and flexibility. The instrument teacher chooses the teaching style and teaching methods that are best suited to each pupil and benefit them. The teacher doesn't have to act the way the "system" tells you to. In Finland, too much rigour and pressure from the teacher to children are not accepted in my experience. The most important thing in instrument learning is the friendly and confidential relationship between the teacher and

the pupil. The teacher's job is to support and encourage his students. From a psychological point of view, this is very relaxing internally, which is very important for novice violin students.

Progress in violin playing depends on the pupil's qualities, talent, as well as his attitude towards violin playing. It is very important for a violin teacher to have an equitable attitude towards his students when teaching small violinists. A Finnish instrument teacher teaches a small student in violin playing — the teacher does not push for, is not too strict and does not require competence that the student does not yet master. Such skills include managing right and left-hand playing techniques, ensemble playing skills, orchestral playing skills, preparing solo performances, preparing for violin competitions, practising and collecting repertoire pieces. If these things are preferable to the students, and they like to study and learn them, they will also benefit from practising them and make rapid progress. Excessive relaxation is not suitable for all pupils, however. The teacher may also allow too much freedom. Without discipline of the pupils` violin playing can seem boring. It can also be due to laziness that the student can't be interested in practising violin playing. In this case, the instrument teacher should come up with encouraging means to make the violin playing study continue.

Nowadays I have some violin students, and in the future I plan to act maybe more as a music pedagogue in addition to my role as a musician, teaching violin students. After doing comparative research in Russia and Finland in my thesis, and after studying music myself in both countries, I realized that both Russia and Finland have a lot of good things in music education. I think the best thing is that I can combine the good qualities of both countries in my own work in the future. The teacher should not be too strict, but also ask in moderation the goals and interests of the pupil. I need to be careful in selecting repertoire for my pupils, what allows pupils to develop their skills individually. In the future, I come to coach the kids to play together in a variety of ensembles and orchestra. I will teach the pupils to understand that there is always a reason for mistakes. If a thing in violin playing doesn't work, the reason may be lack of practice or interest, or shortcomings in the process of creative expression.

As far as I am concerned, it doesn't matter if a pupil intends to become a professional musician or just a hobbyist. The bottom line is that I can make a promotional contribution and encourage pupils' interest, motivation, enthusiasm and love for music and playing hobby.

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Link to the concert: <https://youtu.be/vIX2JVDFFHl>

The Poster of the Thesis Concert

The young soloists concert

Thu, 10/15/2020 - 19:00

📍 Turku Concert Hall

● All TPO's events

Ⓢ Symphony Concerts

József Hárs, conductor
Turku Philharmonic Orchestra

It is again time for young virtuosos to take to the stage. For this, the oldest-established annual young soloists' concert in Finland, performers are selected from among students at the Turku Conservatory and music students at the Turku University of Applied Sciences to perform gems from the repertoire for their respective instruments with a professional orchestra. József Hárs, who conducted this concert in 2018, returns to appear with the Turku Philharmonic.



The Program of the Thesis Concert



**JÓZSEF
HÁRS**

kapellimestari | dirigent

TATU PIITULAINEN, piano
Robert Schumann:
Pianokonsertto a-molli op. 54
Pianokonsert a-moll op. 54
I Allegro Affettuoso

TUULI RAITIO, viulu | violin
Henri Vieuxtemps:
Viulukonsertto nro 4 d-molli op. 31
Violinkonsert nr 4 d-moll op. 31
I Andante
II Adagio Religioso

AINO PARIKKA ja **PINJA JOKINEN**,
klarineti | klarinett
Felix Mendelssohn:
Konzertstück nro 2 d-molli op. 114
Konzertstück nr 2 d-moll op. 114

Väliaika | Paus

Pyydämme yleisöä poistumaan
konsertista rauhallisesti, turvavälejä
noudattaen ja ruuhkatilanteita välttäen.

Käännökset | Översättningar
Sebastian Djupsjöbacka

TOMMI KIISKI, lyömäsoittimet |
slagverk
Emmanuel Séjourné:
Konsertto marimballe ja jousille
Konsert för marimba och stråkar
II Tempo Souple
III Rythmique, Énergique

VALENTINA PUGACHEVA, viulu | violin
Pjotr Tšaikovski:
Trepak (venäläinen tanssi) baletista
Joutsenlampi
Trepak (rysk dans) ur baletten Svansjön

IDA KIISKINEN, sello | cello
Edward Elgar:
Sellokonsertto e-molli op. 85
Cellokonsert e-moll op. 85
III Adagio
IV Allegro – Moderato – Allegro ma
non-troppo.

TIMOFEY NGUEN, viulu | violin
Christian Sinding:
Suite im alten Stil op. 10
Suite im alten Stil op. 10
I. Presto
II. Adagio
III. Tempo giusto

Konsertti päättyy n. klo 21.00.
Konserten slutar ca kl. 21.00.