

crescendo

CRESCENDO INTERNATIONAL MAGAZINE
NO. 85/2014

Backstage

QUIZED

Carlos Martínez

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"Like in a flight simulator"



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QUIZZED
Carlos Martínez



In the Royal College of Music there is a "stage simulator" which works like a flight simulator and prepares the students for taking the stage as free of anxiety and as sovereignly as possible. It starts with the lights going down in the hall, with the waiting backstage and the opening of the famous door through which one plunges back into the safety of the backstage area when the job is done, either beaming with joy, with mixed feelings, or, in the worst case, floored and devastated. The stage simulator, probably the only one in the world, is 100% booked out.

A concert can in fact demand from a musician the same application of concentration and energy as it takes to control a jumbo jet, as various researchers have showed.

This new number of our magazine is, to a certain extent, intended to fulfil the function of the "stage simulator" - at least regarding the minutes before (and after) the performance. It is intended to help you to prepare as well as possible for going on stage. As usual with Crescendo, the topic is also looked at from a Christian point of view. We wish you satisfying reading and good nerves for the next performance.

Beat Rink

BEAT RINK,
Beat Rink, Leader Crescendo



Up-To-Date with our Website
www.crescendo.org

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Countdown

to the *Première*



We accompany the two Korean opera singers Sunyoung Seo (soprano) and Eung Kwang Lee (baritone) on the way to a première in Basel Theatre. On the programme is Pjotr Iljitsch Tchaikowsky's "Eugen Onegin".

Text: Beat Rink
Photos: Peter Schnetz

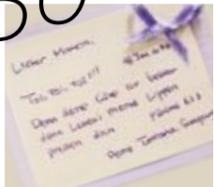
THE MINUTES BEFORE GOING ON STAGE

180'



Sunyoung arrives at the opera and reads the score through carefully once again.

150'



Sunyoung has written cards with a personal greeting and a Bible verse for all her colleagues. She now unpacks

them and lays them out, each with a small chocolate. This is not for the first time. Previously, before the première of "Lohengrin" in October, 2013 Sunyoung distributed Psalm 121 to about a hundred colleagues. She says, with a smile on her lips:

"Usually, the soloists give each other chocolate or other little things and wish each other "Toi Toi Toi". The pressure before a première is especially great, and a message from God simply passes on much more than human wishes.... It was an enormous amount of work and took much more time than I expected...." The first words of thanks for this little act of personal recognition are beginning to be heard.

120'



Eung Kwang is still at home in the shower. In a quarter of an hour, he will set off for the theatre.

90'



Eung Kwang arrives at the theatre. He gives each soloist a vitamin bar. Now he looks briefly at the score and does some vocal warm-ups.

60'



Sunyoung: Make-up is finished. Now she starts very slowly with muscle stretching and prays at the same time for the performance. At the same time, Eung Kwang is on his way to make-up.

30'



Eung Kwang takes time for prayer.

"Prayer is very important for me. Sometimes I encounter difficulties with my voice, but God always gives me the optimum vocal condition. That's why I sing better when I am ill. God also gives me courage and peace before a performance. I am experiencing this now too."

Eung Kwang
Eugen Onegin

HOW DO YOU PREPARE FOR A PERFORMANCE?

Première



"When the director calls my name, it is for me like hearing God's voice asking me to go out into my calling. This is the feeling I have every time my name is called out on the loudspeaker."

SUNYOUNG SEO
Tatjana

Première starts. Sunyoung hears the director calling her name.

Eung Kwang is likewise already on stage.

DANCE BEHIND THE STAGE

Carla Leurs (Netherlands),
Leader, Netherland Symphony
Orchestra

I don't have a true ritual backstage. Sometimes I practice till the last minute, sometimes I stand dancing in my room to songs played on the K-love radio station - also a great way to get rid of some extra adrenaline.

Sometimes I meet with colleagues to pray, sometimes I read in the mini-bible I keep in my violin case.

And it turns out that not only scales and Tchaikovsky violin concerto are great to play before going on stage, but variations on "Come, now is the time to wor-ship" will do the well... trick as well...



SERMON BY MASTER ECKHART

Julius Berger (Germany),
Cellist, professor at the Musikhochschule
in Augsburg



Usually I go through the work in slow motion. Around 20 minutes before the performance, I then lay my cello aside and read a sermon by Master Eckhart, word by word. The spiritual dimension calms me, and brings my worried "ich" into a higher context of meaning and gives me confidence. Then I happily go on stage "ready for battle".

"I happily go on stage ready for battle."

" I fell into a hole and broke two ribs. Later, people asked me why my facial expression was so strange during my playing. "

" I ALLOW THE PRE-CONCERT NERVES TO COME "

Silvia Harnisch (Switzerland)
Pianist

The early morning walk is part of my concert preparation, enabling me to do some training for the whole body and, in quietness, get into the right frame of mind for the concert. I do not fight against the stage nervousness, but allow it to happen.

Before setting off, I cook some healthy food, which strengthens me before the concert. Not too much, not too little. I try to be on location 4 – 5 hours before the performance and play the pieces through slowly with a metronome so that I do not endanger tricky passages. Before



Silvia Harnisch was among the first members of Crescendo

the audience arrive, I pray briefly and read from the Moravian texts. As Spurgeon once said, short prayers are long enough.

I withdraw and avoid long conversations. And I have learnt to avoid adventures like finding a way through dark corridors...

UNEXPECTED INCIDENT

It occurred in Lausanne on the occasion of the Explo conference at the turn of the year 1990/1991. I was to play a chorale by Bach and was relatively late in setting off for the stage. In haste, I sought a way through a confused series of dark passages – and fell into an unexpected hole, a hollow full of television cables, breaking two ribs in the process. The fall was long and painful. Despite being more or less under shock, I insisted on playing my piece (unfortunately on a much too high piano stool). The next day, people asked me why my look was so peculiar...

BEHIND THE CATHEDRAL THERE IS A LITTLE ROOM

Ulrich Brüggemann (Germany),
Second organist at Cologne Cathedral

Backstage: that means in my case "behind the organ stage", for my main activity is as organist at Cologne Cathedral. There is a room in the sacristy building, adjacent to the Cathedral, available to me as an office and place of retreat. A writing desk in the room is generally the place where, with careful attention to texts of the Mass, I work out the congregational song plans for the services.

QUIETNESS

This quiet room also gives me the possibility of preparing myself in



prayer for services and concerts in the Cathedral, for there is plenty of noise in the Cathedral and you notice hectic activity – caused by street traffic, by the masses of people (hurrying from or to the neighbouring railway station), by all kinds of loud groups of people enjoying their leisure time etc. All of these demand too much from my senses and soul for me to feel immediately ready and inspired for bringing the sounds of the organ to life. This place of retreat, shielded from noise, is absolutely indispensable!



HOW DO THE PEOPLE IN THE AUDIENCE FEEL?

Simon Wunderlin (Switzerland)
Jazz musician

I prepare for a concert a long time in advance. I think about which set-up I should choose, which cymbals, which configuration, what tuning. This way, I am relaxed on the day of the concert and can simply "just do it". Usually, I arrive at the venue 10 minutes earlier than arranged so that I have enough time to unload. Normally, there is some food before

the concert. In this regard I am not choosy, but there must be plenty of it!

Backstage, shortly before the concert, I think about the audience and how they feel. I feel great joy and thankfulness. My head is full of positive thoughts and I can hardly wait to share this joy with the audience.

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BACKSTAGE – TIPS FOR PERFORMING ARTISTS

Christine Humm-Wander
actress and coach

1.

FIND OUT WHAT IS RIGHT FOR YOU!

Preparation is individual and situation-dependent. According to the role and form on the day. Depending on whether it is performance no. x or a première.

2.

CREATE A PLACE AWAY FROM

EVERYTHING: a changing room or a corner where you can prepare without being disturbed!

3.

WARM UP with vocal exercises, stretching and relaxation exercises for the body!

4.

FIND THE RIGHT TENSION FOR A GOOD STAGE PRESENCE!

Depending on your personality type, you must either activate yourself or relax.

5.

GET INTO THE ROLE GENTLY! This is individual and depends on the situation. One actor goes through the whole text every evening, another goes through the emotions of a specific stage situation in his mind. In a series of performances, be focussed on a specific task, a different one every evening.

6.

LEAVE PERSONAL MATTERS IN THE CHANGING ROOM! Joys or burdens should not come onto the stage – or, on the other hand, should be utilised creatively.

7.

BEFORE PREMIÈRES have a day of rest! Go for a walk, sleep a lot, eat lightly, drink plenty of water or tea!

NO TOSCANINI AFFECTATIONS



How do conductors deal with the pressure that weighs on them backstage – and how do they take the pressure off others?

"OFTEN YOU HAVE SHORT, EXISTENTIAL ENCOUNTERS"

*Christoph Adt (Germany)
Chief conductor and artistic director of the Bad Reichenhall Philharmonic, vice-president of the Munich Academy for Music and Theatre*



Music goes from the heart of the musician to the heart of the listener. Applying this standard to oneself is demanding. Even after decades and roughly a hundred concerts per year. What I find helpful is a planned programme

for the hours before the concert, with a short sleep, time to look through the score, calm donning of the working clothes, and with a short walk in the fresh air. If possible, no more work-related talk. Perhaps making necessary arrangements with the leader and/or soloists. Bring the evening's music, each musician, the audience and one's own activity before God. All of this happens at the same time, so to speak, all interwoven.

EXCEPTIONAL MOMENTS

There are often grotesque situations immediately before the concerts. But these are surely the same – or similar – everywhere. What I repeatedly experience, to my surprise, are conversations immediately before the concerts which, despite their brevity, lead to existential encounters. Under the tension and pressure to perform in a concert, questions about the meaning of it all are often not far away.

"ONCE THE DOORS OPEN FOR THE AUDIENCE, THINGS GET HECTIC"

*Helma Haller (Brasil)
conductor of the choir "Camerata Antiqua de Curitiba" and Brazilian representative in the "World Choir Council"*



Before every concert one does of course usually have a dress rehearsal in order to try out the acoustics, the positioning of the singers and other things. Afterwards, when the doors open for the audience, everything often becomes quite hectic. But I nevertheless try to achieve calmness myself, to concentrate, to confess to God my inadequacy and to put everything into his hands.

Then I call my group together. If possible, we form a circle by joining hands, and I say a few words of encouragement, calling to mind again what is essential. Often we pray the Lord's Prayer together. If guest musicians are involved, they are asked if they want to be "accompanied" by prayer. Usually they do!

GIVING A BLESSING

If I do not feel the freedom to call the group together, I usually go from one to the other and say, "God bless you". I believe we in Brazil are very privileged. Usually, no-one will refuse a blessing or prayer, even if they find it strange. And the Lord's Prayer is trans-denominational. Everyone can say it more or less by memory.

" MY WORKPLACE IS ALSO BEHIND THE STAGE! "



*Timothy Bentsch (USA)
tenor, Co-founder and artistic co-director of The "Crescendo Summer Institute"*

When I first began studying to be an opera singer, I hoped and dreamed that God could use my singing so that others would hear about Jesus. I saw myself in the concert hall or on the opera stage singing about God and sharing the good news through song. I hoped to become a singing evangelist. However, as I further explored my calling from God things turned out a bit differently than I had imagined.

Although I was able to give beautiful experiences to my audiences and I hope that many were touched with the presence of God as I sang, I discovered that my most important ministry took place among my fellow musicians and colleagues – behind the stage, rather than on it. Actually, as musicians, we share the same calling as any other Christian

– to take the love of Christ to those that we relate to in our work places.

Recently, I heard a teaching about the 3rd commandment, "You shall not take the name of the LORD your God in vain." The teacher suggested that the real meaning is, "Do not bear the name of the Lord your God in vain."

Questions like this come up: What picture of God do we pass on by our behavior and our attitude?

LOOK IN THE MIRROR DAILY

We can start by taking a look at our behavior at work.

In rehearsals, am I loving and kind to my colleagues?

Do I submit graciously to the conductor and stage director?

For me, it is important to look at how I act toward other tenors in

my same speciality. Do I encourage them, even love them? How do I treat the make-up artists and the dressers who work so hard to make me look good on stage? Do I take time to stop and talk to the janitor cleaning the floors? Have I been diligent to pray for each and every one of my colleagues?

WITHOUT AFFECTATION

I don't want to develop a divo attitude or, by being so intent on my art, to run over others in the process.

If we want to be ambassadors in Christ's place, this means admitting our faults and asking God to refine our character. Maybe we need to work through bitterness or anger, allowing the Holy Spirit to bring healing. Let's never forget that God is very much more interested in working in us than through us.

INTERNATIONAL HIGHLIGHTS



Russia, church Holy Days 2013/2014

CHURCH CONCERTS IN MOSCOW

Crescendo Russia regularly give large-scale concerts on church Holy Days.

Early in 2013, the Russian Crescendo leader Oleg Romanenko performed the St. Matthew Oratorio by Patriarch Hilarion, who is the second highest spiritual authority in the Russian Orthodox Church. He came personally to the concert, which took place in the Lutheran church in Moscow, and was welcomed by the pastor in charge as well as by the German Lutheran bishop. The musicians and choral singers came mainly from Baptist and Pentecostal churches. A powerful example of the connecting effect music can have between churches.



Above: Performance directed by Oleg Romanenko

Left: Poster for a concert at Easter, 2014

Patriarch Hilarion

Germany-Switzerland, autumn 2013

LECTURE TOUR WITH FRANZ MOHR

Every year, we organise a lecture tour with this legendary piano tuner.

In autumn, 2013, the tour led to 10 destinations, including the Steinway branches in Hamburg, Berlin and Frankfurt as well as piano businesses run by Crescendo members in Trier, Auggen and Eschach.



Lecture at Piano Hug in Zurich

(Photo: Ulrich Schweizer, Schaffhauser Nachrichten)

Romania

MASTER-CLASSES IN ROMANIA

Crescendo Rumania arranges several master classes with concluding concerts every year. Our leader there, the pianist Carmen Zaharia-Danicov has succeeded in networking the classes with local cultural institutions and rooting them in the cultural life of the city of Iasi. Picture: Judith Ermert-Robe



France, Germany and Finland

BENEFIT CONCERTS FOR RWANDA AND MADAGASCAR

In France, Germany and Finland, benefit concerts for projects supported by Crescendo have taken place. In Paris was a concert with the singer Alexia Rabé, who was recently such a sensation in the French version of "The Voice". In Germany, those involved included Gidon Kremer with the Kremerata Baltica, collecting for "Music Road Rwanda". And Finnish musicians performed in the opera house in Helsinki.

Budapest, March 2014

CRESCENDO STAFF CONFERENCE

At the beginning of March, the annual Crescendo staff conference in Budapest shared experiences and thoughts on our aims, times of prayer and fellowship and – here – the International Snack Bar.



June 2014

CRESCENDO FORUM

In various towns, meetings of musicians took place on large and small scales. These included special meeting and discussion evenings with musicians, a form to which we have given the new name CRESCENDO FORUM. Photo: meeting in Riga, also attended by actors and TV presenters.



France, September 2013

PROTESTANTES EN FÊTE

In the largest ever meeting of protestant Christians in France, with an audience of 15,000, "Crescendo France" put on an orchestral concert on 29th September 2013, directed by Peter Bannister. John Featherstone (singer-songwriter, leader of "Powerline" and member of Crescendo) conducted an orchestra and a choir of a 1000 in his songs and arrangements.

Switzerland and Latvia, May and June 2014

NIGHT OF THE CHURCHES

In Lausanne (24th May) and Riga (6th June), Crescendo committed itself wholeheartedly to the "Night of the Churches". In Riga, the musician Jurgis Klotins played a major role in organising the event. In Lausanne, Crescendo (coordinated by Dan Marginean) provided the concerts in the cathedral – with musicians from Switzerland, France, the Netherlands and Rumania.



NIGHT OF FAITH



"Son et lumière" – choir music and light effects in the Basel Minster



"Prayers" from operas and musicals in the city music hall

Friday evening before Pentecost, 2013. A big crowd has gathered at Barfüsser Square in Basel, enjoying the opening of the "Night of Faith – Festival for Art & Church". With 35 locations and 300 artists, the event is a success.

Text: Beat Rink

Photos: Peter Schnetz, Raphael Zund, Leonardo Eslava

The first performance was an open-air concert with the singer Nina Hagen. Visitors then had the choice of 70 events repeated in an hourly cycle in churches, cultural venues and in public areas. These included classical and jazz (Crescendo provided ideas and was joint organiser!), but also rock and pop, poetry, theatre, modern dance, exhibitions and guided church tours. And then there were special events such as in Basel Minster, where visitors in deck-chairs saw a video performance on the ceiling to the sounds of medieval plainchant: towers of clouds, galaxies and waves traversed the vaulted ceiling – pure praise for Creation. By the way, 50 churches and Christian organizations took part.



Impressions
nachtdesglaubens.ch

Till 02.00, professional artists exhibited their works, which all reflected the theme "church and faith". Even the city's theatre joined in.

In total, around 15,000 people came. The resonance was thoroughly positive, including the media. Swiss Television, for example, presented a comprehensive report in its evening news.

FINLAND AND BASEL

The idea originated in Finland. In 2012, Crescendo realised the concept in Tallinn. And now, follow-ups are planned: in 2015 in many Finnish cities and in 2016 again in Basel.

COMING EVENTS



A speciality with Crescendo are local events and regular meetings of musicians. Here is a preview of some larger events.



28th July-11th August, Tokaj, Hungary

11. "INTERNATIONAL CRESCENDO SUMMER INSTITUTE"

Masterclasses for music students from all over the world: solo instruments, chamber music, voice, opera studio, orchestral project, choir conducting - new: "Crescendo Jazz".

www.crescendohungary.org



Throughout the year, 14 cities in Germany

"IN SPIRIT 2014"

Jazz musicians mould church services. An initiative by the edition "Jazz aus Kirchen" together with "Crescendo Jazz" in cooperation with the culture office of the Council of the Evangelical Church in Germany.

www.jazzerstrecht.de



25th October, Winterthur, Switzerland

ARTS+ KULTURFENSTER

ARTS+ is an alliance of Christian cultural initiatives in various countries, with Crescendo organisational involvement. ARTS+ Switzerland awards the PRIX PLUS on 25th October.

www.artsplus.eu



17th September-3rd October
Venue: Various towns

LECTURE TOUR WITH FRANZ MOHR

In his talks, Franz Mohr tells of his life as a piano technician for the leading pianists.

www.crescendo.org



18th November, Riga, cathedral

CRESCENDO ORCHESTRA

On Latvia's independence Day, Crescendo and Guntars Pranis, church music director at Riga Cathedral and leader of Crescendo in Latvia, will be making a major contribution to the service. It is transmitted live every year on Latvian Television.

Paris, Budapest, Basel

"CREATIVE CHURCH" SERVICES

Crescendo is putting on "Creative Church" services in Paris, Budapest, Basel and other towns.

Basel:
24th August / 28th September
19th October / 16th November

www.kirchekreativ.ch

CARLOS MARTINEZ

The internationally known Spanish mime actor, Carlos Martínez, has celebrated 30 years on stage. In a talk at the international Crescendo conference in Tallinn, 2012, he shared his backstage experiences. Crescendo asked him about some of his points.

Interview: Bill Buchanan
 Photos: Jean-Daniel von Lerber, Andreas Frossard

" An artist's changing room is like a mother's womb. I always look for a corner, no matter how small. "

CARLOS MARTÍNEZ
 mime actor

Carlos, over 30 years on stage. In how many countries have you performed so far?

Over 30 countries. So an average of one new country per year. Many different stages and many different audiences. Each one has taught me something invaluable.

At the beginning, how did your family feel about your desire to go on stage? Not all families would approve of this risky profession.

For my father it was not easy. Later my mother confessed to me that she had always loved the theatre, even performing in amateur companies as a girl. My father was usually behind a wheel, either of a lorry or a van, selling butter or coffee. However I watched how he adapted his persuasive style to each customer. He was, in fact, a very skilled actor!

When did your career ideas become clear?

I have been fortunate, as a mime artist, to see two of my greatest childhood dreams fulfilled. In Asturias, where I was born, I remember very clearly, perhaps at the age of 8, going from door to door and telling all the neighbours that I was going to learn all the languages in the world. And, with mime, you do in fact communicate with people of all languages and cultures. At 12, when my parents were talking about leaving Asturias, I said, "When we go to Barcelona, I will become an actor". Once we moved, I immediately joined a well-known acting school. At 14, I was performing almost every weekend with a neighbourhood theatre company, where I did short roles that called for a child.

With "From the Dressing Room", you expressed the idea of being prepared in your mother's womb for "going onto the stage of life".

Did you adapt this idea from Walter Raleigh's poem "What is this life"?

No, I was thinking back over the many different dressing rooms where I have spent time over the years and, one night, I woke up at three in the morning and saw the parallel between the womb and the dressing room. It is a homage to my mother!

In the talk at the Crescendo conference in Tallinn you recommended that musicians should find a quiet corner before every performance in order to prepare inwardly for the concert. Your way of doing this, certainly, is to set up a corner of this kind, no matter how small it is. Why is this subject so important to you?

I feel it is a neglected area. No one ever talked about this topic at acting school; there was plenty on voice, body, movement, but nothing about these moments before a



Carlos Martínez in his "mother's womb" – as the mime likes to call his dressing room.

performance. On stage, the main issue is communication. I believe this becomes dialogue as you interact with the audience. This dialogue starts in the dressing room, as you take note of the different people gathering before the show: Old? Young? Families? Business people? I adapt to each audience to deepen the communication. Sometimes I may change the order of the pieces, which means the sound and light engineer always has to be very flexible. The pieces are well rehearsed, there is not a lot of room for improvisation, but I react to the feedback, to laughter, to silences as well, possibly adapting small details. It takes me about an hour to put on my makeup. This is a good opportunity to concentrate, to prepare. Even without makeup (last year about 20 performances without makeup), I like to take this time for preparation.

How do you stop your thoughts from wandering during this time, especially if there is something unresolved in your mind?

Usually a dressing room has a lot of mirrors and each one shows me the Carlos that I am: son, brother, husband, father, friend, actor... Each "Carlos" has its own smile and tears, concerns and joys, and past and future. No matter how much makeup I apply to my face, I cannot separate myself from these realities. Each one reminds me of the importance of love, forgiveness, patience and hope. These values are my best companions on the stage.

It seems that the most usual reactions in your performances are laughter and tears, similar to the responses we see in children before they learn to speak. The most fundamental elements of communication.

These are the classical symbols of

the theatre, the two masks of sadness and happiness. But there are other strong reactions. There are beautiful moments during a performance when I see how anger, even condemnation, comes over faces, or how an expression of fear appears.



The mime actor with the famous clown Dimitri.

" I enjoy spending time in the vestibule afterwards meeting people. "

CARLOS MARTÍNEZ
mime actor



Carlos Martínez at home preparing for a performance

One of your trademarks is to remove your makeup on stage at the end of the show.

I like to speak to the audience at the end. This is often a magical moment for the audience after 90 minutes of silence (except music or sound effects). I enjoy going to the door and shaking hands with the spectators and spending time in the vestibule meeting people.

You have said that you are not a missionary on stage, but simply a professional. What role does your faith in Christ play in your work?

The central thing is to reflect values that are consistent with who I am as a Christian, whether at home, shopping, or on the stage. People say I am the same person on and off stage. This is the best way to live one's faith.

Do artists feel supported in churches?

Sometimes I meet gifted young artists, who are Christians. When I mention to them activities such as the Crescendo Summer Institute in Hungary, they are encouraged. They feel very alone, and their eyes open wide. I enjoy seeing contacts of this kind happening.



Further information on the artist
www.carlosmartinez.es



crescendo SUMMER INSTITUTE

OUTSTANDING TRAINING FOR
TOMORROW'S OUTSTANDING
CLASSICAL MUSICIANS
INTRODUCING CRESCENDO JAZZ

www.crescendohungary.org

ENCOURAGEMENT

TUNE IN

Crescendo sends out weekly TUNE IN texts via e-mail: spiritual encouragement for artists. They can be ordered through us - for free (via info@crescendo.org). The editorial team includes, besides the theologian Beat Rink, husband and wife team Uwe and Lauren Steinmetz-Franklin, leaders of "Crescendo Jazz".

Text: Lauren Steinmetz-Franklin

1 CORINTHIANS 4:1-5

"This is how one should regard us, as servants of Christ and stewards of the mysteries of God. Moreover, it is required of stewards that they be found faithful. But with me it is a very small thing that I should be judged by you or any human court. In fact, I do not even judge myself. For I am not aware of anything against myself, but I am not thereby acquitted. It is the Lord who judges me. Therefore do not pronounce judgement before the time, before the Lord comes, who will bring to light the things now hidden in darkness and will disclose the purposes of the heart. Then each one will receive his commendation from God."

REVELATION DURING AN AUDITION

About 5 years ago I had a revelation while playing before an audition panel that I consider to be a great gift from God. I was quite nervous as I sat down to play, feeling that my future was riding on this particular audition. Before I began playing, I looked out at the panel

LAUREN STEINMETZ-FRANKLIN
cellist



UWE STEINMETZ
saxophonist, composer and leader of "Crescendo Jazz"

and a thought popped into my head: "These people do not control my destiny." The panel I played for might be powerful, they might have an effect on my immediate circumstances, and I might be bitterly disappointed. Or, they might praise me and make me feel good. But either way, they do not control my destiny. They do not measure my worth. My life is in God's hands.

BEING A MUSICIAN: WHY?

1 Corinthians 4:2 is particularly important when thinking about our work: "Moreover, it is required of stewards that they be found faithful." If I am called to be an artist, every time I practice, every time I take an audition, every time I perform, every time I do anything to follow down that path, I am being faithful. I am being obedient. And that is a success and has value in and of itself. This is not to say that the opinions of others don't matter. Of course they matter - sometimes a great deal. But as Christians, we are guaranteed a "job" in God's Kingdom. We will always have a purpose, always have a calling, and our work will always have eternal value.

A GUARANTEE OF SUCCESS?

This is not a promise of victories at competitions. This is not a promise of professional success. Some people are simply more talented than others, and life can often be

unfair. God is always ready and eager to bless us, but that doesn't always look like we expect or hope. He created each of us exactly as He wanted us out of His love and His wisdom, and for His purposes. He knows how intelligent you are, how talented you are, how attractive you are, how winsome you are. It's not a mistake. He has called you by name, you are His. (Isaiah 43:1-7) And when we are enjoying professional success, it's important not to lose track of the fact that we are working for the Kingdom of God, and that our work's greatest value comes from its eternal worth, and from our obedience to God's call.

WHERE DO OUR VALUES COME FROM?

The audition I mentioned earlier? It went very well and was an affirmation to me. But how liberating it is not to be dependent on the compliments and validations of others!

It is all too easy to get a puffed-up ego, always needing to be protected, always seeking the next opportunity to be inflated, running from any chance of offense or injury. Even more difficult is to stop ourselves from measuring our own worth based on our own arbitrary standards, affected endlessly by the judgements of others around us and the influences of society's values. How much better it is to let the Lord be our judge and to allow our destiny to rest in His wise and loving hands.

CONCLUSION

When we are able to do this, we can delight in the beauty we create and in sharing it with others, both as performers and as teachers. We can be caring colleagues and loving friends. And when we find ourselves backstage in the green room or before a competition, we can know that, most importantly, we are being faithful and obedient stewards. We have an unshakable purpose, an unshakable destiny. We are not laid bare to our failures OR our successes!

PRAYER

"Lord, thank you that my worth, my task and my destiny are not dependent on people and their praise, but on you. My life is in your hands. Help me to keep this always before my eyes so that I can live more easily, more joyfully and wholly. Help me to give my best in this way. Help me to share the love, beauty, freedom and joy that I have in you with everyone who needs my gifts - be it in teaching or in concert. Amen."

Recommended reading:

Timothy Keller
"THE FREEDOM OF SELF FORGETFULNESS"

A HEARTY WELCOME TO CRESCENDO



Every week, new professional musicians and music students find their way to us by adding themselves to the CML ("Christian Musician Link") list or by other means. Over 2000 musicians have already put their names down. We welcome all musicians who have joined us in recent weeks!



(photo © Paul Yates)

ANDREW FINDEN

Opera singer baritone (Australia), 1983
Solo ensemble member, Badisches Staatstheater Karlsruhe.
www.andrewfinden.com



MATEUS DE LA FONTE

Guitarist (Brasil), 1979
Soloist and chamber musician, contract teacher for guitar with emphasis on chamber music at the State Music College for Music and Visual Arts in Stuttgart
www.mateusdelafonte.com



PHILIPPE SCHWARZ

Tenor trombone, alto trombone (Germany), 1991
Student at the University for Music and Visual Arts in Frankfurt, Guest in various orchestras
www.spjm.de/philippe_schwarz



CAIO FABIO MACHADO

Violinist (Brasil), 1988
Member of the Chamber Orchestra of the University of Sao Paulo and violinist in the "Olivier Toni Quartet"



ANDREAS GSOELLPOINTNER

Guitarist and zither player (Germany), 1970
Freelance teacher and musician.
www.zither.at



CLARE POTTER

Saxophonist and clarinetist (England), 1990
www.clarepotter1990.wix.com/saxophonetuitionbham



STUART PINCOMBE

Cellist and viol player (USA), 1987
Free lance musician, lives in the Netherlands. Solo concerts and chamber music
www.stuartpincombe.com



NINGZHI ZHU

Violinist and choir conductor (Shanghai), 1953



JANIS BERZINS

Opera Singer Bass (Latvia), 1987



JOANNA JOHNSON

Violinist (USA), 1991
Violin teacher, Scottish fiddler, orchestra member
www.mpkband.com



KONSTANTINOS-ROMANOS PAPAZOGLU

Conductor (Thessaloniki), 1986
Guest conductor, living in Vienna



LISA FÖRSTER

Violinist (Germany), 1989
Student of musicology in Tübingen



SUN YOUNG YI

Violinist (South Korea), 1978
Music teacher in Switzerland, member of the Capriccio Baroque Orchestra and in the Graubünden Chamber Philharmonic



SARAH KRONE

Viola player and school music teacher (Switzerland), 1984

Member of Baroque orchestra "le phénix" and of the orchestra of J. S. Bach Foundation, school music teacher at Gymnasium Schiers

www.lephenix.eu/orchester



DR. JOACHIM ROLLER

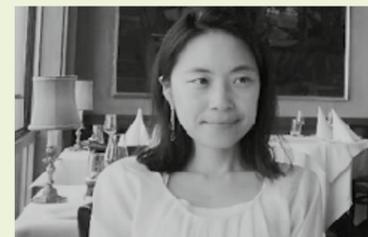
Music teacher and church musician (Nuremberg), 1970



ANITRA TUMSEVICA

Composer, Violinist (Latvia), 1971
Works as music teacher

myspace.com/anitratumsevica



ZIN YOUNG YI

Cellist (South Korea), 1978
Member of the Capriccio Baroque Orchestra and of the Cappell Antiqua in Switzerland.



TABEA FREI

Violinist (Switzerland), 1988
Placement student with Basel Symphony Orchestra, Student of Master Performance in Lucerne

LIKE TO JOIN THE CHRISTIAN MUSICIANS' NETWORK?

Send us your name, address information (at least city/ country) email or telephone number, information on instrument and profession. We will then give you a free password. The CML is not accessible to the public, but only to the approximately 2000 members.

info@crescendo.org
www.crescendo.org



"Time and again, special moments occur during work on my instruments: holy points in time in my workshop, through which I understand inner and external things in my life anew and differently."

MARTIN SCHLESKE
violin maker

THE VIOLIN-MAKER MARTIN SCHLESKE "LISTENS" TO HIS WOOD

Text: Beat Rink
Photos: Donata Wenders



Violin-maker Martin Schleske searches in the forest for good wood for his instruments. He recognises the quality by the sound of the trunk

For those who attended the annual international Crescendo conference in Dresden in 2010, Martin Schleske is no unknown name. His reading there, accompanied by a fascinating series of slides by the photographer Donata Wenders, was impressive. And equally impressive is his book, "Der Klang" [The Sound].

Piece by piece, the Munich-based violin-maker takes us with him through the creation process of an instrument and interprets the var-



The violin-maker playing on a completed instrument

ious working steps as parables for the path of faith. This begins with the search for and choice of woods (see the text sample) and goes all the way through to the varnishing of the finished violin. The parallels which Schleske draws between the two worlds make this book a fascinating spiritual reading experience. Particularly impressive are the sections in which he tells of how God led him through difficult times. In all things, he experienced the hand of the Master, who is working on him constantly and wishes the best for him – just as the violin-maker proceeds with the shaping of the instrument being created, an instrument which is so incomparably valuable to Him.

POESY

Not only are the linguistic images poetic, but the same is true of the photographs by Donata Wenders. They match the sound of this book, which has one intention above all: to sharpen our hearing for God's voice in our life – and make us sensitive to His leading. This is the gist of the most important of the rules for life which Martin Schleske has developed for himself and recommends to us: "Allow yourself to be led. Take care that your life remains in worship. Let go of whatever you are trying to achieve by force..."

SAMPLE TEXT FROM "DER KLANG"

"The ancients knew how one finds the "singers". At the rapids of the mountain rivers – according to those whose families have been rooted since time immemorial in the tradition of violin-making – their forefathers stood and listened to the tree-trunks striking one another day by day as they were carried down into the valley. Some of these began to resonate in the water, to sing, to sound. Thus they recognised amongst the many trunks those special "singer trunks" with which to make their violins."



"DER KLANG" [THE SOUND] VOM UNERHÖRTEN SINN DES LEBENS
Martin Schleske – Violin maker. With photos by Donata Wenders. Kösel-Verlag, Munich, 2014 (8th impression) 352 p. (Available from Crescendo)

MUSIC ROAD RWANDA

MUSIC AND THE GOOD NEWS FOR TRAUMATISED PEOPLE



Marie-Elisabeth Hecker (right) introduced cello teaching to the music school in Kigali. She regularly teaches pupils via Skype.

In 2011, a new project came into being. The Berlin husband and wife team Marie-Elisabeth Hecker (cello) and Martin Helmchen (piano) had the wish to start, in cooperation with Crescendo, a cultural aid project in a poor region – amongst orphans, for example.

Thanks to close ties with Rwanda, we made our first journey to the capital, Kigali, in February 2012 and found there, in the only music school in the country, which is led by Christians, an ideal cooperation partner. With thanks particularly to the great commitment of Marie-Elisabeth Hecker and Airi Rink, the project rapidly took off. Soon, a container with instruments and sheet music was sent to Kigali. European musicians worked as music teachers for young people and in advanced training for Rwandan teachers. Sponsorships for orphans were set up, enabling them since then to receive regular music teaching. At a day for widows (2013) and in a two-week choral project with over 70 mostly traumatised young people (2014), "Crescendo" also provided spiritual inputs and counselling.

For "Music Road Rwanda", support for the traditional musical culture and "music in the churches" is also important. The first concerts took place in hospitals and churches.



Airi Rink gave a series of spiritual inputs to young choral singers in the early part of 2014, with "inner healing" as one of the subjects.

HORRIFYING GENOCIDE



Between 6th April 1994 and the middle of July 1994, a genocide took place in Rwanda and cost the lives of at least 800,000 people. In around 100 days, members of the Hutu majority killed roughly 75 per cent of the Tutsi minority living in Rwanda along with moderate Hutus who did not take part in the genocide. This happened in the context of conflict of many years standing between the government of the day and the rebel Rwandan Patriotic Front (RPF). The international community was accused of intervening too late and too little. In addition, colonialism was the first factor in creating this bitter enmity between Hutus and Tutsis. The brutal events in Rwanda led to further upheavals

in neighbouring countries of East Africa, not least as a result of huge streams of refugees.

20 YEARS LATER

Today, twenty years afterwards, the land may be politically stable, but is still a long way from an open democratic society. Rwanda suffers from the genocide in a number of ways. There are still around 28,000 households consisting solely of children: over 100,000 young people have had to battle their way through life without parents, in great poverty and largely without school education. The orphanages are over-filled.

BENEFIT CONCERTS

"Music Road Rwanda" depends on donations. A good way of supporting it is with benefit concerts, such as those by the "Kremerata Baltica" and musicians of Helsinki Opera. As we are currently battling for the continuation and expansion of the music school in Kigali, every benefit concert is very welcome!



More infos
www.music-road-rwanda.de



A FEAST FOR THE EARS

The musicologist
Dr. Marcel Zwitser from
Zwolle (Netherlands)



presents here
some interesting
recordings.

TCHAIKOWSKY: MANFRED SYMPHONY OP. 58

Russian National Orchestra
o.l.v. Mikhail Pletnev. Pentatone PTC 5186 387 (SACD)



In November 1993, the Russian National Orchestra and Mikhail Pletnev joined forces for their recording debut with Tchaikovsky's Manfred Symphony. Due to its attention to detail, this recording is seen as a reference standard. For Pentatone, Pletnev has in recent years made new recordings of the six numbered symphonies by Tchaikovsky. And, at the express wish of many listeners, as Pentatone proudly announces, Pletnev agreed to a new recording of the Manfred Symphony. In over an hour of listening and simultaneous reading of the score, I could not overcome my astonishment at the exceptional precision with which this demanding work is performed.

CLARITY AND ENSEMBLE

Anyone wishing to enjoy the full dramatics of the work will find his taste even better catered for by the recording with the Oslo Philharmonic under Mariss Jansons. But, as far as ensemble and clarity are concerned, the present recording surpasses all the competition.

SIBELIUS: LEMMINKÄINEN- SUITE OP. 22 THE WOOD-NYMPH OP. 15

Lahti Symphony Orchestra



20 years ago, the then rather unimportant Lahti Symphony Orchestra, directed by the chief conductor at the time, Osmo Vänskä, developed into a successful ensemble. This happened somewhat unexpectedly due to the recording of Sibelius orchestral works for the Sibelius Edition by BIS. Since the introduction of surround sound recording technology, the hope has emerged in orchestra, conductor and recording directorship that the success of past decade can be continued.

MORE MATURE

Vänskä is in the meantime 20 years older (and more mature), which means that the sharpest edges of his craggy, penetrating interpretation have disappeared – referring to his earlier dynamic extremes. This has now given way to a sound landscape – partially influenced by the more spatial recording – which is more differentiated and transparent. The result certainly awakens the wish to hear further recordings.

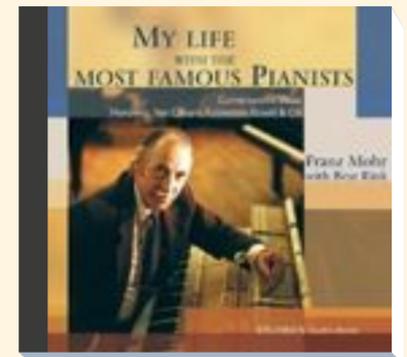
CAPTIVATING AND ENTERTAINING

The result was a combination of genuine classical Adagios followed by Baroque fugues arranged in classical style. Mozart's collected arrangements, with the compositions in the style mentioned above (including Adagio and Fugue in C Minor, KV 546), can be heard here in varying instrumental combinations. Captivating and entertaining.

BACH-MOZART: ADAGIOS & FUGUES

Akademie für Alte Musik Berlin.
Harmonia Mundi HMC 902159.

In the course of his diplomatic service in Berlin in 1770, the Netherlands diplomat Baron Gottfried van Swieten came to know the musical work of Johann Sebastian Bach. It is to him that thanks are due for bringing Wolfgang Amadeus Mozart into contact with the two volumes of Bach's "Well-Tempered Clavier". He commissioned Mozart to write string orchestra arrangements of Bach's fugues with his own introductory compositions (Adagios).



MY LIFE WITH THE MOST FAMOUS PIANISTS

FRANZ MOHR, INTERVIEWED BY BEAT RINK

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"INTERNATIONAL CRESCENDO SUMMER INSTITUTE"



An organ student. Teachers last year were the outstanding Hungarian organists **László Fassang** and **János Pálúr**



Cheerful queue at the barbecue. In the middle: **Daniel Hamar**, our leader in the Crescendo student work in Hungary.



The programme of the "Crescendo Summer Institute" includes a "Creative Church" service (Photo: prayer path), discussion small groups as well as TUNE IN events every morning with songs from various church traditions and an input on the topic of the day.



Performance of Mozart's "Don Giovanni"



"Don Giovanni" in the castle courtyard in Sárospatak



For the 10th anniversary, the "Crescendo Summer Institute" put on the world première of **Peter Bannister's** "Holy Spirit, breathe in me" for choir and orchestra.



Course "choir conducting" with teacher **Gergely Kaposi**

NETWORKING - MORE IMPORTANT THAN YOU THINK!



Beat Rink, Leader Crescendo

Opposite me sits a musician. 30 years old, with soloist's degree. He is pretty despairing, with not enough concert dates. Earnings almost zero. Uwe Steinmetz ("Crescendo Jazz") recently sent me a moving e-mail: "In Germany there are now up to 10,000 jazz musicians. Most live on the edge of poverty."

Change of subject. Or not completely. A lady teaching violin in a Swiss music academy asks for help. The spiritual needs around her are concretely tangible. A similar request reaches us from a group of music teachers in Birmingham.

Change of subject again. Or not entirely. A lady musician comes to my wife seeking counselling. It soon becomes clear that it is high time she did this. If she had come sooner and shared her needs, she would have been saved some problems. Or...

FRIENDS WORLDWIDE

...Or what? We think that too little use is made of the Christian musicians network. It is in fact a real support network with enormous load-bearing capacity. Just a couple of examples: In both of the towns mentioned, prayer groups have now been established and are seeing God moving. And in such

a group, "counselling" is often a natural by-product.

I could also give examples of impressively generous material help given within this network. As one musician says: "I am travelling a lot. Thanks to the network I don't feel so alone. At many places I meet colleagues who belong to it."

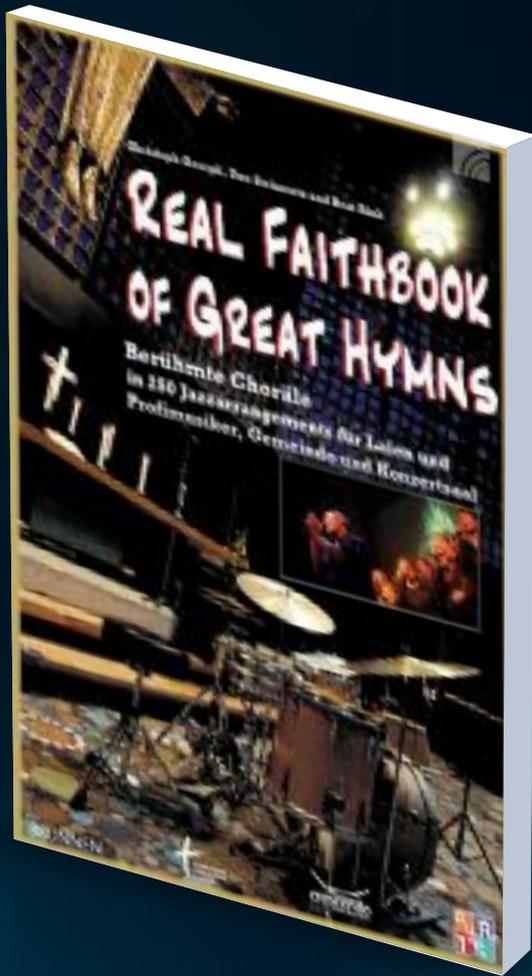
Sometimes a small group the size of a grain of mustard can be the beginning of flourishing local work with concerts, bigger musician's meetings and other activities.

The musicians' network is more important than many realise. Sometimes I hear counter-arguments: "I don't want to be part of an organisation." - "I am already involved in my church fellowship." - "What use is that to me?"

AWAKENING SYNERGIES

If one does join and get at least a little involved, one will quickly find out that wonderful contacts and synergies develop.

The network cannot of course solve all (job-) problems. But we find out about: "Carry one another's loads." And how a tree grows out of one or other grain of mustard.



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