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51ST CONFERENCE
CARDIFF

EST
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Celebrating diversity in string teaching

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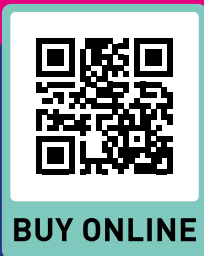


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John Shayler Chair ESTA UK

Chair Welcome

It gives me great pleasure to welcome all of you to what promises to be an amazing conference here in Cardiff!

This will be ESTA's 51st annual International Conference since the first - in Klagenfurt, Austria in 1974. It is also ESTA UK's sixth conference. Our first one was in Canterbury in 1975, (does anyone remember that one? It was even before my time!) followed by Edinburgh ('81), Manchester ('89), Portsmouth ('99), and Oxford ('13), which was very early on in my period as Chair. Cardiff will be pretty much the last event of my time in that role.

2023 also marks ESTA UK's 50th anniversary, having been founded one year after ESTA Austria, in 1973. Happy birthday to us! Please join us in the celebrations.

My heartfelt thanks go to our wonderful team of organisers, led by Philip Aird and Elizabeth Goble. Robert Simmons has worked wonders on communications, our Selection Committee (Philip, Elizabeth, Cathy Elliott, Janet Thomas and myself) had the difficult task of sorting through nearly ninety applications to find the extraordinary presenters who are about to entertain, inform and generally amaze you in the next few days.

Our Executive Committee and trustees have all had an influence on what you are about to experience.

Of course, the whole thing would have been impossible without the support of all our wonderfully loyal sponsors, and especially our principal sponsor D'Addario, who have not only given financial support but also a host of top class performers and presenters. Many thanks to Markus Lawrenson for his and his company's generosity and support. The last few years have not been an easy time for any business, so we are especially grateful to all our sponsors, large and small, for sticking with us.

Thank you also, yes you, our members, for supporting this event. You are the members of numerous ESTAs around Europe, or maybe you're a member of ASTA, whose very impressive annual conference I'm attending as I write this, or perhaps AUSTA. The ongoing communication and cooperation between all the "STAs" is something that has grown stronger over the past few years and will, I firmly believe, grow stronger still in the future.

Enjoy Cardiff, enjoy Wales, and enjoy the conference.

lechyd da!

John Shayler



Sunday

Timetable key:

Presenters name in pink, Instruments required.

Presenters name in blue, Instruments not required.

Richard Burton Theatre ■

Dora Stoutzker Hall ■

Bute Theatre ■

12.00-14.30
Registration

14.30-15.10
Joanne May

14.30-15.10
Barış Kerem

15.20-16.00
Alison Wells and Ásdís Valdimarsdóttir

15.20-16.00
Dr Lara James and Gaelen McCormick

16.00-16.40
Tea/Coffee Break

16.40-17.40
Bojan Cvetrežnik, Kathryn Doehner and Barja Drnovšek

19.00-19.45
Welcome Drinks Reception

19.45-21.00
Sunday Evening Concert
Faculty members of RWCMD
Lucy Gould (violin)
Martin Gwilym-Jones (violin)
Rebecca Jones (viola)
Alice Neary (cello)
David Stark (bass)
Benjamin Frith (piano)

Monday

09.00-11.00
Presidents Meeting

09.00-09.40
Joanna Petrie

09.00-09.40
Chris Haigh

09.50-10.30
Cécile Broché

10.30-11.00
Tea/Coffee Break

11.00-11.40
Dr Caroline Rae & Charles Bodman Whittaker (viola)

11.00-11.40
Maureen Yuen

11.50-12.10
Dr Caroline Rae

12.20-12.30
Guido Rimonda

13.00-13.30
Monday Lunchtime Concert
Cardiff County & Vale of Glamorgan Youth Chamber Orchestra

13.30-14.30
Exhibitors/Lunch

14.30-15.10
Julie Lieberman

14.30-15.10
Ines Tomić

15.20-16.00
Rosa Pampillo and Susana Blanco

15.20-16.00
Benedict Heaney

16.00-16.40
Tea/Coffee Break

16.40-18.10
Masterclass: David Stark

16.40-18.10
Masterclass: Clifton Harrison

18.10-19.45
Free Time/Dinner

19.45-21.00
Monday Evening Concert
Bojan Cvetrežnik (violin)
David Gordon (piano) and Guest Barja Drnovšek (violin)

Tuesday

09.00-09.40
Josephine Horder

09.00-09.40
Dr Frank Pameijer

09.50-10.30
Crystal Boyack

09.50-10.30
Dr Simon Jones

10.30-11.00
Tea/Coffee Break

11.00-11.40
Christian Howes

11.00-11.40
Gaelen McCormick & Miranda Wilson

12.10-12.20
Zsófia Timár

13.00-13.30
Tuesday Lunchtime Concert
Simmy Singh

13.30-14.30
Exhibitors/Lunch

14.30-15.10
Julie Lieberman

14.30-15.10
Lidija Grkman & Špela Kermelj

15.20-16.00
Dr Oriol Sana

15.20-16.00
Georgina Leach

16.00-16.40
Tea/Coffee Break

16.40-18.10
Delegates Meeting

16.40-17.40
ABRSM

17.50-18.20
ABRSM Showcase Concert

18.20-19.45
Free Time/Dinner

19.45-21.00
Tuesday Evening Concert
The Ayoub Sisters

Wednesday

09.00-09.40
Lauri Hämäläinen

09.00-09.40
Morag Johnston

09.50-10.30
Rupert Guenther

09.50-10.30
Nicole Melrose

10.30-11.00
Tea/Coffee Break

11.00-11.40
Master Guo Gan and Jessica Yuen

11.00-11.40
Peter Leerdam

11.50-12.20
D'Addario Strings 101

12.20-13.00
Break

13.00-13.30
Wednesday Lunchtime Concert
Jennifer Pike

13.30-14.30
Exhibitors/Lunch

14.30-15.10
Sarah Drury

14.30-15.10
Laura Carr

15.20-16.00
Cardiff Friendly Strings

15.20-16.00
Dr Dijana Ihas

16.00-16.40
Tea/Coffee Break

16.40-18.10
Masterclass: Jennifer Pike

18.10-19.45
Free Time

19.45-21.00
Gala Dinner

Thursday

09.00-09.40
Andrea Jones

09.00-09.40
Jessica Yuen

09.50-10.30
Dr Louise Lansdown

09.50-10.10
Marianne Lie

10.30-11.00
Tea/Coffee Break

11.00-12.30
Masterclass: Guy Johnston

11.00-11.40
Steve Bingham



Elizabeth Goble
Conference Director



Philip Aird CEO

We warmly welcome all string teachers, students and players to ESTA's International Conference 2023. 'Celebrating diversity in string teaching'.

We hope our eclectic programme of workshops, masterclasses, lectures, presentations and concerts will provide fresh ideas and insights for your teaching and playing, as well as an opportunity to make lasting connections and friendships in this wonderful capital city.

Putting on a conference is challenging, but for ESTA UK this has been an enriching experience. It has been made possible thanks to the ESTA trustees and officers who have worked so hard throughout the year to help bring everything together.

We are grateful to the Royal Welsh College of Music and Drama and its string department for their support and expertise.

A special thank you goes to Principal Sponsor D'Addario. D'Addario has supported us throughout the past twelve months with financial support, resources and informative webinars.

D'Addario not only manufactures world class strings but also works to transform the lives of those in need, through grants, scholarships and community programmes. You can visit foundation.daddario.com to appreciate the scope of their work in this area.

We hope that you have a fantastic time celebrating with us!

Conference Directors
Liz and Phil

Sunday

Timetable key:

Presenters name in pink,
Instruments required.

Presenters name in blue,
Instruments not required.

Richard Burton Theatre 

Dora Stoutzker Hall 

Bute Theatre 

12.00-14.30
Registration



14.30-15.10
Joanne May

Paul Rolland, My
Teacher
Page 08



14.30-15.10
Barış Kerem

Viola Concertos
and Solo Viola by
Turkish Composers
Page 09



15.20-16.00
Alison Wells
and Ásdís
Valdimarsdóttir

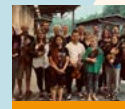
Twist My Arm! An
Introduction to
Body Mapping
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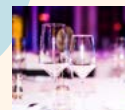
15.20-16.00
Dr Lara James
and Gaelen
McCormick

Beyond the Sound
Barrier: Teaching
and Performing with
Hearing Loss
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16.00-16.40
Tea/Coffee Break



16.40-17.40 Fiddle Gateway Page 12
Bojan Cvetrežnik,
Kathryn Doehner
and Barja Drnovšek



19.00-19.45
Drinks Reception



Lucy Gould
(violin)



Martin Gwilym-Jones
(violin)



Rebecca Jones
(viola)

19.45-21.00
Sunday Evening Concert
Faculty Members of RWCMD
Page 13



Alice Neary
(cello)



David Stark
(double bass)



Benjamin Frith
(piano)



Sunday

Paul Rolland, My Teacher Presenter: Joanne May

Sunday 14.30 – 15.10
Dora Stoutzker Hall

Instruments required



Abstract

“Paul Rolland was the first to use science-based research to consider the role of movement in the acquisition of stringed-instrument performance technique. His movement-centered approach has had world-wide influence in the teaching of children to play stringed instruments.” This quote is written on a plaque placed prominently at the entrance to the Music Building at the University of Illinois. As a student of Paul Rolland, I would add that his influence also impacts the promotion of good health practices in string performers to prevent pain, and to play with a beauty of tone that can only be achieved, as Professor Rolland often said, “by playing free from excessive tension.”

I have three main goals:

1. To bring an understanding of Rolland’s “Principles of Movement” through whole-body actions
2. To bring an understanding of the process through which he created success for every learner by imagery, games, and actions that are fun for beginners and advancing players
3. To tell personal stories of my experiences as a student of Paul Rolland, how his inspiration created a desire in me to care for my students, and how teachers everywhere can change the world, one child at a time.

Biography:

Joanne May, retired Professor of Music Education, has distinguished herself as a Paul Rolland expert. A student of Paul Rolland for three years at the University of Illinois, May has incorporated Rolland pedagogy into all areas of her forty-three year teaching career.

She has presented on Rolland pedagogy at national and international conferences and is currently a member of the Rolland Society Board of Directors. May has held positions as President of Orchestras for Illinois, President of Illinois ASTA,

National Chair of ASTA Student Committee, and National Chair of Orchestra Council for NAFME.

Joanne May received the Teacher Recognition Award for the Presidential Scholar Program by the U.S. Department of Education in 2002, and is author of Music for Homeschoolers, editor of String Teacher’s Cookbook, Creative Recipes for a Successful Program, and is soon to release Skills, Scales and Tunes, Developing String Technique with Paul Rolland String Pedagogy.



Viola Concertos and Solo Viola by Turkish Composers Presenter: Barış Kerem

Sunday 14.30 – 15.10
Richard Burton Theatre

No instruments required

Abstract

The foundations of conservatories providing music education in Turkey are based on Darülelhan and Darülbedayi, which were established in 1914 during the Ottoman Empire. Darülelhan, who gave music education for a short time, was restructured in 1925 after the establishment of the Republic and renamed the Istanbul Conservatory.

The institution, which was connected to the municipality in 1944, was connected to the university in 1986 and took the name of Istanbul University State Conservatory. After the foundation of the Republic, important steps were taken for the development of music education and performance in Turkey.

Ankara Conservatory was opened under the guidance of Paul Hindemith, who was invited to Ankara. Many important artists continue to be

trained in the institution, which was attached to Hacettepe University in 1982. In the first years of the Republic, some specially selected talented people were sent abroad to receive music education.

Ahmet Adnan Saygun and Necil Kazim Akses, who can be counted among these names, composed important works for the viola repertoire. In this study, viola concertos and solo viola works composed by Turkish composers, which are included in the curriculum of institutions determined among the conservatories that provide music education in Turkey, are discussed.

Thanks to this research, it is aimed to both recognize the works discussed by larger audiences and encourage them to be performed more frequently.

Biography:

Baris Kerem is an academician, author, composer and performer, was born in 1984 in Izmir, Turkey.

His first book “Viola Book” published in January 2018. His second book “Lillian Fuchs, The Portrait of a Violist” in November 2018. His third book “A Long Story About Love” published in 2020. He is working as an Assoc. Prof. at Ankara Music and Fine Arts University.

He is a member of European String Teachers Association and International Viola Society, also President of Turkish Viola Society. His music score “Tomris and the Blacksea, op.1” published by Gems Music Publications on December 2021.

The works in this book were played by Paul Cortese, produced and published by Julian Jahanpour in 2021.

Sunday

Making Music Beyond The Sound Barrier: Teaching and Performing with Hearing Loss

Presenters: Dr Lara James and Gaelen McCormick

Sunday 15.20 – 16.00
Richard Burton Theatre

No instruments required



Dr Lara James

Gaelen McCormick

Abstract

Dr Lara James (violinist, Pate's Grammar School and Cheltenham College, UK) and Professor Gaelen McCormick (double bassist, Eastman School of Music, Rochester, USA) will address issues surrounding hearing loss and music, from their perspective of performing and teaching as musicians with a hearing impairment.

They will speak about the bias they face(d) in the field of music, and some strategies and tools for hearing that they have developed. These include concepts such as proprioception, sympathetic vibration, and resonance of a room, tools that are

useful to musicians regardless of hearing state. They will share about the types of hearing devices that can help a musician with a hearing loss to enjoy music-making.

By speaking about their own experiences of hearing loss and the barriers they have had to work with, they aim to break down some of the stigmas endured by musicians with hearing loss and promote a more inclusive attitude.

After an initial presentation, we welcome a diverse discussion with attendees.

Biographies:

Dr Lara James is a baroque violinist who has performed with world renowned orchestras such as The Academy of Ancient Music, The English Concert, and The Hanover Band. For several years, she was a member of the Haydn Lute Trio, and gave chamber music recitals of Classical and Baroque repertoire at music societies and universities around the UK. She has played for numerous live transmissions on radio and television across the world, as well as recorded a number of CDs.

With over thirty years' experience of teaching violin and piano, Lara has taught all ability levels from beginners to diploma standard. She has held teaching posts at Wycombe Abbey School, Birkdale School, Sheffield, and as an accredited teacher for the Derbyshire Music Partnership. Currently living in Worcestershire, Lara teaches at Pate's Grammar School and Cheltenham College, and The King's School, Worcester.

Gaelen McCormick's career started on stage with the Rochester Philharmonic Orchestra. After 23 years, she "retired" due to deafness and now is making a new path in the arts in healthcare field, leading the Eastman Performing Arts Medicine program at the University of Rochester. She is the president-elect of the International Society of Bassists. Pedagogy is an integral part of her career, whether helping new bass players to find their voice and learn to play without injury, or helping teachers create bass studios and school programs that are sustainable.

Gaelen recently celebrated twenty years on the faculty of the Eastman Community Music School. She is the author of three pedagogy books for developing bow technique, *Mastering the Bow* vol 1-3, and a book of duets for developing bassists, *Double Trouble*, all published by Carl Fischer.



Ásdís Valdimarsdóttir

Alison Wells

Abstract

"Introduction to Body Mapping for String Teachers" Alison Wells – Royal Conservatoire of Scotland, UK Ásdís Valdimarsdóttir – Royal Conservatoire, The Hague, Netherlands 40-minute lecture introducing the potential of Body Mapping as a powerful basis in pedagogy. Two main focus areas – the balanced body, and free use of the arm/shoulder region.

What is Body Mapping? Body Mapping is a method that trains musicians to move according to the true anatomical design of their body. Identifying and correcting misconceptions about how the body is structured increases facility and avoids injury.

Why is it important?

- Alarming high numbers of musicians suffer from musculoskeletal pain. Body Mapping provides an effective way to gain awareness of accurate

Twist My Arm! An Introduction to Body Mapping

Presenters: Alison Wells and Ásdís Valdimarsdóttir

Sunday 15.20 – 16.00
Dora Stoutzker Hall

No instruments required

anatomical structure and movement, thereby preventing injury.

- Musicians can practice for many hours but not feel free. Ensuing frustration can be detrimental to self-confidence, affecting performance.
- Quality of movement is essential for the integrity of sound. Body Mapping provides an anatomical underpinning for understanding our balance and movement. Who benefits?
- Teachers gain invaluable information for their pedagogical practice. Body Mapping provides an anatomical foundation for healthy technical development.
- Students gain an accurate anatomical reference as they grow their skills.
- Performers benefit from increased freedom and facility through somatic awareness.

Biographies:

Ásdís Valdimarsdóttir comes from Reykjavík, Iceland. She enjoys a varied career as a violist and teacher, has been a member of several wonderful ensembles; most notably as principal viola of the Deutsche Kammerphilharmonie Bremen and the violist of the Miami, Chilingirian and Utrecht string quartets. Recently she made two CD's with the pianist Marcel Worms for Zefir Records with works by Shostakovich, Weinberg and others. With the Brunsvik String Trio she recorded the complete String Trios by Beethoven for his 250th birthday. Her most recent CD is titled 'Stolen Schubert', with her own arrangements of his works for viola. Her arrangement of Telemann's Gamba Fantasias for viola will be published in 2023. Ásdís is currently professor of viola and chamber music at the Royal Conservatoire The Hague. Ásdís is a qualified teacher of Body Mapping- a method for addressing playing related injuries.

Alison Wells has divided her career between Britain and the USA. She studied at Cambridge, the Royal Academy in London, and Yale with Ralph Kirshbaum, David Strang and Aldo Parisot. As a founding member of the Pirasti Trio, performances were described as "absolutely incandescent" (The Strad) and "eloquent, unfailingly stylish" (Gramophone), and CDs were recommended by BBC Music Magazine, Gramophone, International Record Review and Radio 3's Building a Library.

Her chamber music career has taken her throughout Europe, North America and to East Africa and Asia. Alison taught at the Peabody Conservatory, Cleveland Institute of Music and Trinity College of Music.

She is currently on the faculty of the Royal Conservatoire of Scotland. Regular summer festivals have included the Heifetz Institute, Madeline Island and Green Mountain festivals, and ARIA in the US, and Encore Music Projects in the UK. She recently founded ArtsBridge, facilitating creative projects in care homes.



Sunday

Fiddle Gateway

Presenters: **Bojan Cvetrežnik, Kathryn Doehner and Barja Drnovšek**

Sunday 16.40 – 17.40
Dora Stoutzker Hall

No instruments required



Abstract

This presentation aims at acknowledging the vast and rich diversity of European violin folk music and its relevance for a balanced and diverse violin education. By introducing some of the unique educational tools of folk violin traditions such as oral transmission, peer-to-peer learning and jamming we want to explore the benefits that can come with studying the violin with a folk approach alongside the classical or jazz violin educational path.

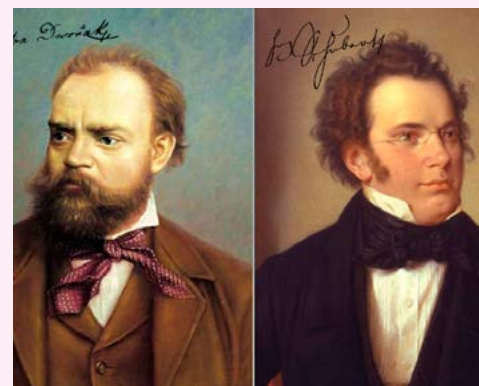
In the first edition of the Fiddle Gateway conference that took place in Germany in 2022, a group of folk violinists from across Europe came together to discuss the minimum standard folk repertoire for

teaching a certain style of folk music. The focus of discussion was, to introduce the folk styles into established classical and jazz education and to build a more solid basis for a folk violin curriculum that can be used as a point of reference.

Part of the project is to establish a web database of repertoire that enables players across Europe to identify common repertoire and to find out what is the standard folk repertoire for any violin lessons. Another aim is to identify different aspects of the violin technique that can be practiced in an efficient way by playing folk tunes. In this presentation we want to present some of the findings of the Fiddle Gateway conference.

Drinks Reception

Sunday 19.00 – 19.45



Sunday Evening Concert

Faculty Members of RWCMD

- Schubert: The Trout Quintet in A major D.667
- Dvorak: String Quintet No 2 in G major, Opus 77

Sunday 19.45 – 21.00
Dora Stoutzker Hall

Sunday

Artists:



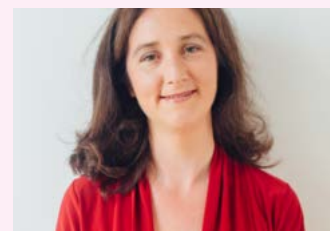
Lucy Gould
violin



Martin Gwilym Jones
violin



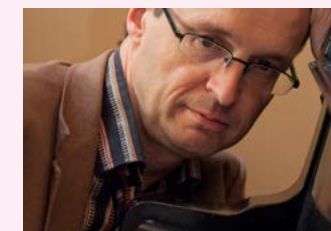
Rebecca Jones
viola



Alice Neary
cello



David Stark
double bass



Benjamin Frith
piano



Monday



09.00-11.00
Presidents Meeting



09.00-09.40
Joanna Petrie Teaching Nonverbal Communication Page 16



09.00-09.40
Chris Haigh Alternative Strings Page 17



09.50-10.30
Cécile Broché 20th Century Music to Celebrate Diversity Page 18

10.30-11.00
Tea/Coffee Break



11.00-11.40
Dr Caroline Rae and Charles Bodman Performing Jolivet's Cinq Élogues and Hersant's Pavane Page 20



11.00-11.40
Maureen Yuen Recruitment and Retention of Minoritised Ethnic String Students Page 21



11.50-12.10
Dr Caroline Rae André Jolivet's String Music Page 22



12.20-12.30
Guido Rimonda 200 Years of Viotti's Legacy Page 23



13.00-13.30
Monday Lunchtime Concert Cardiff County & Vale of Glamorgan Youth Chamber Orchestra Page 24



13.30-14.30
Exhibitors/Lunch



14.30-15.10
Julie Lieberman Techniques from Around the World Page 26



14.30-15.10
Ines Tomić Student Violin Concertos Page 27



15.20-16.00
Rosa Pampillo and Susana Blanco Getting to Know the Fiddle Through Galician Rhythms and Dances Page 28



15.20-16.00
Benedict Heaney History of the Bowed Electric String Page 29

16.00-16.40
Tea/Coffee Break



16.40-18.10
Masterclass: Clifton Harrison Page 30



16.40-18.10
Masterclass: David Stark Page 32



18.10-19.45
Free Time/Dinner



19.45-21.00
Monday Evening Concert Bojan Cvetrežnik (violin) David Gordon (piano) and Guest Barja Drnovšek (violin) Page 34



21.30-23.00
Jam Session Page 35

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- A Teachers Edition which includes the instrumental part, piano accompaniment booklet, plus access to downloadable audio resources.



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VIOLONCELLO



Presidents Meeting

Monday 09.00 - 11.00
Meeting room

Workshop

Teaching Nonverbal Communication in String Ensembles

Presenter: Joanna Petrie

Monday 09.00-09.40
Bute Theatre

Instruments required



Abstract

My project at Dundee University in 2020: 'How can increasing the awareness and use of nonverbal communication techniques between players in school-aged string ensembles enrich teaching and learning within orchestral settings?' showed me these skills are vital for success, are unfamiliar to many young musicians and are not always proactively taught.

I did a literature review, tested activities, then wrote a workshop for teenagers. Activities were based around facial expression, eye gaze, gesture and posture, and three outcomes – coordination,

musical content and social unity. Gesture can solve a problem more quickly than speech and encourages a sense of trust that can promote creative risk-taking. The workshop summarises these findings, includes participation in signalling and jamming games and allows input from delegates.

The games improved the sound quality, ensemble and engagement of my groups and accelerated pupils' skills. The common language of music and gesture unites musicians of every background.

Biography:

A violist and educator brought up in Scotland and Australia, Joanna studied at the University of Durham, the RSAMD (now RCS) and Dundee University. She enjoyed nearly two decades of performing, recording, and touring with Scottish Ballet, Scottish Opera and the BBCSSO, treasuring favourite moments such as Wagner's Ring Cycle, memorable Prom concerts and tours to such far-flung places as South America.

She enjoys work in musical theatre, jazz and folk fusion and chamber music. Her varied teaching

career includes posts with local authorities, independent schools and charities. After a long spell as Co-ordinator of Co-Curricular Music at the High School of Dundee, she is now a Senior Musician with Sistema Scotland, Director of Strings for the Scottish Schools Orchestra Trust, conductor of the St Andrews University Children's Orchestra and violist for the Heisenberg Trio.

She enjoys educational speaking for the Scottish Association of Music Education, St Andrews University and local councils in Scotland.



Alternative Strings Presenter: Chris Haigh

Monday 09.00 - 09.40
Dora Stoutzker Hall

No instruments required

Abstract

An important aspect of diversity in music education is the concept of "alternative strings" – being able to offer the student technique, repertoire and musical experiences from outside the mainstream classical repertoire.

Folk, rock and jazz can stretch the classical student in exciting and unpredictable ways, and in many cases may be a key element in either attracting new students, or hanging onto those whose interest may be fading.

In this presentation I will outline some of the resources that I have made available through my publications with Schott Music, my website, and most recently my YouTube channel. I will briefly demonstrate some of these styles, and show how a broad understanding of the style in question is very often essential when interpreting written sheet music.

The books and other resources such as mine can provide an invaluable short cut in acquiring this knowledge.

Biography:

When it comes to fiddle playing, Chris Haigh wrote the book! As a professional for over thirty years he has covered almost every aspect of fiddling, playing on over one hundred albums, and working with artists as diverse as Bob Geldof, Morcheeba, Alison Moyet, All about Eve, James Galway, Michael Ball, Andrew Cronshaw, Najma Akhtar, Diz Disley, David Soul, Jyotsna Srikanth and Oumou Sangari.

He covers a huge range of fiddle styles with ease and authority, including country, rock, jazz, western

swing, klezmer and gypsy, Irish, Scottish and bluegrass. He has written eleven books on fiddling, mostly for the publisher Schott. Chris's website, fiddlingaround.co.uk has had over 1.5 million hits a year and is probably the primary source of fiddle information on the web.

Chris has published over three hundred and fifty tuition videos on The Fiddle Channel on Youtube since the start of the pandemic.



Monday

20th Century Music to Celebrate Diversity

Presenter: Cécile Broché

Monday 09.50 - 10.30

Bute Theatre

Instruments required

Abstract

20th Century Music is a good resource to work on diversity; diversity of materials, diversity of approaches, an open window for all levels and profiles.

To underline this, many different pieces and composers will be presented, and beyond a theoretical presentation, a workshop will allow concrete experimentation. individual level of comfort.



Biography:

Cécile Broché is a Belgian based violinist and composer. After graduation from Belgian conservatories in classical and contemporary music she completed her studies in Paris, in a jazz school.

Her large education and experience led her to develop her musical activities worldwide. It includes collaboration with Frederic Rzewski, Garrett List, Barre Philips, Paolo Fresu, among others. She works as a composer for theater, dance and music performances. She has been performed at Festival Art Musica (Brussels), Festival Bauhaus (Berlin), Cité des Arts (Paris), Festival Roulette (NewYork), Morelia Festival of music (Mexico) She appears on a few dozen CDs, including 4 CDs as a leader with her own music.

She teaches violin, improvisation, body rhythm in the Conservatory of Namur, Belgium, and gives workshops worldwide.

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Performing Jolivet's Cinq Églogues and Hersant's Pavane

Presenters: Dr Caroline Rae and Charles Bodman Whittaker (viola)

Monday 11.00 – 11.40

Bute Theatre

No instruments required



Dr Caroline Rae



Charles Bodman Whittaker

Abstract

André Jolivet (1905-1974) was among the most influential French composers of the last century, renowned for his combination of innovative language with expressions of the sacred and incantatory. Spanning the breadth of his compositional oeuvre from the early 1930s to his final years, Jolivet's works for strings represent a significant strand of his output as well as some of his most personal musical statements.

These include a set of three unaccompanied works for violin, cello and viola composed in the 1960s that not only informed the virtuoso writing of his two Cello Concertos and late Violin Concerto but

also reveal a new refinement of his expression of the incantatory. This presentation focuses on the now rarely performed and often overlooked five-movement work for solo viola written for Serge Collot in 1967, Cinq églogues, which is among the most significant works of the twentieth-century viola repertoire after Hindemith. Supported with live illustrations by the violist Charles Bodman Whittaker, this talk investigates the Cinq églogues as a microcosm of Jolivet's late style through considering issues of performance technique as well as musical language. The session concludes with a complete performance of the Cinq églogues lasting around 16 minutes.

Biography:

Charles Bodman Whittaker began his musical training aged six, studying viola and violin with Cardiff teacher Ted Wilson from the age of nine. After completing his studies at the Royal College of Music with Simon Rowland-Jones, he was a Postgraduate Scholar at the Guildhall School of Music and Drama where he studied with Matthew Jones, receiving Commendation for Excellence in Recital Performance in 2020 and graduating with Distinction in 2022. Charles has a particular interest in contemporary music and gave the UK premiere

of Eric Tanguy's Rhapsodie (2017) at the Highgate Festival in 2022.

Other solo recitals include at the Institut français de Londres, Royal Birmingham Conservatoire, Penarth Chamber Music Festival, Milton Court Concert Hall, Saint David's Hall Young Artists' Showcase and Cardiff University. He recently performed at LSO St Luke's with his Bodman String Quartet and has been invited again for 2022-23. Orchestrally, he currently plays with London's Southbank Sinfonia.



Recruitment and Retention of Minoritised Ethnic String Students

Presenter: Maureen Yuen

Monday 11.00 – 11.40

Dora Stoutzker Hall

No instruments required

Abstract

For string professors who have a genuine desire to increase minoritised ethnic (ME) representation in their studios. Minoritised ethnic students are underrepresented in applied music studios in universities even as they are increasingly participating in primary and secondary music programs.

Possible reasons for this discrepancy may include

(1) systematic racism in the arts, (2) a lack of institutional support for minoritized students, and (3) a lack of a "critical mass" of minoritised ethnic students in music programs to support and attract additional minoritised ethnic students. The purpose of this workshop is to help participants self-reflect on their own cultural programming, implicit biases, and blind spots.

Participants will explore the dominance of Western European cultural programming and its impact on the participation and retention of minority ethnic students in string study at the university level.

Biography:

Canadian-born Maureen Yuen (Ed.D., Columbia University, USA; M.Mus., University of British Columbia, Canada), violinist, is Assistant Professor of Violin and Viola at Drake University (USA). She has performed, taught, and adjudicated globally.

Her students have received graduate scholarships and assistantships at prestigious institutions including the Juilliard School and Indiana University. In addition to performing and teaching, her scholarly research on improving pre-university violin training and diversifying/decolonizing the music studio has been presented at conferences and published in peer reviewed journals regionally, nationally, and internationally.

When she was on faculty at the State University of New York (SUNY) at Fredonia, Dr. Yuen received the SUNY Chancellor's Award for Excellence in Teaching, selected from nominees from the 64 campuses of the State University of New York.

André Jolivet's String Music

Presenter: **Dr Caroline Rae**

Monday 11.50 – 12.10

Bute Theatre

No instruments required



Abstract

André Jolivet (1905-1974) was among the most significant French composers of the twentieth century. A pupil of Varèse and colleague of Messiaen in La Jeune France, Jolivet forged an innovative new musical language during the 1930s that influenced both Messiaen and Boulez.

After a period of stylistic re-orientation during World War Two, Jolivet reasserted his compositional raison d'être in 1946 as restoring 'music's ancient original meaning when it was the magic and incantatory expression of the sacred in human communities', a humanist approach that infused most of his subsequent music. While Jolivet is best known for his orchestral works and chamber music for piano and for flute, he also authored a significant body of music for strings from the 1930s to his final years.

While his early violin works were written for the violinist Martine Barbillon, the composer's first wife, it was his String Trio and String Quartet – comprising an expressive atonalism akin to Berg – that first attracted the admiration of Messiaen. Jolivet's works for cello include solo pieces as well as two Concertos of the 1960s commissioned by André Navarra and Mstislav Rostropovich, respectively. Jolivet's Violin Concerto, one of his last completed works, was intended for Leonid Kogan.

Additionally, Jolivet composed a series of unaccompanied experimental works as well as works for string orchestra, these representing some of his most personal musical statements. This paper contextualises these undeservedly neglected works to highlight their importance within the twentieth-century string repertoire and, hopefully, encourage future performances.

Biography:

Caroline Rae is a Reader in Music at Cardiff University and a pianist. She has published extensively on twentieth-century French music and was contributing editor of *André Jolivet: Music, Art and Literature* (2019), the first book on the composer in English.

She is currently preparing a monograph, *The Music of André Jolivet*, for Boydell in addition to her work as contributing co-editor for *Stravinsky and France: Reception, Interactions and Legacy* (URP, forthcoming 2023) and *Debussy d'hier à aujourd'hui* (SFM, forthcoming 2023).

She broadcasts regularly on BBC Radio 3, was Series Advisor to the Philharmonia Orchestra for the City of Light: Paris 1900-1950 festival and has also been a programming consultant to the BBC National Orchestra of Wales.

As a pianist, she was a pupil of Dame Fanny Waterman from childhood, later studying with Yvonne Loriod-Messiaen in Paris. She was made a Chevalier de l'Ordre des Arts et des Lettres for her services to French music in 2018.



Poster Presentation 200 Years of Viotti's Legacy

Presenter: **Guido Rimonda**

Monday 12.20 – 12.30

Bute Theatre

No instruments required

Biography:

Guido Rimonda is one of the most complete and fascinating music personalities among the Italian violinists of our time. He began studying the violin at the Giuseppe Verdi Conservatory of Turin and then he continued with the Ginevra Music Academy under the eminent guidance of Corrado Romano, teacher of Uto Ughi, who defined him a violinist "with a natural and sensual instinct" (un animale da violino).

In 2021, in collaboration with Edizioni Curci and CIDIM, he started the revision and publication of the scores and piano reductions of the Viotti's

Violin Concerts, first ever revised and commented according to modern criteria. Since March 2021, for the bimonthly magazine ARCHI MAGAZINE, he is curating the column Rediscovery: Giovanni Battista Viotti, the New Violin School, divided into five issues. In 2019 he was appointed honorary citizen of Fontanetto Po (the birthplace of G.B. Viotti), in recognition of his over twenty year commitment to the enhancement of the Viottian work. He plays a Stradivarius, 1721 "Jean Marie Leclair" (named Le Noir) described by G. B. Somis as "the voice of an angel".

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Monday Lunchtime Concert Cardiff County & Vale of Glamorgan Youth Chamber Orchestra

Monday 13.00 - 13.30

- Katie Jenkins - Cerddoriaeth I Bronwyn
- William Walton - Two Pieces for Strings from Henry V
- Vaughan Williams - Rhosymedre (Prelude on a Welsh Hymn Tune)
- Gustav Holst - St Paul's Suite.



Biography:

The Cardiff County and Vale of Glamorgan Youth Orchestra was formed in 1975 and celebrated its 25th Anniversary in 2000 with a highly acclaimed performance of Mahler's 6th Symphony.

In July 1998, the Orchestra competed in the International Youth and Music Festival in Vienna and was placed joint second and in 1999 was invited to take part in the 20th Edinburgh Festival of British Youth Orchestras where it won the Boosey and Hawkes Youth Orchestra Award.

As the result of its success in Scotland, the Orchestra was invited to perform at an

International Festival of Youth Orchestras in Florence in July 2002 and in the same year won a major award in the Sainsbury's Youth Orchestra Series.

The Orchestra returned to Italy in July 2004 where they were the first non-professional ensemble to be invited to appear at the prestigious Riva del Garda Festival. In 2008, the Orchestra toured the Czech Republic and Slovakia, followed by four more Italian tours. The Orchestra is planning another tour to Italy this summer. .

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Techniques From Around the World

Presenter: Julie Lieberman

Monday 14.30 – 15.10
Bute Theatre

Instruments required



Abstract

Each bowed string genre offers a unique approach to listening and playing. The underlying rhythms, harmonic changes, ornamentation, and varying perspectives on how a tune is individualized present diverse technical and musical challenges.

Some styles require improvisatory skills—from

simple to quite complex—and/or the ability to generate melodic variations that are true to the style. This participatory session will provide an overview of the skills required as well as suggested approaches to providing your students with a hands-on appreciation for the musical imagination of the world.

Biography:

Julie Lyonn Lieberman is the author of thirteen books, five DVDs, two National Public Radio series, close to two dozen string orchestra scores (published by Kendor and Alfred Music), and over fifty magazine articles. She is a multi-style violinist, vocalist, educator, radio producer, composer, recording artist, and performer.

She has performed on and off Broadway as well as in folk and jazz clubs throughout the United States, as well in Canada and France. She's taught as an adjunct at The Juilliard School and The New School

for Jazz and Contemporary Music among other institutions, and has presented master classes for ASTA, ESTA, NAFME, IAJE, the Suzuki Institute, National String Workshop, National Orchestra Festival, International String Workshop, National Young Audiences, and the Carnegie Hall LinkUp Program.

Julie is the Artistic Director for Strings Without Boundaries, a D'Addario Orchestral Premiere Clinician, an NS Design Performance Artist, and an Eastman Strings Ambassador.

Student Violin Concertos

Presenter: Ines Tomić

Monday 14.30 – 15.10
Dora Stoutzker Hall

No instruments required



Abstract

Violin Concertos are one of the most important parts of the students' repertoire. Students love them because of their musicality, most advanced that they've reached that far but also for the challenge they make with their length and difficulty.

But how to choose the right Concerto for each student, what elements should be considered, what outcomes we want to reach and how to get there? Answers to these and some other questions

Mrs. Tomić gives in her presentation Student Violin Concertos. Also, in the short technical and musical analysis, she talks about the most famous student concertos (by Kuechler, Rieding, Seitz, Accolay, and Beriot), and gives them additional context with composers' biographies.

She makes an overview of Dorothy DeLay's Violin Concerto sequence and all participants will be gifted with a practical list of all students' violin concertos listed in order of difficulty level.

Biography:

Ines Ana Tomić is a Croatian violin pedagogue with twenty-five years of experience. She has received numerous awards for her work (including Ministry of Education' and Croatian Music and Dance Teachers Association) and her students have won over one hundred prizes at various national and international competitions. Ms Tomić holds seminars and masterclasses for students and teachers and takes part as a Jury member on music competitions in Croatia and abroad.

She is the author of the violin and viola beginning method "The Pizzicato Method", "Violina 1 and 2", "Violin Positions" and other didactical materials. Most important of all – she is a mother of two children.



Getting to Know the Fiddle Through Galician Rhythms and Dances

Presenters: Rosa Pampillo and Susana Blanco

Monday 15.20 - 16.00
Bute Theatre

Instruments required



Susana Blanco

Rosa Pampillo

Abstract

The first edition of San Simón Fiddle Camp took place in July, 2012 in San Simón Island (Redondela, Galicia). The course started as a summer fiddle camp where students between eight - eighteen could learn Galician traditional music and fiddle techniques.

In 2015 started Encordass, a summer fiddle course for adults. In both courses, students can enjoy a week in a natural environment where they can take part in musical, artistic and recreational activities developed from an ecological perspective. In these courses, learning music is understood as a collaborative and playful activity, meant to promote motivation and musical self-esteem. In addition, in 2016 these courses started to take a planetary path.

Galicia Fiddle Cultural Association developed a journey outlined by transnational and mobility processes with students and outstanding musicians from the Spanish and international music scene, creating an expansive route from Galicia to Europe, America, Africa and Asia This demonstration is oriented through the fields of ethnomusicology and pedagogy. It includes demonstrations on the violin and violoncello of the rhythms and the repertoire used in Galician Fiddle summer courses.

In order to realise this study, the researchers used the quasi-experimental case study as well as the ethnographic method of participant observation in concerts, festivals, courses and conferences around the fiddle in Galicia, Barcelona, Madrid and Scotland.

Biography:

Rosa Pampillo was born and raised in Costa Rica and has been living in Spain since 2004. Violinist and ethnomusicologist. She was a founder and worked as a violin teacher and Artistic Director of the Tropical Fiddle course in Costa Rica.

In addition to her classical violin studies, she has also studied fiddle and Celtic harp. She was a member of the 2019 Cohort of the Global Leaders Program, using music as a tool to address social issues in the communities in Chile and Brasil.

She is currently a fourth-year PhD student in Ethnomusicology at Aveiro University (Portugal) and also works as a violin, ensemble and music theory teacher in Galicia (Spain).

Susana Blanco grew up in an artistic environment that helped develop her sensitivity towards music and art in general. She graduated in violoncello and currently develops her performative activity in orchestral and chamber music. Her background also includes linking music and other artistic disciplines such as poetry and theater. She also has a Master's degree in Performing Arts and a PhD in Education at the University of Vigo. Furthermore, she develops her lines of music research in motivation, musical self-concept and learning disorders. Likewise, she is currently a professor of cello and chamber music at the Higher Conservatory of Music of Vigo (Spain).



History of the Bowed Electric String

Presenter: Benedict Heaney

Monday 15.20 - 16.00
Dora Stoutzker Hall

No instruments required

Abstract

How & why the Electric Violin Family came to be. Who made what, where and when. This absolutely extraordinary story is made all the more incredible because it is told here for the first time.

Certainly, after the 1950s, those picking up the quest for an ideal electrified violin are pursuing a path maybe less trodden but nonetheless already cleared. The fetters have been snapped from the art of music. These instruments mark an absolutely new epoch in music as well as in musical instruments.

The contemporary researcher compared to one just a few years ago, has a vastly enriched

database of material to search and draw from to focus their study: on the people, events, places and times that matter. As can readily be found, there are instances of players, makers of instruments and composers working with electric violin stating they were the first to do so.

Assumedly, mostly made in honesty, the claimant having searched around available sources found nothing of note to contradict, and simply a wrong conclusion was drawn. Such are the resources available today however proof is readily found that a case for an electronically adjusted ("Electric") Violin was made long ago.

Biography:

An energetic, enthusiastic and highly motivated individual sustained by the creative and expressive arts. With thirty plus years' experience in the music industry, including twenty years teaching, I have been engaged in a broad range of activities; from working on commercial, corporate and independent projects, within mainstream, state, private and health care sectors.

A key interest over the last thirty years has been playing and researching the role of the electric violin in music today. As an electric violinist I work both as soloist and in ensemble, particularly with the critically acclaimed group, August List and have performed and recorded with many others.

My solo recordings since 2017, including a single, EP and two albums Dark Descended & Everything and Inbetween (2022) have all been met with excellent reviews. In 2019 a thirty-year retrospective of my work was released on CD on the Mains Spike label. Last summer I was commissioned by the University of Illinois to write a History of the Bowed Electric String for required reading of all Master's and Doctoral level String students at the School of Music.

I consider this a personal triumph and significant milestone in the development of the profession.

Masterclass: Clifton Harrison

Monday 16.40 – 18.10
Dora Stoutzker Hall



Biography

American viola and viola d'amore player Clifton Harrison has performed as a chamber musician, recitalist, and in orchestras throughout Europe, the United States, Central America, and Asia. He is the viola player in the acclaimed Kreutzer Quartet with whom he has recorded extensively. As a member of the quartet, Clifton has been artist-in-residence at Oxford University, Goldsmiths, Southampton, and Bath Spa University and continues a close association with the Royal Academy of Music and Royal Northern College of Music.

Parallel to his quartet duties, Clifton regularly gives masterclasses, workshops, and lectures worldwide on viola performance, chamber music, artistic and professional development, and topics surrounding his main research areas. He has a strong passion for educating the next generation. He has recently given lectures and masterclasses at Oxford and Cambridge Universities, Guildhall School of Music and Drama, Vanderbilt University (USA), and the Royal Academy of Music. He is also a viola tutor for the National Youth Orchestra of Great Britain and Nicola Benedetti's Benedetti Foundation.

Clifton is frequently invited on a number of judging panels, most recently for PRS Foundation, Royal Philharmonic Society Awards and Ivors Composer Awards. An avid freelance viola player, he has worked as guest principal with most of the major UK ensembles and London's period performance ensembles. He is also in demand as a guest principal in orchestras and ensembles across Europe, spanning repertoire from the 16th century to the 21st century. Clifton records extensively for film, television and video games and can be heard on hundreds of international soundtracks.

He has toured worldwide with countless classical ensembles as well as performed with popular artists as wide-ranging as Eric Clapton, Björk, Laura Mvula, the James Taylor Quartet, Michael Kiwanuka, Jeff Lynne's ELO, Thom Yorke, Dermot Kennedy, Jonny Greenwood, and Ellie Goulding. Clifton has been heard in festivals throughout the world, from the muddy fields of Glastonbury to the EFG London Jazz Festival, Ghent Festival, Lincoln Center Festival, Edinburgh International Festival, and London's BBC Proms.

As a researcher, Clifton focuses on two distinct areas: Seventeenth and eighteenth century viola d'amore music from the Germanic region, and Black, Asian and ethnically diverse classical and contemporary composers/sound artists.

Clifton is a graduate of Interlochen Arts Academy, America's oldest and most prestigious boarding school for the arts. This was followed by studies at the Juilliard School (violin/viola) and the Royal Academy of Music (modern viola/baroque viola).

In 2019, the Governing Body and the Honours Committee of the Royal Academy of Music elected Clifton Harrison Associate of the Royal Academy of Music (ARAM). This honour is awarded to a select number of former students who have made a significant contribution to the music profession.

Recent releases are on the Hyperion, Universal Music, Sony, NAXOS, Warner Music, Navona Records, NMC Records, Métier, and Signum Classics labels.

Participants:

Yujie Zhang

Yujie Zhang was born in China. She began to play violin at the age of six. She was awarded first and second prize in the local Violin Competition. She played viola when studying at Middle school and High school attached to Xinghai Conservatory of Music with Dr. Donglei Hou and Qian Li.

During this time, she won Third Prize in the Viola Junior B Category, Hong Kong International String Competition in 2016. Final Award of The Music School Affiliated to Xinghai Conservatory of Music Steinway Piano Chamber Music Scholarship

Competition 2019. Yujie was a Viola Vice Principal for two years in Xinghai Conservatory Symphony Orchestra.

In 2021, she started BMus course at the Royal Birmingham Conservatoire with Dr. Louise Lansdown and got scholarship £15000 per year. Recently, Yujie was awarded a full scholarship and the Principal Viola position of the CBSO Youth Orchestra. She has performed in Birmingham Symphony Hall with CBSO YO, Ilan Volkov and Lawrence Power.

Joshua Clarke

Joshua discovered the viola at the age of fifteen, after the purchase of a half-size violin in a charity shop accidentally lead him into the world of string playing. Three years later, Joshua was awarded an undergraduate viola scholarship by the Royal Welsh College of Music and Drama; studying with Nancy Johnson and Rebecca Jones.

In 2020, Joshua was also accepted to the Krzysztof Penderecki Academy of Music in Krakow, studying chamber music with Barbara Łypik-Sobaniec, Bartłomiej Kominek and the DAFŌ String Quartet, and viola in the class of Aneta Dumanowska, whilst performing with all the Academy's orchestras. The past four years has seen Joshua perform with

Tasmin Little, Timothy Ridout and Jennifer Pike, work with the BBC National Orchestra of Wales and lead the violas of the National Youth Orchestra of Wales. He has also performed chamber music internationally, across Poland and Slovakia, and most notably to Elżbieta Penderecka the works of her late husband, Krzysztof Penderecki.

Joshua is fortunate to play a viola from 1986 by the late Lionel Karl Hepplewhite, which was bought with the assistance of a grant from the Royal Philharmonic Society. Joshua is immensely grateful to the Society and thanks them for their generosity and support. His bow is made by award-winning luthier, Marcin Siwiec..

Patrick O'Reilly

Patrick was inspired to start playing the viola by his Gran and fell in love with the rich, mellow tones produced. Whilst learning with Sue Meteyard, he played in the local music centre groups and the National Children's Orchestra in which he played principal viola.

When he started secondary school, he decided he wanted to take music more seriously and studied at the Junior Department of the Royal Birmingham Conservatoire with Catherine Muncey. During this period, Patrick started playing with the National Youth Orchestra (NYO) and especially enjoyed the thrill and excitement of performing at the Proms.

Currently, Patrick is studying at the Junior Department of the Royal Academy of Music, learning with Jacky Woods and is now the Principal Viola of the NYO.

Patrick is studying further maths, economics and music for his A-Levels which he will take this summer and hopes to study maths at a higher level next year. Patrick has played with the Coventry and Warwickshire Youth Orchestra and was privileged to perform Bruch's Romance for Viola and Orchestra with them. He regularly performs chamber music at Presto Music's series of Tea-time Concerts. He was fortunate enough to be able to buy a modern viola made only in 2014 from fabulous viola maker Stephan Nowak.

Outside music, Patrick enjoys playing cricket for his school team and the Kenilworth Cricket Club and also enjoys cycling with his family



Masterclass: David Stark

Monday 16.40 – 18.10
Bute Theatre

Biography

Born in London, England, David Stark studied with Duncan McTier and Graham Mitchell, graduating with a BMus from the Royal Academy of Music in 2011.

In 2013, David took up the position of Principal Bass with the BBC National Orchestra of Wales in Cardiff. In 2017, David joined the Academy of St Martin in the fields as Associate Principal Bass. David is in high demand as a Guest Principal Bass in many of the UK's leading ensembles, such as the London Symphony Orchestra, the Royal Philharmonic Orchestra and the Philharmonia.

David has given masterclasses all over the world, from Shanghai to São Paulo, and is a Double Bass teacher at the Royal Welsh College of Music and Drama.



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Participants:

Louis Richardson

Louis, sixteen years old, started the double bass when he was eight years on the String training Programme at The Guildhall School of Music. His first teacher was Lachlan Radford at Junior Guildhall.

After one year he gained grade six on the double bass and started at Purcell when he was ten where he has been taught by Neil Tarlton, Leon Bosch and currently Cathy Elliott.

He is also currently on the jazz course at Junior Royal Academy having started in September 2022.

Matilde Azevedo

Matilde Filipa Heitor Azevedo, born and raised in Portugal, studied the double bass from the age of fifteen with Cláudia Carneiro in her native city of Porto, Portugal.

There she had the opportunity to play with orchestras such as Jovem Orquestra Portuguesa, Casa da Música and Banda Sinfónica Portuguesa Júnior.

At the age of eighteen she moved to England and continued her studies at the Royal Birmingham Conservatoire with the double bass virtuoso Thomas Martin, and later on, the CBSO section leader Tony Alcock who she learns with today. Matilde also has the pleasure to have RSNO's

William Hollands

William has worked with numerous orchestras including the 'National Symphony Orchestra of Ireland', 'Ulster Orchestra', 'Bournemouth Symphony Orchestra', 'BBC National Orchestra of Wales', 'Welsh National Opera', 'British Sinfonietta' and as Co Principal Double Bass for the 2022 Wexford Opera Festival.

William is based in Cardiff and is completing his Orchestral Masters Programme at the Royal Welsh College of Music and Drama under the

Louis plays for numerous orchestras such as The National Youth Orchestra of GB, The Malta Youth Orchestra and Chineke! Juniors. He toured Europe with Chineke! In August 2022 and appeared on Britain's Got Talent semi-finals in 2021. He also plays for the JRAM symphony Orchestra and the Purcell Symphony Orchestra

He wants to be as versatile as possible and is studying Jazz and commercial music at Purcell as well as classical music. He will be auditioning as a classical bassist for Music college next year.

principal Margarida Castro as a bass mentor and Anne Dawson as a second study singing teacher.

After moving to England and entering RBC, she has had the opportunity to play with external orchestras such as the YMSO, Sydney Conservatoire Symphony Orchestra, Wolverhampton Symphony Orchestra, Oxford Festival Orchestra and many others.

Matilde's double bass is a Martin Concert Model made by Thomas & George Martin.

She is a keen singer and as a true Portuguese she enjoys passionate and melancholic tunes.

stewardship of David Stark and Mary Condliffe. William graduated from the Royal Birmingham Conservatoire in 2020 where his key tutors were Thomas Martin and Anthony Alcock. During William's time he has participated in many symphonic programmes, operas and chamber projects in both fantastic institutions.

William plays on a Hawkes & Son Concert Model double bass c.1890



Monday Evening Concert

Bojan Cvetrežnik – Violin,
David Gordon – Piano
Guest Barja Drnovšek – Violin

Monday 19.45 – 21.00
Dora Stoutzker Hall



Abstract

Following Bojan Cvetrežnik and David Gordon's thrilling concert at the ESTA UK Summer School 2021 in Chichester, we're delighted to invite them back to perform for ESTA once more.

Joined by special guest, violinist Barja Drnovšek this will be an evening like no other! Expect an eclectic mix of sounds from Brazil to the Balkans and classical to jazz.

Biography

Harpichordist, jazz pianist and composer **David Gordon** trained as a mathematician at Bristol University before turning to music full time. He has since toured all over the world with various groups, including the gypsy-tango band Zum, the baroque orchestra The English Concert, the piano-led jazz group David Gordon Trio and the early-music/jazz group Respectable Groove, and has also toured with violinist Andrew Manze and singer Jacqui Dankworth. As soloist/director, he has appeared with both London Chamber Orchestra and Norwegian Chamber Orchestra.

A self-taught jazz player, he appears on numerous CDs as composer, leader and sideman. His works are to be heard on radio both in the UK and abroad, and festivals, publishers and fellow musicians regularly commissioned him. Current projects include the release of the David Gordon Trio's seventh CD, entitled Pachyderm; writing and arranging for and playing with the Helsinki Philharmonic Orchestra; and writing a cycle of four violin concertos for David Le Page and the Orchestra of the Swan in a programme premiered in February 2023 entitled Earthcycle. He has also recently premiered JazzPsalms for Peace a setting of some psalms for Jacqui Dankworth, jazz group and choir, and also directs a new improvising orchestra named High Wire Baroque.

davidmusicgordon.com
davidgordontrio.com

Musician, educator and influencer **Bojan Cvetrežnik** had also had a wish to become a mathematician during the teenage period. Attracted by music and performance, he graduated viola in Ljubljana and studied also in Berlin and Klagenfurt. He worked as a teacher at the Music Conservatory in Maribor and as a principal viola player in Slovenian national opera. He worked also as a violinist-soloist at the Cirque du Soleil, toured with BBC awarded band TerraFolk and produced many extensive projects including symphony orchestras, young players... There is no time for learning and time for work in his life.

Bojan curiously learns all the time and put his focus always at the things he doesn't understand yet. When he learns a useful secret, he doesn't keep it, but thinks straight away about sharing it with others. That's what describes a heart-full educator. He initiated many projects that reflect the equality of different music styles.

Bojan recognises the qualities in people with not so big names or shiny CVs. They blame him on many successful professional careers of musicians that Bojan encouraged in their early phase.

Recently, Bojan produced performance String Islands with DJ, forty violins and the band that played the '70s music in the middle of the city square of Maribor in 2022. His students' folk group 'Slovenian Fiddle Gang' performed concerts in several countries. Superior compliments from established musicians are coming regularly.

bojancvetreznik.com



Jam Session

Monday 21.00 – 23.00

Bojan, Christian and Rupert invite you to their Jam Session.

Please bring your instrument and join in as little or as much as you wish for some late night music making and fun!

The bar is open!



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Tuesday

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Awareness Through Movement. The Feldenkrais Method

Presenter: Josephine Horder

Tuesday 09.00 – 09.40
Bute Theatre

Instruments recommended
but not essential

Abstract

Diversity, the uniqueness of the individual, a person's potential for growth and improvement – these values are central to the Feldenkrais Method®. In the context of string teaching this means finding creative, individualised approaches to the myriad variations of physical build, coordination, facility, aptitude, learning style, and motivation that we are likely to meet in our students.

As string teachers we may nurture an image of the ideal way to manipulate our instrument and bow but may find ourselves confronted by, for example, a double jointed thumb, a teenager with scoliosis or a late-starter with arthritic fingers. Do we try to fit these people to our ideal or do we look for novel and inventive strategies to help them function optimally in relation to their specific needs so that they can feel supported as unique individuals with the potential to improve?

A physicist, engineer and judo exponent, Dr Moshe Feldenkrais helped people to discover their potential for growth and development, whatever their situation and aspirations, through a free-ranging exploration and investigation process called Awareness Through Movement®. He worked with the plasticity of the brain and our limitless ability to learn, change and improve. It is through creative exploration and an inventive 'thinking-outside-the-box' approach to problem solving that the Feldenkrais Method® can inform and enrich string teaching.

I propose to present an introductory forty minute workshop in which delegates will have an interactive experience of an Awareness Through Movement® lesson with clear application to string playing.

Biography:

Josephine Horder is both a Feldenkrais Practitioner and a performing cellist with a career in chamber music and freelance chamber orchestras, having studied with Joan Dickson, Antonio Janigro and Johannes Goritski.

She is a dedicated cello teacher, passionate about including enrichment from the Feldenkrais Method® in her approach to teaching musicians of all ages and levels. A life long interest has been the individual learning style of each student, helping

them discover how to take charge of their own learning and improvement.

Further to this, strategies derived from Awareness Through Movement® embrace the unique needs and aspirations of each individual, simultaneously engaging brain, mind and body in a creative process of exploration. Josephine has presented workshops for ESTA UK, Arpeggione, Cello Dynamo, and at the Royal Birmingham Conservatoire.

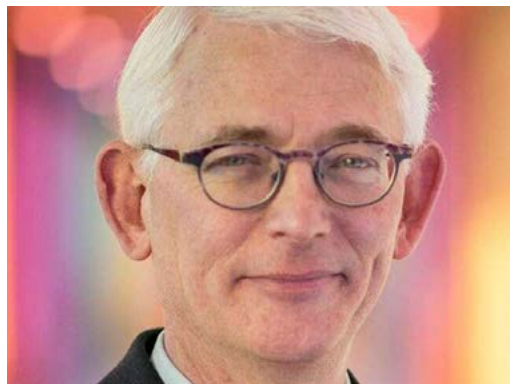
CT Scan as a Diagnostic Tool for String Instruments

Presenter: Dr Frank Pameijer

Tuesday 09.00 - 09.40

Dora Stoutzker Hall

Instruments not required



Abstract

In 2017, a cello presumably from around 1760 was lent to Dutch cellist Joachim Eijlander. He immediately fell in love with the sound. However, nothing was known about it. Joachim had many questions: Who built the cello, when and where? Did it have internal damage and/or restorations?

In search of answers, Joachim needed a CT scan of the cello for specialists luthiers evaluation. Because some holes were visible on the surface, he was worried about woodworm damage. Since I am cellist but also radiologist, we scanned the cello at my hospital. The CT supplied adequate answers to Joachim's questions. The encounter has resulted in "Music&Science". In Medicine, CT-scans are used to

'look inside the body without opening it'.

This can also be done with string instruments (Sirr and Waddle, Radiographics 1999; 19:639-646). In Music&Science, the analogy between human anatomy and 'cello anatomy' is discussed. Examples are shown of CT-scans showing (hidden) internal damage such as woodworm and (unexpected) restorations. Joachim Eijlander's quest for the origin of his cello is also presented.

At the end, the audience travels (8 min.) through the interior of the 'Eijlander' cello watching a 3D 'medical' animation while listening to live (cello) music.

Biography:

Dr Frank Pameijer, MD, PhD (25-02-1961) started playing cello at age nine. He followed the conservatory preparatory class in Hilversum, the Netherlands. One year later, he was accepted at the Amsterdam conservatory, but also accepted for medical school at Utrecht University.

During his studies, he was cellist in a local gypsy band. After his study, together with other former students, he founded the gypsy orchestra 'Servus'. As of 1986, this orchestra regularly performed in the

Netherlands, Germany, Belgium, United Kingdom and Hungary. Over the years, Servus produced three CD recordings.

As of 2010, he works as staff radiologist at the University Medical Center Utrecht. There, by chance, he became involved in the analysis of string instruments using radiological techniques, especially CT-scan (Computed Tomography). In 2019, together with the Dutch cellist Joachim Eijlander, he developed 'Music&Science'.



Multi-Cultural Music for The Youngest Violinist

Presenter: Crystal Boyack

Tuesday 09.50 - 10.30

Bute Theatre

Instruments required

Abstract

Beginning violinists deserve great music too. This session will present melodies from around the world that have been carefully selected for the beginning violinist to prepare them for Twinkle.

These songs build foundational technique including posture, violin seat, left hand position, bow hold, bow stroke, string crossings and placing

fingers. They are not only technically enriching but also musically and culturally enriching-containing songs in many tonalities and meters and from many cultures.

Using these songs creates a technically sound violinist ready for level one music, as well as a violinist with a rich repertoire of world music.

Biography:

Crystal Boyack is a leader in early childhood violin pedagogy and is a highly sought after teacher, clinician and lecturer. Crystal began teaching violin, viola and orchestra at 15 years old when she founded and directed Morgan Valley Strings, a community orchestra program.

She attended Weber State University studying Music Education and the University of New Mexico studying String Pedagogy. She is the author of the upcoming book Wee Violin: Music for Young Violinists Preparatory to Twinkle, the only early

childhood violin curriculum, which contains traditional music from around the world.

She currently teaches at the University of New Mexico's String Lab School and runs a private studio teaching Suzuki Violin and Music Together. She loves spending her time gardening, doing yoga, and playing, laughing and adventuring with her husband and four young children.

Bach to the Future

Presenter: Dr Simon Jones

Tuesday 09.50 – 10.30
Dora Stoutzker Hall

Instruments not required



Abstract

Our understanding of the string performance style of previous eras has been shaped powerfully by the recordings of the 20th century.

This presentation aims to show how copious research and broad experimentation has changed the recording industry, honed our expectations and given us a new set of tools with which to approach repertoire from the Renaissance to the Romantic.

Biography:

After graduating from Bristol University, Simon spent a year at Oxford University, concurrently becoming one of the founder members of the European Baroque Orchestra, of which he was made the first ever leader. He subsequently toured and recorded with most of the UK's leading period instrument ensembles and held principal posts with The Academy of Ancient Music and the Brandenburg Consort. From 1997 to 2004 he was concertmaster of The King's Consort, a role he combined with regular guest leading, directing, teaching and running his own ensemble Réjouissance.

Also, at this time Simon completed his PhD in string performance practice at York University where he also taught violin and lectured. In 2004 he accepted the role of Head of Historical Performance at the Royal Welsh College of Music and Drama and in 2013 was appointed Head of the String Department. He continues to have responsibility for college-wide Historical Performance activity, and also fulfils external consultancy and examining roles for other institutions.

These include appointments as external MMU examiner for Royal Birmingham Conservatoire, the Royal Scottish Conservatoire and The Royal College of Music in London. Over recent years he has undertaken masterclasses, coaching, adjudication and has curated performance projects at several institutions including The Royal College of Music,

The Royal Academy of Music, Arts Academies at Idyllwild and Interlochen, and The Juilliard School in New York.

Simon is a diploma examiner for the ABRSM and in this capacity has undertaken several tours to the Far East. He was the recording consultant for the ABRSM's current violin syllabus, and, in this role, he advised on the recording sessions as well as performing on several of the recordings of the current violin graded pieces.

Simon is a Senior Fellow of the Higher Education Academy and has won several Learning and Teaching awards for his work in developing the RWCMD string syllabus and in recognition of his contribution to string teaching both nationally and internationally. In 2016 he was thrilled to be selected as one of only 55 National Teaching Fellows selected from all the UK Universities and Conservatoires. Simon's work with the European String Teachers' Association is particularly important to him, and he serves as a trustee and council member as well as being one of the mentors for the PG Certificate course.

Simon continues to perform and record with award-winning UK ensembles such as The Sixteen and Arcangelo as well as enjoying commercial recording work for film and TV, and he is particularly excited to have performed on one of the Harry Potter film soundtracks!



Gaelen McCormick

Miranda Wilson

Pioneering Female Cello and Double Bass Teachers

Presenters: Gaelen McCormick and Miranda Wilson

Tuesday 11.00 – 11.40
Dora Stoutzker Hall

Instruments not required

Abstract

Women double bassists are disproportionately under-represented on stage and in the teaching studio. Historically this instrument was deemed so physically demanding that players were recruited on the basis of strength and height, with less regard to musical ability. Thankfully with the advent and modernization of methods, the improvement in the production of strings, and the ergonomic design of instruments, the double bass is available to all body types and all genders. These substantial changes in equipment and setup did not become a reality until the mid-20th century.

The rise of female teachers of the double bass correlates to this change. There are no

historic female pedagogues to share with this presentation, and instead we will focus on four selected women who are currently active in the teaching world: Cathy Elliott (London), Caroline Emery (London), Susan Hagen (Boston), and Orin O'Brien (New York).

In this presentation we will learn about the technical approach these teachers use, and the successes they have found in teaching very young players – in the case of Elliott and Emery – and in teaching the emerging professional player – in the case of Hagen and O'Brien. We will also discuss what the representation of women as teachers and performers means in the double bass world.

Biography:

Gaelen McCormick's career started on stage with the Rochester Philharmonic Orchestra. After 23 years, she "retired" due to deafness and now is making a new path in the arts in healthcare field, leading the Eastman Performing Arts Medicine program at the University of Rochester. She is the president-elect of the International Society of Bassists. Pedagogy is an integral part of her career, whether helping new bass players to find their voice and learn to play without injury, or helping teachers create bass studios and school programs that are sustainable. Gaelen recently celebrated twenty years on the faculty of the Eastman Community Music School. She is the author of three pedagogy books for developing bow technique, *Mastering the Bow vol 1-3*, and a book of duets for developing bassists, *Double Trouble*, all published by Carl Fischer.

The New Zealand-American cellist **Miranda Wilson** is Professor of Cello at the University of Idaho. She is the founder and director of the Idaho Music Preparatory Division, a pre-college music programme for children, and the Idaho Bach Festival.

In addition to her busy performing and teaching career, Miranda Wilson enjoys writing for *American String Teacher*, *Strings*, *American Music Teacher*, and other journals. She is the author of *Cello Practice*, *Cello Performance* (2015), *The Well-Tempered Cello: Life with Bach's Cello Suites* (2022), and the forthcoming *Teaching Violin, Viola, Cello, and Double Bass: Historical and Modern Approaches* with co-authors Dijana Ihas (Pacific University) and Gaelen McCormick (Eastman School of Music).

Miranda studied in New Zealand and London with Natalia Pavlutskaia and Alexander Ivashkin, and later at the University of Texas with Phyllis Young. Her research interests include everything cello-related, women cellists, and women composers.

Free Improvisation and Composition Games

Presenter: Christian Howes

Tuesday 11.00 – 11.40

Bute Theatre

Instruments required



Abstract

Using cue cards and a system of hand signals, Christian conducts a large ensemble in “free” improvisation. With two systems at play, the “number” and “free note” system, participants engage in call and response, looping, “musical wrestling”, vamps, modal grooves, musical chaos, with many stylistic applications.

Your students can be taught to “conduct” the improvising ensemble. AKA “conduction”, is a relatively popular practice among contemporary ensembles worldwide, including small groups and even orchestras. Christian’s approach borrows from a variety of sources and caters to the skill set of classically trained string players.

1. The number system indicates pitches. (the conductor gives the hand signal with one hand and cues entrance with the other)
2. The “free note” system is cued by the conductor indicating free note.
3. The conductor designates an individual or group with each Cue. This allows for music to be created through “design” by conductor and improvisation by players.
4. Cue cards contain various instructions.

Biography:

Violinist, educator and composer, Christian Howes was voted number one in the Downbeat Critics Poll (“Rising Stars/Violin”), named among the top three jazz violinists in the Jazz Times critics poll, and nominated for Violinist of the Year by the Jazz Journalist Association.

He received the Residency Partner Award through Chamber Music America, earned a US Artists grant through the Mid Atlantic Arts Foundation, and was invited by the U.S. State department to teach and perform as a cultural ambassador twice, in Ukraine and Montenegro.

His release on Resonance Records, “Southern Exposure” earned recognition in the New York Times, Wall Street Journal, Downbeat, Jazz Times,

as well as a six-night run at Lincoln Center. His release, “American Spirit” was named among the Best Jazz Albums of 2015” by the Huffington Post.

Howes is the founder of “Creative Strings”, a 501(c)(3) non-profit organization with a mission to expand music education through the creation of online curriculum, an annual summer conference, and dozens of visits to schools annually teaching improvisation, contemporary styles, and related subjects.

He endorses Yamaha violins and D’Addario strings. Connect with Christian on Facebook and YouTube.

christianhowes.com
creativestrings.org



Poster Presentation The Microcosm of String Ensemble Music

Presenter: Zsófia Tímár

Tuesday 12.10 – 12.20

Bute Theatre

No instruments required

Biography:

Zsófia Tímár is an editor at the music publishing house Editio Musica Budapest Zeneműkiadó. She studied Musicology at the Liszt Academy of Music in Budapest, alongside a three-year vocational course in church music.

In her MA thesis, she reviewed the hitherto unexplored oeuvre of the Hungarian-Serbian composer Tihamér Vujicic and compiled a catalogue of the composer’s works. Having completed her studies in Budapest, she went to Germany where she studied Music Journalism /

Public Relations on the Masters programme “Media and Music” at the Hanover University of Music, Drama and Media.

On returning to Hungary, she started work as a copy-editor at the Hungarian State Opera, and in autumn 2020 she joined Editio Musica Budapest Zeneműkiadó. She recently gained a master’s degree in Translation Studies (with a principal focus on German).

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Tuesday Lunchtime Concert

Simmy Singh

No One Is Too Small To Make A Difference

Tuesday 13.00 – 13.30
Dora Stoutzker Hall



Photo: Banff Centre for Arts and Creativity

Abstract

Inspired by the works of environment activists, Greta Thunberg, Thích Nhất Hạnh, and Joanna Macy, this thirty minute piece for solo violin and electronics is an exploration of the most urgent issue of our time; the one that will affect each and every one of us – the climate crisis.

It is a celebration of the true beauty and power of nature, a reflection on what it truly means to be a human being and a call to awaken our individual and collective consciousness in order to create a movement of active hope.



Biography:

Simmy Singh is violinist and composer from Wales, born to an English mother and Indian father, who's ambition is to push the boundaries of classical music and its audiences and to explore creativity with the violin.

Simmy believes variety really is the spice of life and endeavours to stay true to this in her career. She co-founded the Manchester Collective and plays with renowned orchestras such as the Manchester Camerata and London Contemporary Orchestra; but her main passion is in merging her classical upbringing with the music of today.

She leads the contemporary, crossover orchestras Kaleidoscope Orchestra, Untold Orchestra and Ignition Orchestra. She works closely with artists such as Abel Selaocoe, Bill Laurance, Gwilym Simcock and Portico Quartet and appears on all their latest releases. With her quartet, Amika, Simmy works closely with many leading jazz artists from the UK such as Alfa Mist, Jordan Rakei, Rob Luft and Alice Zawadski.

Through the pandemic, Simmy found time to focus on her own composition and took up a Masters as

a Composer-Performer at the Royal Welsh College of Music and Drama. Through her music, Simmy is slowly finding a sound that incorporates all the music that has influenced her such as jazz, folk, classical, bluegrass and electronic. Her works have appeared on BBC Radio Cymru and BBC Radio 3, they have been performed by Sinfonia Cymru and have premiered at the Appalachian Chamber Music Festival.

Simmy's wish is to use her music to reconnect people to themselves, each other and nature, in order to be part of the solution and not the problem to the biggest challenge facing us today – the climate crisis.

Finding her own voice has led her on an adventure like no other, and she now hopes to inspire others do the same. She has recently been appointed Creative Associate at Sinfonia Cymru where her role is to curate projects that help push and expand the creativity of the players. She is extremely excited about this role and the opportunity to help the next generation of musicians.



Playing Healthy

Presenter: Julie Lieberman

Tuesday 14.30 – 15.10
Bute Theatre

Instruments not required

Abstract

Unfortunately, only a handful of musicians know how to create music in a flowing, pain-free manner. An understanding of natural joint and muscle function can protect you and your students from injury and foster a better quality of experience during practice and performance.

This session will introduce participants to a number of important topics: teaching with principles, not rules; mechanical versus kinesthetically aware motion; the key to a healthy left hand via the thumb hinge; and the chemistry of nervousness.

Biography:

Julie Lyonn Lieberman has presented Playing Healthy workshops at Eastman Conservatory, Juilliard, The New School, Berklee College of Music, Mannes, The Royal Conservatory of Music in Toronto, National String Workshop, International String Workshop, ASTA, ESTA, NAFME, Manhattan School of Music, as well as for hundreds of other programs since her book, "You Are Your Instrument," came out in 1991. She has also created a body of tutorial videos to create as many tools as possible to help support ergonomic playing habits. She is the author of thirteen books, five DVDs, two

National Public Radio series, close to two dozen string orchestra scores (for Kendor and Alfred Music), and over fifty magazine articles. She is a multistyle violinist, vocalist, educator, radio producer, composer, recording artist, and has performed on and off Broadway as well as in folk and jazz clubs throughout the United States, and in Canada and France.



Lidija Grkman



Špela Kermelj

Dance, Creativity, and Cultural Heritage – Playing Chamber Music at an Early Learning Stage

Presenters: Lidija Grkman and Špela Kermelj

Tuesday 14.30 – 15.10
Dora Stoutzker Hall

Instruments not required

Abstract

Our presentation will introduce the importance of playing chamber music at an early learning stage, presented in our new textbook of chamber music for string players *Veselo glasbeno rajanje pod lipo ali 1. Letni zmajčkov ples*, which encourages pupils to learn string technique by making music with enthusiasm.

With our textbook, we wish to open the door to the experienced and emotional world of chamber music for young people. We hope this will encourage them to develop their own creativity through music, which leaves an indelible mark on children's personalities and influences their adult lives. We chose as the theme of our textbook the dance music, which is the oldest form of instrumental music, with characteristic of the long-standing diversity provided by different influences as a result of geographical and

historical events. Instrumental melodies of folk dances and dance songs dating from the 17th to the 19th centuries are linked to a particular dance step, providing important lessons on the precision of rhythm, synchronised articulation, breathing and sound culture. These requirements rely on the fundamentals of bowing technique, which are shown in the textbook in different ways: using detaché, legato, staccato, portato, string crossing, col legno, and others, organised around the principles of performing dance music.

The textbook encourages the pupil to develop their own creativity and offers a playful and effortless way of learning the basic string skills that are essential to mastering the instrument, all whilst raising awareness of the importance of nurturing cultural heritage.

Biography:

Lidija Grkman, a violinist and pedagogue, graduated in the class of Prof Dejan Bravničar at the Music Academy in Ljubljana, receiving the Prešeren Award for Students during her studies. She was a long-time member of the Slovenian Philharmonic Orchestra and has worked with the Slovenicum Chamber Orchestra. As first violin of the Enzo Fabiani String Quartet, she polished her skills with Romeo Drucker (the Tartini String Quartet) and Valentin Berlinski (the Borodin Quartet) and by attending chamber music masterclasses in the Panocha, Hagen and Alban Berg string quartets. She has received the Zlata ptica (Golden Bird) award for her interpretations with the Enzo Fabiani Quartet. Today, Lidija Grkman is focused on teaching and spreading awareness among younger generations of the significance of chamber music. Together with Špela Kermelj, she is the co-author of *Veselo glasbeno rajanje ali 1. Letni zmajčkov ples* (2021), a chamber music textbook,

and *Spoznavanje moči glasbe in glasbenikov: Genialni Ludwig van Beethoven* (2022), a textbook for a string orchestra.

Špela Kermelj completed her undergraduate and master's study in the class of Prof Ciril Škerjanec at the Academy of Music in Ljubljana. She has also attended cello and chamber music masterclasses by renowned musicians such as Hans Erick Deckert, Menahem Meir, Ilan Gronich, Henry Meyer and Tomaž Lorenz. Since 2007, she has been teaching cello at the Ljubljana Vič-Rudnik Music School. She has previously published *Polžek leze* (2017), a textbook for beginner cellists. Together with Lidija Grkman she has also written *Veselo glasbeno rajanje ali 1. Letni zmajčkov ples* (2021), a textbook of chamber music for strings, and has recently released *Spoznavanje moči glasbe in glasbenikov: Genialni Ludwig van Beethoven* (2022), a textbook for string orchestra.



Embracing New Notation Systems – Introducing ColourTAB

Presenter: Georgina Leach

Tuesday 15.20 – 16.00
Dora Stoutzker Hall

Instruments required

Abstract

Many young musicians (and adults!) find western staff notation intimidating and difficult to understand. This can act as a barrier to learning as children struggle to 'translate' unfamiliar symbols whilst simultaneously grappling with the myriad technical demands of the violin.

An initially enthusiastic student can quickly become discouraged and disengaged. To survive in today's climate, musicians need to be flexible and adaptable. I often work with artists who have had no formal education in Music (yet in some cases have a wall full of gold records!).

Being a confident improviser who can arrange on the fly and play from lead sheets/by ear has

given me access to some fabulously diverse music-making opportunities and allowed me to carve out my own niche. From the aural tradition underpinning the Suzuki method, to reciting bols in Indian music, from guitar TAB, Kodaly's Solfa, to ABC Notation in Irish trad and 'gamified' tutorials on YouTube, there are many ways for students to access musical learning.

Why are we so obsessed with Western Classical-centric staff notation? Surely there other notation systems and approaches to learning worthy of exploration that will not only broaden our students' experience, but enkindle a profound love of learning and may serve their needs better.

Biography:

Georgina is a violin teacher, violinist and Music teacher. She is also author of the ground-breaking tutor series Dynamite Strings receiving rave reviews from students, teachers and ARCO magazine!

Striving for innovation and excellence in Music Education, she wants to shake up string teaching putting diversity, inclusion and creativity at its core. Starting Suzuki violin aged four, Georgina won scholarships to study in the UK and USA.

She graduated from Manchester University and RNCM with First Class Honours (Joint Course) and

holds a PGCE in Secondary Music. Discovering a flair for improvisation, she enjoys a varied performing career across a range of genres.

Touring internationally with artists such as Seasick Steve, Ramin Karimloo and Ethan Johns, Georgina was shortlisted as 'Instrumentalist of the Year' by the AMAUK.

Recordings of note include Mary Chapin's album 'Sometimes Just the Sky', a song with Billy Bragg and arranging on Tony Hadley's (Spandau Ballet) upcoming album.



Chop Notation Project Presenter: Dr Oriol Sana

Tuesday 15.20 - 16.00
Bute Theatre

Instruments required



Abstract

The Chop Notation Project, chopping is over fifty years in the making. Although previous notation systems have been developed by Richard Greene (chop's inventor) and Darol Anger (through his work with Turtle Island String Quartet), the technique has developed beyond what those systems can communicate.

This project is an effort to bring the notation system up to date with current playing styles in order to facilitate communication of the technique between players, composers, and educators.

Of all of the amazing new timbres and string techniques that have emerged since the music of Bela Bartok, chopping stands as one of the most universal and potentially transformative developments.

No other extended technique has been so broadly incorporated into as many genres, or has become such an increasingly necessary part of our pedagogy and professional vocabulary. In this workshop we will work different styles with this technique such as Reggae, Rock, Swing, Bluegrass and Funk.

Biography:

Once he completed his studies in classical violin in Spain, Oriol moved to Boston, where he graduated with honours in jazz violin from the "Berklee College of Music", and came back home to obtain his Masters Degree and Phd Doctorate in Musicology by the UAB (Universitat Autònoma de Barcelona).

He studied with Didier Lockwood, Darol Anger, Mimi Robson, Jhon Blake and Matt Glaser. A professor at the "Escola Superior de Música de Catalunya-ESMUC", was the first to implement this degree in Spain.

Professor at "Conservatori Superior de Música del Liceu", he has performed in numerous festivals around the world.



Delegates Meeting
Tuesday 16.40 - 18.10
Bute Theatre

Panel session



ABRSM Panel Session Expanding Musical Horizons

Panellists:

- Lincoln Abbotts**
(ABRSM Engagement Director)
- Philippa Bunting**
(Music Education Consultant)
- Althea Talbot-Howard**
(Composer & Teacher)
- James B. Wilson**
(Composer)

Tuesday 16.40 - 17.40
Dora Stoutzker Hall

Instruments not required

Abstract

Championing Diversity in Teaching and Learning

With a global reach, ABRSM syllabuses have a unique role to play in championing music's rich diversity. This panel discussion will explore how ABRSM works with a diverse range of organisations, communities and composers to broaden the music that it commissions and publishes, told through the lens of its composer mentoring

programme and with a sneak preview of the forthcoming Bowed Strings syllabus. The panel will discuss what we mean by diversity of repertoire, the power of working in partnership, and the role that the teaching community can play in expanding our learners' musical horizons.

Tuesday

ABRSM Showcase Concert

Tuesday 17.50 – 18.20
Dora Stoutzker Hall



Abstract:

ABRSM is delighted to present Tuesday evening's Showcase Concert, which will feature the world premiere of James B. Wilson's Draw a Bucket o' Water. Commissioned by ABRSM for this year's ESTA conference, Wilson's piece has been written for

flexible string ensemble and will be available as a free giveaway to conference delegates to use in their own teaching. The concert will feature a number of other performances from members of the Royal Welsh College of Music and Drama.



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Tuesday Evening Concert

The Ayoub Sisters

Tuesday 19.45 – 21.00
Dora Stoutzker Hall

Performing tracks from their brand new album Arabesque, The Ayoub Sisters present a programme using state of the art live-looping technology.

Enjoy a selection of music spanning repertoire from Mozart to folk music inspired by their Arabic heritage.

Biography

Scottish/Egyptian instrumentalists and composers, The Ayoub Sisters, rose to stardom after their debut album premiered at No.1 in the Official Classical Charts. The sisters are recognised internationally for their chemistry on stage, as well as their ability to unite different musical genres and cultures together through their unique compositional style.

Discovered by Mark Ronson, The Ayoub Sisters are proud to present their brand new album Arabesque - a celebration of and tribute to music from the Arab World, which shot to No.1 in the iTunes Chart and debuted at No.10 in the Official Classical Albums Chart.

They have performed across the UK, Europe, Middle East and Asia with highlights including appearances at the Royal Albert Hall, London Palladium, The Cairo Opera House and Dubai Opera.



Wednesday



09.00–09.40
Exploring the Joy in Violin Teaching
Lauri Hämäläinen Page 55



09.00–09.40
Scottish Whispers
Morag Johnston Page 54



09.50–10.30
The Lost Art of Classical Music Improvisation
Rupert Guenther Page 56



09.50–10.30
Teaching from the Heart
Nicole Melrose Page 57

10.30–11.00
Tea/Coffee Break



11.00–11.40
Oriental Fusion Showcase
Master Guo Gan and Jessica Yuen Page 58



11.00–11.40
Bass Playing, That Must Be Very Difficult?
Peter Leerdam Page 59



11.50–12.20
The Science, History, and Care of Strings
D'Addario Strings 101 Page 60

12.20–13.00
Break



13.00–13.30
Wednesday Lunchtime Concert
Jennifer Pike Page 61



13.30–14.30
Exhibitors/Lunch



14.30–15.10
It's Never too Late
Sarah Drury Page 64



14.30–15.10
Creating Inclusivity in our Early Childhood Teaching
Laura Carr Page 65



15.20–16.00
Cardiff Friendly Strings
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15.20–16.00
Pioneering Female Violin and Viola Teachers
Dr Dijana Ihas Page 67

16.00–16.40
Tea/Coffee Break



16.40–18.10
Masterclass: Jennifer Pike
Page 68



18.00–19.45
Free Time



19.45–21.00
Gala Dinner
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Scottish Whispers: Making Learning by Ear Easy and Fun!

Presenter: Morag Johnston

Wednesday 09.00 – 09.40

Bute Theatre

Instruments required



Abstract

Scottish Whispers is a learning strategy I developed to enable musicians to learn by ear and perform from memory. It is an effective research-based series of activities where the learner plays an active role in the learning process.

Scottish Whispers is based on current research into how the brain works and its effect on learning as well as the aural tradition I grew up in. For ESTA 2023, I propose a forty-minute workshop where participants learn a tune with me using the method. Participants would leave with having a folk tune they learnt by ear and knowledge of the stylistic aspects of the tune including bowings and

ornaments.

In addition, they will have experienced the Scottish Whispers method and learnt how to teach the method to others (with ideas how to modify it for different audiences). Although research shows that ear playing is beneficial for musicians, it is a skill that many find difficult to do and teach.

I grew up in the Shetland Isles where the violin and the aural tradition are key elements of traditional island culture. Now a professional classical musician, I developed this method after witnessing colleagues finding learning by ear and memorising intimidating and frustrating.

Biography:

Morag Johnston is a baroque violinist and folk fiddler who studied Historical Performance at The Royal Conservatoire of The Hague and Hochschule für Kunst, Bremen.

In 2021, she began research into memorisation techniques at the University of Aberdeen. Morag grew up on the Shetland Isles where she learnt to play the fiddle in Shetland's living aural tradition. Playing with her mum in dance bands and fiddle groups, she learnt the music by ear and played from memory.

It is these early experiences as well as her research which has shaped her project Scottish Whispers. A passionate and qualified pedagogue, she has taught at the Royal Birmingham Conservatoire, Conservatoire of Rennes and the Huntly Summer School which she co-directed for ten years.

In 2020, she set up the memorisation project Scottish Whispers which teaches folk music to students all over the world using a unique aural method.



Exploring the Joy in Violin Teaching

Presenter: Lauri Hämäläinen

Wednesday 09.00 – 09.40

Dora Stoutzker Hall

Instruments required

Abstract

Focusing on different aspects of string teaching, I would like to organise an interactive discussion and debate about values, practicing and principles of meaningful music learning for diverse students.

We will approach eight fundamental pedagogical topics by debate and playing together. Bring your own instrument!

1. The heartbeat and meaning of life
2. The power of mental images in the learning process play the Famous Musicians
3. Ski Jumping and violin playing. "Circle of positive positivity"

4. Movements to create joy and the Marathon movement
5. The importance of bio-feedback and balance
6. The seven samurai bow-exercise
7. Practising, inner motivation and late game brilliance
8. Joy of life. To share moments. To share moments with Music. The Harry Potter quote. The aim is to give all participants real tools for understanding diverse students and teaching techniques.

Please remember to bring your own instruments

Biography:

Lauri Hämäläinen is a Finnish-Swedish string teacher from Helsinki, Finland. He started his school on the first Swedish-speaking music class that was formed in Helsinki. He is educated as a performing musician and music teacher from the Turku Conservatory (2000), Royal College of Music in The Hague (2002) and the High School of Music in Rotterdam (2004).

Lauri has been working as a violin, viola and orchestra teacher at Northwestern Music Institute in Helsinki, the Espoo Music Institute and the Avonia

Music Institute in Espoo. He has played viola in many different orchestras and groups, and has formed The Allegros String Quartet, Duo Humoresque and the Finnish-Japanese chamber orchestra La Tempeta.

Lauri is the author of Violin Friends and Viola Friends teaching materials. He has made many arrangements for string orchestras and composed works like The Sea Scenery for string quartet, Instrumental Impressions of Helsinki and Eight Trios for violin and viola.



The Lost Art of Classical Music Improvisation

Presenter: Rupert Guenther

Wednesday 09.50 – 10.30

Dora Stoutzker Hall

Invitation for one – four delegates to take part. Please bring instrument if you wish.



Abstract

A new breakthrough approach to improvisation, which allows classical musicians without any previous improvisation experience to very quickly begin to give wings to their own feelings, ideas and life experience, and improvise their own original classical music, in much the same way that a painter creates pictures of the imagination onto a blank canvas.

It is worth noting that this approach differs radically from other popular notions of improvisation in classical music practice, such as extemporisation which treats existing compositions as a springboard for the musician to merely add their own variations to, or jazz, which means embarking on an entirely new life-long learning discipline in order to even begin improvisation.

This approach, to the contrary, relishes in and is strengthened by all the traditional classical training, sensitivity, nuance and experience which classical players already have attained, and then adds a few simple understandings which form the basis of all music throughout time.

We find that quality improvised music made in this manner is indiscernible from the finest composed scores in its unique diversity and emotional value for both the artist and their audiences. Imagine every artist bringing music to the concert platform which no one else can offer!

Biography:

Rupert Guenther has taught his approaches to classical music improvisation in masterclasses in universities, schools and music camps for over twenty years including Vienna University for The Performing Arts, St Paul Summer Academy (Austria), Vorarlberg State Conservatorium (Austria), ESTA international conference Sweden, The International Society for Improvised Music (Denver USA and Switzerland), The Reflective Conservatoire (The Guildhall School of Music and Drama, London), as well as private sessions for some of the world's top soloists and key players from opera and symphony orchestras in Europe.

He has toured worldwide for over twenty years, and has released over twenty-eight CDs of his own original improvised music since 2003 including five CDs commissioned and recorded for Radio ABC Classic FM in Australia.

He holds a Bachelor of Music Performance in violin (Melbourne University). He studied violin with Brian Finlayson and the renowned Professor Helfried Fister, and attended Masterclasses with Professor Igor Ozim.



Teaching from the Heart: Healing Trauma Through Music

Presenter: Nicole Melrose

Wednesday 09.50 – 10.30

Bute Theatre

Instruments not required



Abstract

This session will empower educators in their desire to implement trauma-informed practices in the string classroom and promote hope and success. We will define trauma, discuss how to recognize trauma responses, and cultivate an understanding of the impact of living with chronic trauma.

The majority of our time will be spent sharing practical tools including pedagogy sequencing and approaches to make our classrooms inherently trauma-informed and inclusive.

Nicole will share practical examples from her own work with students in systemically underserved and under-resourced schools where students live with multiple intersecting traumas. Researched-based work will inform this session, as Nicole shares both practical examples and data gathered from her work, along with research around hope and resiliency. Through a vibrant and dynamic presentation utilizing slides, video, and small group

discussion, educators will learn:

- How to recognize trauma responses and how they correlate with the nervous system.
- How to structure the string classroom to be supportive for students who may struggle with understanding how to regulate their trauma-responses and nervous system.
- How the nervous system responds to sound.
- What co-regulation is, and how to adapt co-regulation practices for the string classroom.
- Pedagogical sequencing and approaches that positively impact learning in students with trauma.
- The long-term impact of trauma-informed practices and how they can transform the lives of students.

Educators will leave this session with practical tools and adaptive strategies to implement in the classroom that will empower both the student and teacher.

Biography:

Nicole is a D'Addario String Clinician and the CEO of StringRise, a social entrepreneurship with a mission to close racial & socio-economic disparity gaps in String Education.

Drawing upon her own experience as a first-generation Lebanese-American from a refugee family, Nicole started her first program with historically underserved students in Dallas, Texas in 2013. What started as a small class with a few crowdfunded violins became a large and thriving program impacting over three-hundred families,

with 100% of auditioning program graduates admitted into Magnet Arts and Talented and Gifted Academies.

Nicole now partners with schools, educators, nonprofits, and Universities to build programs from the ground-up and strengthen existing programs. She is a first-generation college graduate, holding a Bachelor of Music Education from Southern Nazarene University and a Masters in Social Justice from Southern Methodist University.

Wednesday

Wednesday

Oriental Fusion Showcase

Presenters: Master Guo Gan and Jessica Yuen

Wednesday 11.00 – 11.40
Dora Stoutzker Hall

Instruments not required



Biography:

Guo Gan, Erhu Master

2015 – 2016 A medalist of the French Order of Arts and Letters (Chevalier des Arts et des Lettres, Knights of the Order of France in Arts and Letters, also referred to as the Medal of the Knights). He is the world's first Chinese national folk musician recipient and the first Chinese erhu performer to win the award. Member of the French Artist Composers Association, UNESCO invited artist. Guo Gan won the first outstanding Chinese artist award for civilization and dialogue, the honorary director of the Chinese National Orchestra Association. He is also the first Chinese erhu performer to win the 20th World Outstanding Chinese Artist Award.

Guo Gan has played with many world-famous musicians, such as Lang Lang, Yvan Cassar, Didier Lockwood, Gabriel Yared, Hans Zimmer, Jean Francois Zygel, and Nguyen Le. His performance with Lang Lang in Europe and the United States has not only been highly recognized and praised by the media but also gained popularity among music lovers around the world. In 2005, he worked with the famous French conductor Yvan Cassar, with the French Paris Opera Symphony Orchestra in Paris, at the largest theater, Palais des Congre symphony "Chinese ink" dozens of games. His collaboration with the French master of the violin, Master Didier Lockwood, has triggered the French audiences' love of the Chinese erhu.

Guo Gan has performed numerous times with different orchestral across the world, such as The National Symphony Orchestra of the New York Symphony Orchestra, the French Paris Opera Symphony Orchestra, the French Paris Massy Symphony Orchestra, the Czech National Symphony Orchestra and the Polish Symphony Orchestra, the French Nice Symphony Orchestra, many different Chinese Symphony Orchestra, performing concerts with large audiences.

His most recent work in Hollywood movies: Disney's Mulan, recorded in Abbey Road Studio in London, and KungFu Panda 3 with Composer Hans Zimmer in New York.

Jessica Yuen, Pianist

Jessica Yuen performed and recorded with Erhu Master Guo Gan across several continents, including Asia, North America, and Europe. Their first debut performance took place during a Japan concert tour in 2016. One of the concerts was in the Suntory Hall, Tokyo. Guests included the prime minister of Japan, the ambassador of China in Tokyo, and various chief executives of several Japanese corporations.

At age eight, Jessica performed in various events in Hong Kong at a young age. She had her debut piano solo concert performance in Canada when she was 18 and has been an active music educator to over 1800 students and a versatile concert performer ever since. Their first collaboration in Japan, an instrumental arrangement of a vocal song, Li Shan Lan, connected the two like-minded musicians. They collaborated and created various performance projects, such as three recorded albums with oriental fusion, oriental fusion Jazz, and traditional oriental pieces. All were recorded in Paris and Switzerland in 2018. The duo also performed in Canada several times, such as China National Day 70th year concert, Fusion Arts Music Festival, and Meet the Kungfu Panda Erhu Master Concert Gala to celebrate the arrival of the Panda family in Calgary, Alberta, Canada.

Jessica also founded the Musesica Fusion Trio with other Canadian musicians. They performed for the National Music Center Studio Bell C-Square series in 2019 and the Calgary Philharmonic Orchestra Lunar New Year Concert in 2020.



Bass Playing, That Must Be Very Difficult?

Presenter: Peter Leerdam

Wednesday 11.00 – 11.40
Bute Theatre

Instruments not required

Abstract

Bass playing seems to be very difficult. Working as a professor of double bass at Codarts Rotterdam I have noticed that we spend so much time in correcting the student's technique.

We try to build a proper technique with beginners or when we work with pupils from other teachers: almost everyone is afraid to play out of tune. But maybe that's just why they do! It is definitely complicated, because there are so many elements like shifting, fingerings, articulations and bowings, etc...and quite often the tempo of progress in learning is so slow that it demotivates the student.

So we have to do something, because our youth orchestras are looking for bass players! But how

to learn quicker? I have developed another way of approaching the bass which can be used next to the method the student is working with: my philosophy is that shifting positions should start from the very beginning and this will help the student to be aware of the importance of a solid left hand and also will take away the fear of playing out of tune.

Every position is two semi tones or a whole tone and therefore I work in these exercises with the chromatic and whole tone scale. Using my material will also work for jazz players who want to improve their technique and become a solid classical bassist, or cellists who would like to make a change into playing the bass...

Biography:

Peter Leerdam studied the double bass at the Utrecht Conservatory with Peter Stotijn. He played in the Rotterdam Philharmonic Orchestra and is a member of Sinfonia Rotterdam, the chamber orchestra of Rotterdam.

Next to this he is playing chamber music with ensembles like Monward Consort and the Rietveld Ensemble. Peter has been working as a Professor of Double Bass at Codarts, the Conservatory of Rotterdam and has given masterclasses in many countries all over the world. He started the foundation "Pro Basse" to promote the double bass in the Netherlands and in particular the minibass for children.

Peter is a much sought-after double bass teacher and has joined the board of Dutch Double Bass Festival and ESTA Nederland. Many pieces were specially written for him and he recently premiered a new double bass concerto composed by Eduard de Boer.

He also founded trio Profondo with cellist Xandra Rotteveel and pianist Bert Mooiman and they gave a very successful recital during BASS 2010 in Berlin. Peter plays on a double bass made for him by the Cremonese luthier Marco Noll.



Strings 101: The Science, History and Care of Strings

Presenter: Markus Lawrenson

Wednesday 11.50 - 12.20
Bute Theatre

Instruments not required



Abstract

Ever wonder exactly how a musical instrument string is made? D'Addario Orchestral has created a presentation that demystifies the strings on our instruments.

By detailing the history and anatomy of strings, we hope that everyone will gain more understanding of what best suits their instrument, playing style, and playing level. We'll discuss everything that goes into making and playing on a string, including materials, maintenance, longevity, rosin, and everything in between.



Wednesday



Wednesday Lunchtime Concert

Jennifer Pike – violin
Jeremy Pike – piano

Wednesday 13.00 - 13.30
Dora Stoutzker Hall



Programme

- Grażyna Bacewicz – Polish Caprice
- Jeremy Pike – Elegy for Ukraine
- Edvard Grieg – Sonata No.1 in F major, Op.8

Biography: Jennifer Pike

Renowned for her unique artistry and compelling insight into music from the Baroque to the present day, Jennifer Pike has firmly established herself as one of today's most exciting instrumentalists.

She made her concerto debut with the Hallé Orchestra aged 11, and her international career was launched the following year when she won the BBC Young Musician and became the youngest major prize winner in the Menuhin International Violin Competition. Appearing as soloist in the world's top concert halls, she has performed with eminent conductors including Sir Andrew Davis, Jirí Belohlávek, Sir Mark Elder, Juanjo Mena, Andris Nelsons, Sir Roger Norrington, Alondra de la Parra, Jukka-Pekka Saraste, Leif Segerstam, Tugan Sokhiev, Mark Wigglesworth and Vladimir Fedoseyev.

Her broad repertoire has included performances of Dvořák with the Royal Stockholm Philharmonic, Sibelius with Tokyo Symphony, Bergen Philharmonic and Oslo Philharmonic, Mozart with Rheinische Philharmonie, Zurich Chamber Orchestra and Singapore Symphony, Brahms with the Nagoya Philharmonic, Tchaikovsky with the Tchaikovsky SO of Moscow, Hallgrímsson with the Iceland Symphony Orchestra and The Lark Ascending at New York's Carnegie Hall. She also appears regularly with all the BBC orchestras as well as the Royal Philharmonic, City of Birmingham Symphony, London Philharmonic, Philharmonia, Royal Scottish National Orchestra, Bournemouth Symphony and Royal Liverpool Philharmonic. As a guest director her credits include the BBC Philharmonic, Manchester Camerata and English Chamber

Orchestra. Equally sought after as a recitalist and chamber musician, Jennifer Pike has collaborated worldwide with artists including Anne-Sophie Mutter, Nikolaj Znaider, Nicolas Altstaedt, Maxim Rysanov, Igor Levit, Martin Roscoe and Mahan Esfahani. She has curated concert series at LSO St Luke's for BBC Radio 3 and the Wigmore Hall where she celebrated her Polish heritage with three recitals of Polish music, including several UK and world premieres. A disc of Polish works for violin followed in January 2019, released on Chandos, and was richly rewarded by the press, and its sequel, released in November 2021 was reviewed as "revelatory", "magical", "dazzlingly playful" and "just as ravishing as its predecessor".

Her critically-acclaimed discography on Chandos includes the Sibelius, Rózsa and Mendelssohn concertos, the Chausson Concert, Brahms and Schumann sonatas, Debussy, Ravel and Franck sonatas and the complete violin and piano works of Janáček. Her disc of Elgar and Vaughan Williams violin sonatas was described as "an irresistible release", received five-star reviews from major publications and won Limelight Magazine's Recording of the Year award in the Chamber category.

Jennifer Pike is an ambassador for the Prince's Trust and Foundation for Children and the Arts, and patron of the Lord Mayor's City Music Foundation. In October 2020, she was awarded an MBE in the Queen's Birthday Honours list for services to classical music. She plays a 1708 violin by Matteo Goffriller.

Wednesday



Wednesday Lunchtime Concert

Jennifer Pike – violin
Jeremy Pike – piano

Wednesday 13.00 – 13.30
Dora Stoutzker Hall

Biography: Jeremy Pike

Jeremy Pike studied piano with Christopher Elton and violin at the Junior Department of the Royal Academy of Music whilst taking composition lessons with Bryan Kelly and Sir Lennox Berkeley. At the age of seventeen he went to read Music on an open scholarship at King's College, Cambridge, where he studied piano with Phyllis Palmer and composition with Gordon Crosse. He continued his studies in composition and conducting on a postgraduate scholarship at the Royal Academy of Music. In 1979 he won the annual Polish government scholarship to study composition with the celebrated Polish composer Henryk Górecki at the Katowice Academy of Music.

He has directed the electro-acoustic music studios at the Royal Academy of Music and the University of Warwick and held the positions of Head of Piano at Bedford and Stamford schools. Since 1989 he has taught at Chetham's School of Music in Manchester, where he has been Head of Composition since 1993. In 1998 he was awarded a Churchill Fellowship, enabling him to undertake research in the USA and France into the application of new technology to the arts. He gained a PhD

from London University in 2000.

He regularly gives recitals with artists including his violinist daughter Jennifer, including broadcasts on BBC Radio 3. His extensive list of compositions includes orchestral, instrumental and vocal music, and major commissions include *The Crossing Point*, premièred by the City of London Sinfonia in November 2005 and new chamber works for the 2017 and 2018 William Alwyn Festivals in Suffolk. Recent performances of his music have included *Processions* for violin and piano, broadcast on BBC Radio 3 from the Wigmore Hall, *Aphelion* for violin and piano, broadcast on Radio 3 from the Bridgewater Hall and premières during the first three New Music North West Festivals. Recently he was a panel member in the BBC Radio 4 series "Tales from the Stave", talking about the original manuscript of Vaughan Williams's *The Lark Ascending*. Three of his recent works have been nominated for BASCA (British Academy of Songwriters, Composers & Authors) awards, and his *String Quartet No. five* was runner up for the highly prestigious Carl Maria von Weber International Composers' Competition in 1985.

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It's Never Too Late

Presenter: Sarah Drury

Wednesday 14.30 – 15.10
Dora Stoutzker Hall

Instruments not required



Abstract

Diversity is very much in the news now and rightly so. However, it is very easy to focus on enabling opportunities to as wide a demographic of young people as possible whilst maybe forgetting that there are currently almost sixteen million people over the age of sixty in the UK equating to some 23% of the population.

Many are very healthy, active and wish to either restart long lost hobbies or begin new ones ..such as learning a stringed instrument ! In January I began teaching at the East London Late Starters

orchestra, an organisation designed for any adult who would like to play a stringed instrument but can't afford private tuition.

The emphasis is on learning in groups and playing in an ensemble from the start. In this presentation I will discuss the organisation and my varied teaching here in more detail but most importantly hopefully inspire some of you to want to set up something similar for yourselves. N.B. By 2050 one in four adults in the UK will be over the age of sixty-five.

Biography:

Sarah Drury studied violin and piano at the Royal College of Music and on graduating joined the Asturias Symphony Orchestra, Spain. On her return to the UK she became sub-principal violinist with the London City Ballet orchestra.

Her love of teaching was inspired through attending the workshops of Sheila Nelson amongst others. She was Head of Strings at James Allen's Girls' School, London and in 2003 went to Dorset with a young family to become Head of Strings at

Sherborne School. In 2017 she returned to London and combined roles as Head of Strings for both the Latymer School and the Enfield Music Service.

She regularly coaches at Royal College of Music Junior Department and has directed numerous holiday string courses. She has also had a varied freelance career performing/recording with many orchestras/string ensembles both in the UK and Spain. She is a member of the ESTA council UK.



Creating Inclusivity in our Early Childhood String Teaching

Presenter: Laura Carr

Wednesday 14.30 – 15.10
Bute Theatre

Instruments required

Abstract

In this practical workshop, we dive into finding ways to create an inclusive early childhood string setting. We will focus on mind and body warm-ups and creating beautiful bowing basics, whilst cultivating ideas to help our younger children build their resilience, self-awareness and self-regulation skills.

Each child is unique, and this should be celebrated. However, in reality, this isn't always as straightforward as it seems. What happens

when you have two children in a class that have completely different needs?

Maybe one child is more prone to sensory seeking and the other prefers sensory avoidance? We will discover concepts and ideas which include both our sensory seekers and our sensory avoiders. With a special emphasis on incorporating movement into our lessons, we aim to succeed in making our teaching environment uplifting, engaging and joyful!

Biography:

Laura formally trained at the Royal Welsh College of Music and Drama in Cardiff Wales. Upon completing her studies, she set upon her career of teaching and performing. Laura's work in schools in Wales along with the birth of her daughters, inspired her to look at teaching from a new perspective.

Laura spent the next 10 years writing an entire curriculum of beginner resources called Stringosaurus, which continues to evolve to this day. Laura moved to Australia in 2016 and has since set up a unique school strings program with ages four – eight at Peter Moyes Anglican Community School.

In October 2021, Laura had the privilege of presenting at the Nova Scotia Music Educators conference, Unmasking Music Education and in the same month, released her long anticipated Early Childhood Online Resources Hub, which is currently being enjoyed by string teachers and students from around the globe.

In July 2022 Laura presented at the AUSTA Melbourne conference, 'Strings of Australia' an inspiring and energetic workshop, Teachers' Toolkit for Early Childhood Teaching.

Cardiff Friendly Strings

Presenter: Phil Heyman

Wednesday 15.20 – 16.00
Dora Stoutzker Hall

Please bring a second study string instrument if applicable



Abstract

CFS is a string group for early-stage adult players and teachers on their second instrument.

This workshop offers delegates the chance to join current CFS members as they play through their favourite repertoire.

Biography:

In 2016, Philip co-founded Cardiff Friendly Strings, a group for early-stage adult string players, and its 'Sister' group Cardiff String Family, an occasional string group for family string players to play together. Throughout his career, Philip has taught from beginner to professional level; with over forty years of experience, he continues to find this aspect of his work still to be one of the most rewarding roles he undertakes.

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Pioneering Female Violin and Viola Teachers

Presenter: Dr Dijana Ihas

Wednesday 15.20 – 16.00
Bute Theatre

Invitation to bring Instruments but not essential



Abstract

This presentation will focus on the pedagogies and legacies of two internationally-renowned violin pedagogues – Dorothy DeLay and Kató Havas – and two equally renowned women viola pedagogues – Karen Tuttle and Lillian Fuchs.

Although these women left a major mark on the development of string pedagogy, their work is still less known to wider audiences. For each of these four women pedagogues, I will explain their pedagogical approaches to teaching foundations, left-hand techniques, right-hand techniques, and musical expression/interpretation/practicing with the purpose of making their pedagogies relevant to participants.

I will then summarize their legacies and explain the significance of their work. Participants in the session will receive a handout with summaries of the pedagogical points of these four women so that they can immediately apply it to their own teaching, if desired.

Moreover, participants will gain new insights into the triumphs and challenges that accompany women in the world of string pedagogy and teaching.

Biography:

Dr. Dijana Ihas is a Professor of Music Education and the Director of Orchestral Studies at Pacific University in Forest Grove, Oregon.

She teaches core music education courses along with string pedagogy, string methods/materials, and string techniques. Her primary instrument is the viola.

Dijana is a regular presenter on string pedagogy and string education topics at state, regional, national, and international conferences and is frequently invited guest conductor for school orchestra festivals around the Pacific Northwest and Canada.

Her publications appeared in the American String Teacher magazine, Journal of String Research, and Council for Undergraduate Research Quarterly, among others. Dr. Ihas holds a PhD in Music Education from the University of Oregon.

In 2018 she received Pacific University the Faculty Achievement Award for Extraordinary Achievement in Teaching, Scholarship, and Service and in 2021 she was a recipient of Oregon Music Educators Association Outstanding Music Educator award.

Masterclass: Jennifer Pike

Wednesday 16.40 – 18.00
Dora Stoutzker Hall



Photo credit: Arno

Biography

Renowned for her unique artistry and compelling insight into music from the Baroque to the present day, Jennifer Pike has firmly established herself as one of today's most exciting instrumentalists.

She made her concerto debut with the Hallé Orchestra aged 11, and her international career was launched the following year when she won the BBC Young Musician and became the youngest major prize winner in the Menuhin International Violin Competition.

Appearing as soloist in the world's top concert halls, she has performed with eminent conductors including Sir Andrew Davis, Jiri Belohlávek, Sir Mark Elder, Juanjo Mena, Andris Nelsons, Sir Roger Norrington, Alondra de la Parra, Jukka-Pekka Saraste, Leif Segerstam, Tugan Sokhiev, Mark Wigglesworth and Vladimir Fedoseyev.

Her broad repertoire has included performances of Dvořák with the Royal Stockholm Philharmonic, Sibelius with Tokyo Symphony, Bergen Philharmonic and Oslo Philharmonic, Mozart with Rheinische Philharmonie, Zurich Chamber Orchestra and Singapore Symphony, Brahms with the Nagoya Philharmonic, Tchaikovsky with the Tchaikovsky SO of Moscow, Hallgrímsson with the Iceland Symphony Orchestra and The Lark Ascending at New York's Carnegie Hall. She also appears regularly with all the BBC orchestras as well as the Royal Philharmonic, City of Birmingham Symphony, London Philharmonic, Philharmonia, Royal Scottish National Orchestra, Bournemouth Symphony and Royal Liverpool Philharmonic. As a guest director her credits include the BBC Philharmonic, Manchester Camerata and English Chamber Orchestra.

Equally sought after as a recitalist and chamber musician, Jennifer Pike has collaborated worldwide with artists including Anne-Sophie Mutter, Nikolaj Znaider, Nicolas Altstaedt, Maxim Rysanov, Igor Levit, Martin Roscoe and Mahan Esfahani. She has curated concert series at LSO St Luke's for BBC Radio 3 and the Wigmore Hall where she celebrated her Polish heritage with three recitals of Polish music, including several UK and world premieres. A disc of Polish works for violin followed in January 2019, released on Chandos, and was richly rewarded by the press, and its sequel, released in November 2021 was reviewed as "revelatory", "magical", "dazzlingly playful" and "just as ravishing as its predecessor".

Her critically-acclaimed discography on Chandos includes the Sibelius, Rózsa and Mendelssohn concertos, the Chausson Concert, Brahms and Schumann sonatas, Debussy, Ravel and Franck sonatas and the complete violin and piano works of Janáček. Her disc of Elgar and Vaughan Williams violin sonatas was described as "an irresistible release", received five-star reviews from major publications and won Limelight Magazine's Recording of the Year award in the Chamber category.

Jennifer Pike is an ambassador for the Prince's Trust and Foundation for Children and the Arts, and patron of the Lord Mayor's City Music Foundation. In October 2020, she was awarded an MBE in the Queen's Birthday Honours list for services to classical music. She plays a 1708 violin by Matteo Goffriller.

Participants:

Shanna Shan Cheuk Fung

Born in Hong Kong, Shanna began studying the violin at the age of six under the tutelage of Chris Choi.

Aged 8 she moved to join the specialist programme at Wells Cathedral School where she studies violin with Simon Smith and percussion with Jayne Obradovic. She completed ABRSM Grade 8 Violin examination with Distinction in 2022. She

enjoys making music with friends and is a member of the schools junior string quartet, junior string ensemble, junior orchestra, junior jazz ensemble and drumline.

Outside of school she is a percussionist in National Youth Brass Band Childrens Band and with NCO. Outside of music she is a keen Mathematician and netball player.

Jenny Clare

Born in Suffolk, Jenny began playing the violin aged five with her mother and gradually fostered a love of chamber music through her experiences on Pro Corda chamber music courses.

She joined the Guildhall School of Music and Drama Junior department aged fourteen where she learnt with Sebastian Muller, before accepting a place at the Royal Academy of Music in 2020. She spent the first two years under the tutelage of Richard Ireland and continues her degree studying with Nick Miller.

During her time so far at RAM she has performed in all the major ensembles including Symphony and Chamber Orchestra, Opera and the baroque ensemble for the Academy's Sunday Bach Series. She has enjoyed working with many conductors in these projects, a highlight being playing Mahler Symphony No. 3 with Semyon Bychkov at the Royal Festival Hall in June 2022.

When not playing the violin, Jenny enjoys long walks, cold swims and Italian cuisine!

Shuyi Danneil

Shuyi Danneil started violin lessons at the age of four. From 2011 she studied with Tianwa Yang and was a preliminary student at the Music Academy Kassel.

Shuyi won first and second prizes at the German competition "Jugend Musiziert" and had multiple scholarships from the Riemschneider Stiftung. In 2018 she toured in Namibia with her High School

Orchestra where she was concertmaster and soloist for Mendelssohn's Violin Concerto.

In 2019 she studied for a semester abroad at the China Conservatory of Music with Prof Wen Zhou Li as a scholarship holder. Since 2020 Shuyi is a student of Nathaniel Vallois and Oliver Wille at the Royal Birmingham Conservatoire.



Wednesday

Gala Dinner

The Hilton Hotel

Kingsway
Greyfriars Rd
Cardiff
CF10 3HH

Wednesday 19.45 - 21.00



Thursday



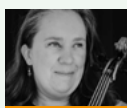
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10.30-11.00
Tea/Coffee Break



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Scan

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Changing the Tune? Responding to the Shifting Landscape of Classical Music.

Presenter: Andrea Jones

Thursday 09.00 – 09.40
Dora Stoutzker Hall

Instruments not required



Abstract

Over recent years the classical music industry has been under sustained scrutiny for not fully reflecting the diverse society in which we live. However, both onstage and backstage, the industry can only reflect the demographics of those young people who are seeking to enter it, thus making the education system, at all levels, a key focus for our attention. Music educators in all areas and at all stages of the education pipeline must examine their roles in this ecosystem, considering and developing their response to help support change, develop new skills, build resilience and work in new ways to fulfil creative ambitions.

This talk will focus on some of the strategies and initiatives we are developing at RWCMD, supporting musicians entering Higher Education in a conservatoire setting and raising awareness of the diverse skills and attributes needed for success in a fast-changing sector. Recognising and developing a broader range of talent and potential through non-traditional means is one way in which we can support diversity and better bridge the gap between 'traditional' conservatoire training

and that which audiences and practitioners are seeking.

The role for higher music education here is crucial, as for both instrumental teachers and students a clear and up to date understanding of what is desirable and realistic to work towards for a career in music is of the utmost importance. Within our re-imagined undergraduate provision at RWCMD, attention is now given to the development of a broad range of socially informed, collaborative, entrepreneurial and robust pedagogical skills in addition to core musical practices, highlighting the importance of preparing flexible musicians who are ready in turn to play their part in tackling the challenges of building a more diverse and sustainable classical industry. Focus will also be given to how entry processes to conservatoires may evolve to reflect the diverse pre-entry musical journeys of students, and the ways in which teachers can nuance and develop their inclusive teaching practices to nurture students' preparations for a contemporary HE education.

Biography:

Andrea Jones is a graduate of the Royal Academy of Music, where she studied with Howard Davis, Mateja Marinkovic, and baroque violin with Simon Standage and Elisabeth Wällfisch. Andrea subsequently became a member of the European Union Baroque Orchestra before commencing her career with the renowned German Baroque ensemble Musica Antiqua Köln, as well as establishing herself widely both as a chamber and orchestral musician with many leading UK period instrument ensembles. Teaching has always been a significant part of Andrea's core activity and she has more than 25 years' experience in this area. Since commencing teaching at the Royal Welsh College of Music and Drama in 2004 as a baroque

violin teacher and academic lecturer, she has developed a deep commitment to supporting musicians in Higher Education, undertaking the roles of BMus Course Leader and Head of Learning and Teaching. Andrea's current doctoral research interests focus on student transitions into Conservatoire study, and her current teaching centres on string pedagogy, the psychology of performance and in supporting personal skills development for her students. Andrea is a Senior Fellow of the Higher Education Academy, a council Member of the European String Teacher's Association and currently an External Examiner at the Royal College of Music and Guildhall School of Music and Drama.



Exploring the Pentatonic Presenter: Jessica Yuen

Thursday 09.00 – 09.40
Bute Theatre

Instruments required

Abstract

Inclusive music learning beyond European classical music. Bringing out values of oriental music: women's oriental stories to students, with pentatonic introduction.

Learning Objectives: Diversified learning music repertoires beyond the traditional classical male European composers well-known to a classically trained educator. Exploring music with a different culture, especially the oriental culture selections with pentatonic and inspiring stories about women in different historical settings and moral values.

Explore oriental repertoires and their sound. Introduction with an easy way to transcribe Chinese music notation to Western 5-lined staff arrangement. Background As a classically trained

Pianist and Violinist, I realized that my formal western music studies lack inclusiveness in learning music.

Even though piano and violin are traditionally labeled as instruments from western culture, it is important to teach our next generation that music and its instrument have no borders. Introducing repertoires beyond the traditional European white male-focused composers and repertoires are necessary inclusive and diversified studies for our students to understand and explore the world of sound Musical Examples (included sample sheet music) Music from Chinese Ballet: White-haired Girl Music from Chinese poetry: Mulan Poem Music from Opera: Jasmine Flower theme as the muse for Puccini's Madame Butterfly.

Biography:

Jessica Yuen, MBA, MRes, PGDipl (Strings), BA, MYCC. Being an experienced and dedicated business owner and music teacher to over 1800 students and a versatile and active concert performer of piano, guzheng, harp and violin, Jessica's professional and music footprints are stretched both locally and internationally.

She holds her post graduate and graduate degrees and diploma from University of Liverpool & Chichester, United Kingdom and her bachelor degree from the University of Calgary, Canada. She has also obtained her Higher Education Teaching Certificate from Harvard University.

She is continuing her PhD research with The Open University, UK in Music and working on her Doctoral Business Administration thesis with Golden Gate University, San Francisco, USA. She is currently also the Director of Development for the ESTA Education for their Teacher's Education program, Canada & USA Division.

She founded Fusion Arts & Music Festival in Calgary and Musesica Fusion Trio ensemble, performed for National Music Center and Calgary Philharmonic Orchestra event in 2019 & 2020.

ARCO: A Tri-Continental String Teaching and Learning Collaboration

Presenter: Dr Louise Lansdown

Thursday 09.50 – 10.30
Dora Stoutzker Hall

Instruments not required



Abstract

The ARCO Project was founded in 2015 by Dr Louise Lansdown, Head of Strings at the Royal Birmingham Conservatoire (RBC) along with staff and students from the strings department. ARCO has evolved over the past seven years, and now boasts two projects, based in South Africa and India.

The inaugural project started as an online string teaching project between RBC and the Morris

Isaacson Centre for Music, Soweto, South Africa, and in 2021 ARCO India was formalised, seeing RBC collaborate with the A.R Rahman Foundation and the Sunshine Orchestra based in Chennai.

This talk will outline each project briefly, but, focus on the challenges teaching online in non-Western cultures, choice of repertoire, communication and teacher-student dynamics and expectations.

Biography:

Louise Lansdown was appointed Head of Strings at the Royal Birmingham Conservatoire in 2012, after holding the position of Senior Lecturer in the School of Strings at the Royal Northern College of Music in Manchester from 2001-2012. Louise is the founder of the Cecil Aronowitz International Viola Competition and Festival bcu.ac.uk/conservatoire/eventscalendar/cecil-aronowitz-viola-competition launched at the Royal Birmingham Conservatoire in October 2014 as well as the founder and President of the British Viola Society britishviolasociety.co.uk/

She is a trustee Quartet of Peace Trust, Lionel Tertis International Viola Competition, the Albion Quartet and directs a viola course at Blisland, Cornwall, as well as teaching on Cadenza and Quattro Corde. Louise, along with her viola students is the founder of a major distance learning education project that the Royal Birmingham Conservatoire runs in collaboration with the Morris Isaacson Centre for Music in Soweto, South Africa called "ARCO". The project was launched in July 2015 and was nominated for a guardian internationalization award in 2018. bcu.ac.uk/conservatoire/about-us/arco.

Louise and the ARCO Project currently financially support four of its Soweto students in full-time education, two cellists (UK) and a double bassist (SA). In February 2021, Louise launched ARCO India, a similar project providing 1:1 instrumental teaching for the Sunshine Orchestra founded by A.R Rahman in Chennai. Louise plays on a French Viola c.1750 and 1890 Sartory bow, both previously belonging to the South African violist Cecil Aronowitz. She has also recently acquired a beautiful viola made by Antoine Gourdon. Louise plays mostly chamber music and solo concerts, collaborating with violists and other musicians across the world.

She commissions new music for the viola and concocts hair brain schemes to perform music by Paul Hindemith and much unknown viola music, bringing the viola to many unsuspecting and innocent people. Louise was awarded a PhD from the University of Manchester in 2008 with the title: "The Young Paul Hindemith: Life, Works, Influences and Music Activities until 1922". She is a member of the South African "Ubuntu Ensemble".

She is planning to record a solo CD of South African Viola Music by John Joubert, Hendrik Hofmeyr, Monthati Masebe and others in 2022/23.



Learning by Ear

Presenter: Marianne Lie

Thursday 09.50 – 10.10
Bute Theatre

Instruments not required

Abstract

How can teaching aural copying create a greater degree of musical freedom within the Western classical genre? Western classical education, based in interpreting and reading scores, activates the "thinking" mind, as the auditive method activates a more embodied understanding of the music, as well as creating creative musicians.

The musical society of today have most musicians working as portfolio musicians with diversified careers. There is a need for developing skills for the musical world of today to create work relevance for today's music students. I teach the western classical master-apprentice method, and as well the aural imitation method inspired by how jazz,

folk and rock/ pop musicians learn.

The project seems to be very beneficial for the students. "It feels like the music has a shortcut to my inner self", explained one of the students. This inner ear is also developed with the more traditional way of learning, but our aim is to develop the ear-mind-finger connection to be able to realize on your instrument what one hears in one's head.

Time will show whether the method also naturally leads to an enhancement in the ability to listen to music and if it will facilitate a form of integrated music.

Biography:

Marianne Baudouin Lie is active as a performing cellist and chamber musician, and completed her PhD in contemporary music performance in 2018. She studied at the Royal College of Music in London, Musikhögskolan in Gotheborg, Barratt-Dues Musikkintitutt, Oslo and NTNU Department of Music in Trondheim where she is now a teacher.

She is an instigator for contemporary music and works with both classical, jazz and crossover music ensembles. Her discography contains several records both with Trondheimsolistene, Trondheim

Jazzorchestra, Trondheim Sinfonietta, Alpaca Ensemble and two solo albums. Her first solo recording «Khipukamayuk», was nominated for the Norwegian Grammy award "Spellemannsprisen" in 2016.

Together with her Alpaca ensemble she was awarded the "Performer of the Year" award from the Norwegian Composers Society in 2020. At the moment she has a three-year work grant from the Norwegian State Arts Council.

Masterclass: Guy Johnston

Thursday 11.00 – 12.30
Dora Stoutzker Hall



Biography

Guy Johnston is one of the most exciting British cellists of his generation. His early successes included winning the BBC Young Musician of the Year, the Shell London Symphony Orchestra Gerald MacDonald Award and a Classical Brit. He has performed with many leading international orchestras including the London Philharmonic, Philharmonia Orchestra, Ulster Orchestra, BBC Philharmonic, NHK Symphony Orchestra, BBC Symphony, Britten Sinfonia, Deutsches Symphonie-Orchester Berlin, Orquestra Sinfônica do Estado de São Paulo, Moscow Philharmonic and St Petersburg Symphony under conductors such as Illan Volkov, Sakari Oramo, Vassily Sinaisky, Yuri Simonov, Alexander Dmitriev, Sir Roger Norrington, Robin Ticciati, Yan Pascal Tortelier, Sir Andrew Davis, Leonard Slatkin, Daniele Gatti.

Recent seasons have included a BBC Proms with BBC National Orchestra of Wales, concertos with Philharmonia Orchestra, Orchestra of Opera North, BBC Philharmonic, BBC Symphony Orchestra, Aurora Orchestra, Royal Northern Sinfonia and Staatsorchester Rheinische Philharmonie. His upcoming highlights for the 2022/23 season are Dobrinka Tabakova's Cello Concerto with The Hallé, Tchaikovsky's Variations on a Rococo Theme with Orchestra of The Swan and festival appearances at Hatfield House Chamber Music Festival, Thaxted, Killaloe and Winchfield.

Guy continues to play chamber music and recitals at prestigious venues and festivals across Europe including Wigmore Hall, Queen Elizabeth Hall, Louvre Museum, the Moscow Tchaikovsky Conservatory, Moritzburg Festival, Three Choirs Festival and MusicFest Aberystwyth, collaborating with instrumentalists such as Melvyn Tan, Sheku Kanneh-Mason, Janine Jansen, Lawrence Power, Anthony Marwood and Brett Dean. Guy was privileged to perform as part of the Wigmore Hall and BBC Radio 3 special series of concerts, livestreamed during the COVID-19 pandemic.

A prolific recording artist, Guy's recent recordings include Howells' Cello Concerto with Britten Sinfonia (a piece he also gave the premiere of) and a celebration disc of the tricentenary of his David Tecchler cello, collaborating with the acclaimed Orchestra dell'Accademia Nazionale di Santa Cecilia in Rome, where the cello was made. The 2019 season saw the release of his recording Themes and Variations with Tom Poster, comprising works by Beethoven, Schumann, Mendelssohn, Chopin, Rachmaninov, MacMillan, Fauré and Martinu.

Guy is a passionate advocate for contemporary composers regular commissioning, performing and recording new works. He gave the premiere of Charlotte Bray's 'Falling in the Fire' at the BBC Proms in 2015 and Emma Ruth Richards 'Until a Reservoir no longer remains' (with Sheku Kanneh-Mason). He has recently commissioned works by composers such as David Matthews, Mark Simpson, Joseph Phibbs and Matthew Kaner.

In addition to a busy and versatile career as an international soloist, chamber musician and guest principal, Guy is an inspiring leader of young musicians as a patron of several charities which promote music education for school children and young people including Music First and Future Talent. He is also a board member of the Pierre Fournier Award for young cellists.

Guy is Artistic Director of the Hatfield House Chamber Music Festival and a founder member of the award-winning Aronowitz Ensemble. He is Associate Professor of Cello at the Eastman School of Music in Rochester, New York and a guest Professor of Cello at the Royal Academy of Music, where he was awarded an Hon. ARAM in 2015.

Guy Johnston plays the 1692 Antonio Stradivari cello known as the "Segelman, ex Hart" kindly loaned to him through the Beare's International Violin Society by a generous patron.

Participants:

Rhys Herbert

Rhys studies at the Royal Welsh College of Music and Drama with Alice Neary where his studies are generously supported by the Peter Saunders Trust. Before this, he studied at the Purcell School with Pal Banda. He has played in classes to many esteemed cellists including Leonid Gorokhov, Daniel Muller-Schott, Thomas Carroll, Natalie Clein and Pieter Wispelwey. He also performed alongside Maria Wloszczowska, Timothy Ridout, Anthony Marwood, and Steven Isserlis.

As a keen chamber musician, Rhys has performed at St. Martin in the Fields, the Penarth Chamber Music Festival and Wigmore Hall. He has received chamber music coaching from Lucy Gould, Jams Coleman, Robert Plane, Charles Sewart, Nick Carpenter, Trio Isimsiz, Quatour Agate and the Consone Quartet.

Andrew O'Reilly

Andrew, age sixteen, is currently living in Kenilworth and attends the Junior Birmingham Conservatoire every Saturday where he studies with Elaine Heinen. He began playing the cello at age six, followed by the piano shortly afterwards.

Andrew was part of the National Children's Orchestra for five years and has been part of the National Youth Orchestra for three years, where he

has been principal cellist with the Purcell School Symphony Orchestra, National Youth Orchestra of Wales, RWCMD Chamber Orchestra, Baroque Ensemble, Opera Orchestra and String Soloists. In Autumn 2022, he gave the Welsh Premiere of Alarcon's Cello Concerto. In Spring 2023, Rhys won the RWCMD Concerto Competition, he will make his concerto debut in Spring 2024 at St. David's Hall.

Rhys studies conducting with Jonathan Mann and Colin Metters. In 2019, Rhys founded the Ignite Symphony Orchestra. He has also conducted the Gwent Youth Orchestra, Philomel Ensemble, Purcell School Symphony Orchestra and is regularly invited to work with youth groups at Gwent Music. He has conducted at Cadogan Hall, St. David's Hall and Symphony Hall.

has been appointed co-principal for 2023. Every Sunday, Andrew travels down to London to play chamber music with other young musicians in the famous violin shop J.A. Beares.

Outside of music, Andrew enjoys playing and watching cricket and following Formula 1 racing.

Matty Oxtoby

Matty is sixteen years old and a pupil at Reigate Grammar School in Surrey. He started playing the cello at the age of seven and currently studies with James Halsey at the Royal College of Music Junior

Department, where he also studies piano and composition. He is a member of the National Youth Orchestra.

Masterclass Accompanists:

Dora Seaton

Having played the piano from the age of five, Dora Seaton successfully finished her Bachelor of Music degree in 2022 and is now a first year Postgraduate Collaborative Piano student of the Royal Welsh College of Music and Drama.

She has enjoyed performing in numerous projects, including but not limited to operas, musicals and orchestral concerts, taking on the role of both collaborative pianist and musical director.

Rebecca Selley

Rebecca works as one of the string department accompanists at the Royal Welsh College of Music and Drama and also as an accompanist for BBC National Orchestra of Wales and Welsh National Opera; she regularly accompanies students in lessons with renowned pedagogue Itzhak Rashkovsky. Outside college Rebecca is a busy teacher, coach and accompanist for a wide

range of musicians, including performances with competitors from BBC Young Musician of the Year and from the Menuhin Competition. More recently Rebecca works as the resident accompanist for National String Course and has made recordings for the Associated Board of the Royal Schools of Music.

Christopher Williams

Christopher is a staff pianist at the Royal Welsh College of Music and Drama and a pianist for both the BBC National Chorus of Wales and BBC National Orchestra of Wales, with whom he has performed at the BBC Proms and recorded for the Chandos and Hyperion labels.

He is in great demand as an accompanist and chamber musician. He has partnered with many of the prominent instrumentalists of his generation including Philippe Scharz, Tim Thorpe, David Childs, David Pyatt, Tine Thing Helseth and Anneke Scott.



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Lines and loops

Presenter: Steve Bingham

Thursday 11.00 – 11.40

Bute Theatre

Instruments not required

Abstract

Eclectic live-looping violinist and educator Steve Bingham presents a solo recital like no other! Using up-to-the-minute technology he performs a diverse variety of multi-layered music – showcasing the use of looping and how it can enthuse students and diversify string teaching.

With music from Michael Nyman, Steve Reich, Mike Oldfield, Coldplay, The Pet Shop Boys, and more, and with styles ranging from minimalism and folk, to rock and pop, Steve shares his enthusiasm for taking the violin well beyond traditional boundaries. Violin – but not as you know it!

Biography:

Steve Bingham studied at the Royal Academy of Music and in 1985 formed the Bingham String Quartet, an ensemble which has become one of the foremost in the UK, with an enviable reputation for both classical and contemporary repertoire.

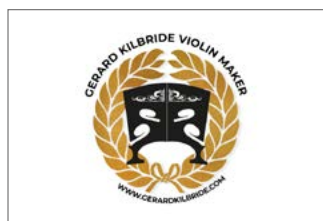
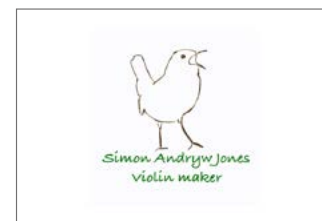
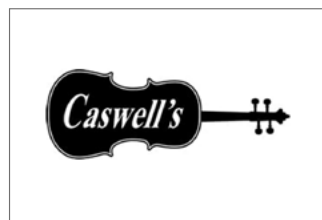
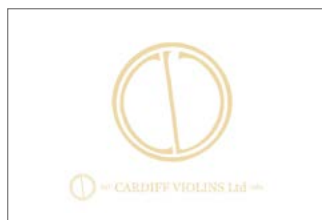
Steve has appeared as guest leader with many orchestras including the BBC Scottish Symphony Orchestra, the Scottish Chamber Orchestra and English National Ballet, and has given solo recitals both in the UK and America. In recent years Steve has developed his interest in improvisation, electronics and World music and also plays live with No-Man, the progressive art-rock duo of Tim Bowness and Steve Wilson.

Steve's debut solo CD "Duplicity" was released in November 2005, and has been followed by several more, including a recording of the Bach D minor Partita, and – in 2021 – a ten-track covers album called "Touch".

Steve has also released many single tracks, and has an active YouTube channel featuring many weird and wonderful video creations! Beyond performing on the violin Steve is a conductor of some repute and also coaches on many chamber music courses as well as giving regular school workshops to all age groups.

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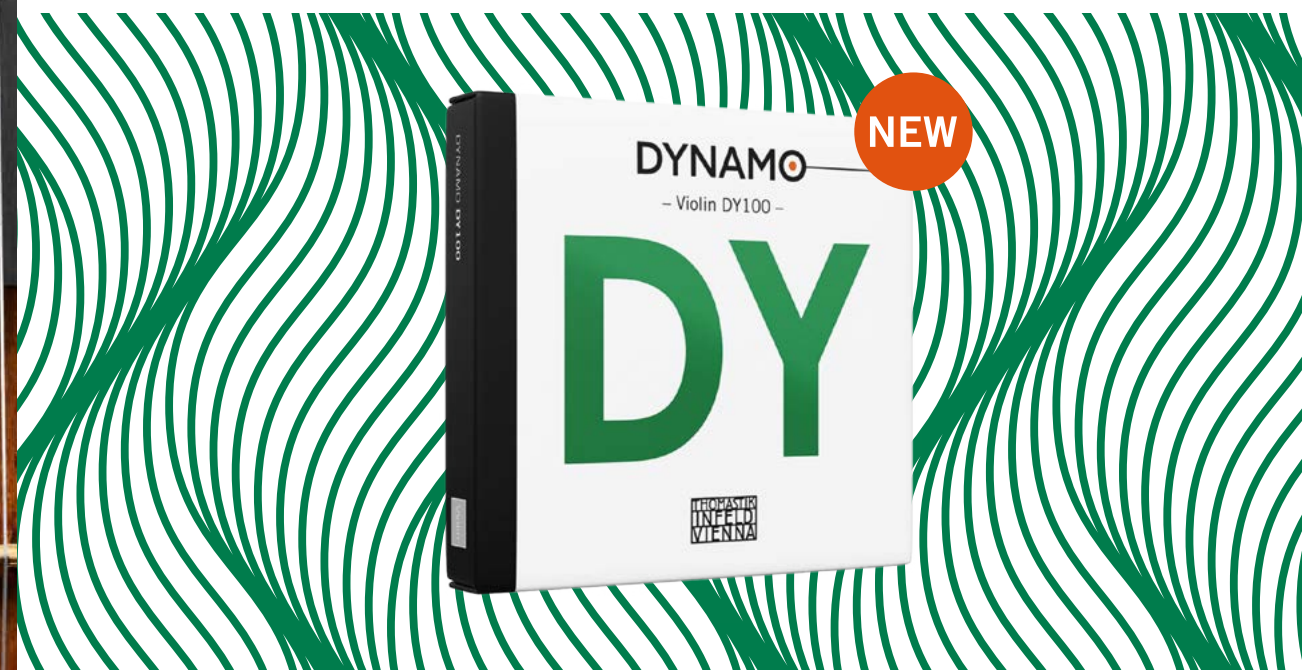


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Date: 5_04_2023

Time: 11.50AM

Room: Bute Theatre

Presented by: Markus Lawrenson

D'Addario European Market Development Manager, Orchestral