

	Fri, 08.04.	Sa, 09.04.	Sun, 10.04.	Mon 11.04.	Tue, 12.04.	Wed 13.04.	Thu 14.04.
8:00				Heidi Mantere: Pilates - TIP Ballettsaal	Heidi Mantere: Pilates - TIP Ballettsaal	Heidi Mantere: Pilates - TIP Ballettsaal	
9:00		9 - 20h Course Helmeson ( Sa, Sun) - Florentiner Saal / 9-20h Course Michaela Martin (Sa, Sun) - Kleiner Saal		Initiation lectures: Alf Richard Kraggerud, Albrecht Winter - Florentinersaal Central board meeting - Kleiner Saal	Harp of focus. Lectures and Masterclasses - Florentinersaal (whole day) Sarah Lesjak, physiotherapist: Body and Instrument - Kleiner Saal Nicolas Dupont, violinist: on left hand practice - TIP Probebühne 9.30h Viktor Hartobanu, harpist: "Wunderkind" - Florentinersaal	Rehearsal ESTA Foundation - Florentinersaal Lucia Nakova-Haakarainen, violin: early education - TIP Probebühne	Delegates meeting - Mumuth (2h approx.)
10:00				Presidents meeting - Kleiner Saal (2h approx.) Initiation lectures: Jan Jachmann, Stefan Imorde - Florentinersaal	Helfried Fister / Kristian Kolmann, violin and viola: online future ESTA - Mumuth	Alessandro Cazzato: violin quartets - Kleiner Saal Marcel Richters: acquisition and maintenance of instruments - Mumuth	Guitar on focus (W. Hattinger, P. Pegoraro, L. Kuropaczewski) - Florentinersaal Wiesje Miedema, violin: every talent its stage - TIP Bühne
11:00	Finals Cello Competition - JJF Conservatory (whole day)	Finals Violin Competition - JJF Conservatory (whole day)	Florentinersaal: Featuring Marianne Kroemer	Roundtable: Which structural cooperation models make sense for the promotion of young talents?? moderated by Constanze Wimmer - Florentinersaal	Michael Y. Wiener, educator & entrepreneur: innovative support devices - TIP Probebühne Kateryna Zavalko, pedagogue: playing by heart - Kleiner Saal Márta Ábrahám, violinist: Chaconne Handbook - TIP Bühne 11.30h Lunch Concert - Harp - Florentinersaal	D. Schneeberger and A. Sagmeister - Jazz Guitar Workshop (Doblinger) - Kleiner Saal	Blanca López, cello: Theme and var.Sibelius - Kleiner Saal
12:00			Departure Stübing		Paula Hernández, cellist: Tenerife cello Festival - Kleiner Saal	Alexis Galperine, violin: arrival of Giovanni Battista in Paris - TIP Bühne	Vildana Repše, violin: selecting studies - Kleiner Saal
13:00	Lunch break	Lunch break	Group Lunch in Stübing	Lunch break	Lunch break	Lunch break	Lunch break
14:00	Feedback sessions cello competition - Joseph Fux Konservatorium	Feedback sessions violin competition - Joseph Fux Konservatorium		Monika Stadler: Harp Workshop (by Doblinger)- TIP Bühne Nicole Wilson, violinist: Online learning techniques - Mumuth	10.30. Margit-Anna Süß: career goal, harpist - Florentinersaal Heng-Ching Fang, viola: fingering, portamento and aesthetics - TIP Probebühne	Carmen Eberz, violin: creating a method - Kleiner Saal Jorge Alves: System of viola education - TIP Bühne	Praskovia Tanikova, violin: Veniamin Sher - Kleiner Saal Anzél Gerber, cello: effortless performance - TIP Bühne David Pope: developing quality intonation - TIP Probebühne
15:00		14:30h Board meeting ESTA Österreich	Interactive concert of Austrian folk music (Citoller Tanzgeiger - Stübing) + Guided tour through the museum	Geza Szilvay (President ESTA International) : Proposal to establish music primary schools- Florentinersaal	Ramil Sadriev: summer school "play with joy" - TIP Probebühne	Axel Kircher: viola education - TIP Probebühne	Gal Faganel:, cello nuances of pizzicato - TIP Probebühne
16:00		15:30h General Assembly ESTA Österreich		Andrea Holzer-Rhomberg, violin and viola: promoting young talent - Florentinersaal Edgar Russ, Luthier: searching strings instruments - Mumuth	Ines Ana Tomić: violin positions - Kleiner Saal		
17:00		17-19h CHECK-IN - Mumuth Foyer		Lara Bojadjeva, cellist: mental practice - Kleiner Saal			
18:00							
19:00		Welcome gathering - Mumuth Foyer			18h Harp concert - Florentinersaal		
20:00		Opening Concert: Bittmann-Bartolomey Project   ESTA Foundation - Mumuth Ligetisaal	Concert course Helmeson - Florentinersaal	Concert: Selini Quartett - Premieres Bischof, Kaufmann, by Doblinger - Florentinersaal		Concert: Project II Esta Foundation - TIP Bühne	Closing concert: steierische Landesjugendsinfonieorchester and winners of the concert competitions - Mumuth Ligetisaal

JJF Conservatory (Johann Joseph Fux Konservatorium): Nikolaigasse 2, 8020 Graz

Mumuth: Lichtenfelsgasse 14, 8010 Graz

Florentinersaal: Palais Meran, Leonhardstraße 15, 8010 Graz

Kleiner Saal: Palais Meran, Leonhardstraße 15, 8010 Graz

TIP (Theater im Palais): Leonhardstraße 19, 8010 Graz

Live-stream finals cello competition: <https://youtu.be/DEVcbxNdYhA>

Live-stream finals violin competition: <https://youtu.be/VBjMWbAXA8s>

## Hotels in Graz mit Ermäßigung für Gäste der Kunstuniversität Graz

Dezember 2021

Hotel	Website, email and telephone	Address
Parkhotel Graz ****sup. → for central board members	<a href="https://www.parkhotel-graz.at/de/office@parkhotel-graz.at">https://www.parkhotel-graz.at/de/office@parkhotel-graz.at</a> Mr. Baumgartner 0043 316 36300	Leonhardstraße 8, 8010 Graz From the window you can see the University, the hotel is located on the other side of the street
Hotel Das Weitzer ****	<a href="http://www.hotelweitzer.com/reservations@weitzer.com">http://www.hotelweitzer.com/reservations@weitzer.com</a> 0043 316 703400	Grieskai 12-16, 8010 Graz Close to city center and to the Tramway, 15 min. walk to the University (Tram 10 min)
Hotel zum Dom ****	<a href="http://www.domhotel.co.at/charlotte.estberger@domhotel.co.at">http://www.domhotel.co.at/charlotte.estberger@domhotel.co.at</a> 0043 316 824800 50	Bürgergasse 14, 8010 Graz City Center, 10 min Walk to the University
Hotel Drei Raben ***	<a href="https://www.dreiraben.at/index.aspxdreiraben@vivat.at">https://www.dreiraben.at/index.aspxdreiraben@vivat.at</a> 0043 316 712686	Annenstrasse 43, 8020 Graz Close to the main station, Tram 15 min to the University
Hotel Daniel ****	<a href="https://hoteldaniel.com/de/graz/hellograz@hoteldaniel.com">https://hoteldaniel.com/de/graz/hellograz@hoteldaniel.com</a> 0043 316 711 080 0	Europaplatz 1, 8020 Graz, Austria Next to the main station, Tram 15 min to the University
Grand Hotel Wiesler *****	grandhotelwiesler.com reservations@grandhotelwiesler.com 0043 316 70 66 400	Grieskai 4-8, 8020 Graz Located quite central, Tram 7-10 min to he University
Mooshammer Gästehaus	<a href="http://www.mosshammer.at">www.mosshammer.at</a> <a href="mailto:office@mosshammer.at">office@mosshammer.at</a> 0043 316 319 195	Zinzendorfsgasse 12, 8010 Graz Close to the University, 5-7 min walk to the University
Hotel Gollner ****	<a href="http://www.hotelgollner.com/office@hotelgollner.com">http://www.hotelgollner.com/office@hotelgollner.com</a> 0043 316 8225210	Schlögelgasse 14, 8010 Graz Very close, 10 min walk to the University (Tram 5 min)

# Coronavirus: The KUG measures



**From 28.02. onwards, ...**

- For entrance to the KUG, the KUG 2,5-G-Rule applies in all houses: vaccinated, recovered or PCR tested (ATTENTION: The validity period of test certificates is 48 h without exception), plus compulsory registration at the entrance.
- FFP2 mask mandatory in all circulation areas
- 2,5-G checkers support compliance with the rules.

**Urgent recommendation...**

- ... to wear FFP2 masks everywhere (especially in larger groups).
- ... to do at least one PCR test every week.(Also if you're vaccinated or recovered!)

For more information see: [www.kug.ac.at/en/corona](http://www.kug.ac.at/en/corona)

# **ESTA CONFERENCE 2022**

**List of presenters and lectures**

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- 19 Andrea Holzer-Rhomberg - A solid foundation for the promotion of young musicians in string lessons. Playing technique capable of development and musical shaping ability
- 20 Axel Kircher - Viola-Ausbildung in der Musikschule. Vom Anfang bis zur Uni-Zulassungsprüfung - english + please stay to the required length.
- 21 Alf Richard Kraggerud - Pre-college education in Europe. Step by step into profession.
- 22 Sarah Lesjak - Body and Instrument
- 23 Blanca López - J. Sibelius. Theme and variations for solo cello
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- 25 Wiesje Miedema - Every talent its stage
- 26 Lucia Nakova-Haikarainen - How to combine early childhood music education and violin pedagogy in a sustainable and inspiring musical path?
- 27 David Pope - Developing Quality Intonation in the Young String Player
- 28 Vildana Repše - Systematic selection of studies for optimal talent development
- 29 Marcel Richters - Acquisition, maintenance and adjustment of stringed instruments

- 30 Edgar Russ - Searching the perfect violin, viola, cello or doublebass
- 31 Ramil Sadriev - International Summer School "Play With Joy"
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- 40 Michael Y. Wiener - How string players can profit from scientifically developed and game changing support devices.
- 41 Nicole Wilson - Online learning... It's not all bad!
- 42 Kateryna Zavalko - Playing by heart: development of the violinist's musical memory

## Márta Ábrahám

### The Chaconne handbook based on a Colourful BACH methodology

The Hungarian violinist Márta Ábrahám, professor of the Liszt Ferenc Academy of Music, Budapest is the co-author of book *Excerpts from Eternity* and *J. S. Bach's Complete Special Edition of the Three Fugues for Solo Violin*. She is founder of a new music educational method Colourful BACH.



In ESTA Conference 2022 she would like to introduce the newly set up Hungarian ESTA branch and her latest release, the **Chaconne Handbook, Guide to theoretical and practical study of the Chaconne, final movement of Johann Sebastian Bach Partita in D minor (BWV 1004) based on the Colorful BACH method.**

The gap-filling publication consists of two parts. The first introductory part is a short analysis, illustrated with music examples, each one taken from the Chaconne. It is a brief explanation of the theme, variations, proportions, and structure of the piece. The second part of the volume is a rhythmically synchronized and structurally arranged sheet music of the Chaconne that guides the player through the 64 variations. In each variation, the corresponding notes of the actual Chaconne bass variant are indicated by coloured notes. With this solution, further systems of relationships can be detected from the “family tree” of variations, so the network of musical connections and their background are illuminated. The Chaconne’s hidden structure and its symbolic meaning becomes accessible in an orderly and concise manner. This new handbook offers a theoretical and practical guide for in-depth learning, and high level interpretation of Bach’s masterpiece.

## **Jorge Alves, Emília Alves, Hazel Veitch - The establishment of a successful system of viola practice and music education. Portugal 1974-2022**

“When Jorge Alves and Emília Alves started studying music in 1987 there were less than 10 viola students in all of Portugal. When Hazel Veitch arrived in Portugal from the UK in 1991 to join the Orchestra in the City of Porto the entire Viola Section was made up of foreigners and music schools had no viola teachers nor students. Today, in Portugal, there are 7 Universities and Polytechnic Schools with Bachelor, Master and PhD viola courses, there are around 100 Music Schools with a viola department and there are already first class Portuguese violists working all around the world.

In this lecture it will be shown, in the first person, the race against the clock to reach the European standard and overcome the situation of musical and cultural illiteracy inherited by a long period of fascist dictatorship. Questions such as development of the music curricula, the importance of ensemble practice and the articulation of students' schedule with their regular schooling will be presented with practical examples for reflection and rethinking of Music Education. It will also be presented the important job of a group of viola teachers that started an annual national viola meeting with teachers, students and families that serve the important role of motivation and attraction of more and more students to the viola classes of the Music Schools. Buoyed by the energy of this movement the Portuguese Viola Society was founded.

To culminate, it will be discussed how, in Portugal, there begins to be a very powerful consensus about the idea that students who learn a musical instrument are better students, have better behavior and are more concentrated.”

**Jorge Alves** is a musician and researcher. He is professor at the Escola Superior de Música do Porto and member of the Matosinhos String Quartet, and performs regularly in Portugal and abroad. After finishing his graduation in Portugal, he was awarded a grant from the Calouste Gulbenkian Foundation to study with the professors Tibor Varga (Sion, Switzerland) and Bruno Giuranna (Cremona, Italy).

Jorge Alves is the founder and president of the Portuguese Viola Association and of the Portuguese Branch of the European String Teachers Association. Alves loves to coach and regularly does master classes all over Portugal but also in the Lemmens Institute,

Leuven; Maastricht Conservatory, Malta Summer Festival, Santa Maria University in Brazil; Antwerp Conservatory or Petrozavodsk State Conservatory, among others.



**Emília Alves** graduated in Viola from Escola Superior de Música e Artes do Espectáculo with Ryszard Wóycicki and studied with Atar Arad at Indiana University Jacobs School of Music. She holds a Master in Education Sciences from the Universidade Católica Portuguesa. She collaborated with orchestras such as Orquestra de Câmara Musicare, Orquestra Nacional do Porto and Camerata Orchestra (Bloomington). She has been Pedagogical Director at *Academia de Música de Espinho* and was Pedagogical Advisor for the Master's Pedagogical Practice process at the *Universidade Católica Portuguesa*.

She is founding member of the Associação Portuguesa da Viola D'Arco, and has participated in congresses and conferences such as the International Viola Congress (as organizer and as a participant), at the Conferences on Pedagogy in the Specialized Artistic Teaching of Music at the Universidade Católica Portuguesa (as speaker) and at the International ESTA Conferences (also as part of the technical team).

She currently teaches some Viola students in vocational private music schools (*Academia de Música de Espinho*, *Escola de Música de Perosinho* and *Conservatório de Música de Terras de Santa Maria*) and is member of the *Orquestra Sinfónica do Porto Casa da Música*.

**Hazel Veitch** comes from Manchester, UK, and has over 30 years of teaching experience with pupils aged 6-18. After completing her studies in the late 80's she began teaching Viola at Kingston University and acting as orchestral manager of the university orchestras. She also held the position of violin and viola teacher for the boroughs of Camden (ILEA) e Kingston, strings coach for Kingston Youth Orchestras and director of the Junior String Orchestra in that borough.

In 1991 she moved to Porto, Portugal to join the *Orquestra do Porto da Régie Cooperativa Sinfonia*. There she taught viola at the *Escola Profissional de Música do Porto*, *Escola de Música do Porto* and at the *Conservatório de Música Calouste Gulbenkian de Aveiro*.

Veitch continues to be a member of *Orquestra Sinfónica do Porto Casa da Música*, now teaches Viola at the *Conservatório de Música do Porto* and stays very active as a chamber music schedule. She is a founding member of the Associação Portuguesa da Viola d'Arco and ESTA Portugal, for whom she has helped successfully run 2 Online International Annual Conferences and written various articles for ESTA magazines both in Portugal and the UK.

She collaborates closely with ESMAE, Porto's Superior school, to help train and nurture the next generation of viola teachers. to prepare for their future. She is passionate about helping to inspire young violists, establish the high level of excellence developed over the last decades and ensuring the continuance of the Portuguese Viola School for generations to come.

## **Lara Bojadjeva - Incorporating mental practice techniques into regular practice routine**

This thesis is a discussion of the role of mental practice and the pedagogical, psychological, and methodical aspects of practicing without an instrument. I analyze the individual techniques of mental practice, common practice strategies, the role of the teacher in the learning process, and the individual artistic development of the student. Finally, I emphasize the importance of mental practice as a way to avoid physical injury and exhaustion. To achieve that, I analyzed the work of other authors and researchers, and speak from personal experience, since it is a method I incorporated during injury rehabilitation, but it had an overall positive impact on my musicianship as well. This thesis is relevant for the conference, because it talks about the benefits and different methods of incorporating mental practice techniques into the practice routine, from the beginning stages of learning an instrument to professional musicians.

**Lara Bojadjeva** was born on August 1, 1996 in Skopje, where she completed her primary and secondary music education at the musical centre "Ilija Nikolovski-Luj". She graduated from the Music Academy in Ljubljana in the class of prof. Igor Škerjanec, and is currently on her final year of her master's degree with prof. Gal Faganel. During her education she has attended many seminars with professors such as Denis Shapovalov, Astrid Selita, Karel Bredenhorst, Paskal Krapovski, Risto Krapovski, Miroslav Vasilev Stojanov, Antonio Gashi. She has been a part of many different symphony, string and baroque orchestras. She has been successful as a soloist, chamber music member and as a student mentor and has won awards at national



and international music competitions. As a researcher, she was a part of the project "The influence of music on the psychophysical well-being of the elderly" and later on was a co-author of the article "Music as a means of promoting psychophysical well-being of the elderly in retirement homes". During the last 5 years, she has worked in different music schools in Slovenia and is currently teaching at the music school "Franca Šturma" in Ljubljana.

## Alessandro Cazzato - Four Violins Quartet as an incredible tool for the Teacher

Individual violin teaching draws great benefits from collective musical practices in small ensembles: consciously or not, some students teach to other students. The Quartet composed by Four Violins (with a similar expertise) is an excellent example of that, as shown by studies in the field of cognitive apprenticeship, cooperative and peer learning. The “Rota4Violins Quartet” is formed by young and talented students (from 16 to 18 years) within the Violin Class of Professor Alessandro Cazzato at Conservatory of Music “N. Rota” (Monopoli). The program includes performance (1, 2 in World Premiere) of: Vittorio Fael (arr.), Ancient Music transcribed for Four Violins (Vivaldi, Handel, Corelli, Telemann) [1962] Franco Margola, Partita DC 771 [1979] Reinaldo Moya, Violin 3.0 [2014] Steve Reich, Violin Phase [1967] Martin Anton Schmid, Solis Ortus [2020]

“Rota4Violins Ensemble” is formed by young and talented students (from 16 to 18 years) within the Violin Class of full-time Professor Alessandro Cazzato at State Conservatory of Music “N. Rota” (Monopoli). He is performing internationally as an interpreter of classical and contemporary music. Specialized “cum laude” with F. Mezzena and F. Ayo. He performed solo concerts in major Festivals and Concert Halls, including Carnegie Hall (New York), St. Martin in the Fields (London), LAC (Lugano), Universidad de las Artes (Buenos Aires), Euro Arts, Il Suono Italiano. His work and experience on Four Violins Quartet was published for Italia ESTA Official Review “A tutt’arco” (XX, 2020, pp. 19-26). Info: <https://www.alessandrocazzato.com>



## Nicolas Dupont - A focus on the left hand position using Rodney Friends' the violin in fifths

Having helped in the development of Rodney Friends book "the violin in fifths", I would like to share this method as it is still relatively unknown. Our violin is tuned in fifths, yet we too often don't manage to set a left hand in such a position that we can easily play across strings with a good intonation. Practicing in fifths will effortlessly develop a correct left hand position and "set frets" across our fingerboard. Having seen the results on Mr Friend's students as well as during workshops and lectures that I have participated in, I'm determined to share this very helpful method with as many colleagues as possible.

With over ninety concerts a year, **Nicolas Dupont** (1992) is one of the most active Belgian chamber musicians of his generation. As a member of Kugoni Trio, Malibran Quartet, Duo Andaluza, Carousel Ensemble, Ensemble K, Urban Piano Quartet and Roeland Hendriks Ensemble, he has commissioned over sixty pieces by Belgian composers, recorded over ten CD's and made recordings for Belgian, British, Italian, Swiss and Dutch radio and television.



Based in Brussels since 2017, Nicolas travels as a soloist or with his colleagues across Europe and beyond. Nicolas leads Ataneres Ensemble, Symphonia Assai and the Young European String Camerata and has worked as a guest concertmaster with Symfonieorkest Vlaanderen and Antwerp Symphony Orchestra, a.o. His teachers have included Dejan Mijajev, Yuzuko Horigome (Royal Conservatory of Brussels), Itamar Golan (chamber music, CNSM of Paris) and Rodney Friend (Royal Academy of Music, London). Nicolas Dupont is a violin professor at the Conservatoire Royal de Bruxelles (BE).

[www.nicolasdupont.eu](http://www.nicolasdupont.eu)

## Carmen Eberz - Transforming Ideas: the process of creating a violin method

Carmen Eberz is the author of the Dutch violin method *Zo speel ik viool* (<https://zospeelikviool.nl/>). Since the publication of the first volume in 2012, more than 10.000 children started their violin education with this series. It is the most commonly used violin method in the Netherlands. In this lecture, Carmen Eberz will share some insights about the development of a violin method. Some of the topics will be:

- How do I want my violin method to be? Defining a philosophy.
- Defining limits: marking the starting point and the end level of the violinistic and musical development.
- Who is the pupil I am writing for?
- Defining the work field: different teaching situations demand different approaches.
- Not just a collection of pieces: creating an underlying structure of the musical and violinistic development.
- Transforming musical, pedagogical or violinistic ideas into pieces.
- Music theory in a violin method: burden or benefit?
- Organizing your own feedback.



Carmen Eberz studied violin with Natalia Morozova at the Rotterdam Conservatory and with Bouw Lemkes and István Párkányi at the Sweelinck Conservatory in Amsterdam. There she also took classes in violin methodology with Coosje Wijzenbeek and there her great love for teaching arose.

In addition to playing in various orchestras and ensembles, she was associated with the Centre for Art and Culture in Haarlemmermeer for seventeen years. Today she has a violin practice in Amsterdam, where she teaches children and youngsters.

From her experience as a teacher and her insight into teaching, Carmen conceived the plan of designing an artistically and pedagogically high-level violin method that would meet the needs of Dutch violin education. Three volumes of the four-part method have since been published. *Zo speel ik viool* is nowadays the most commonly used violin method in the Netherlands.

## Gal Faganel - Nuances of Pizzicato in Theory and Practice

Before bowing there was pizzicato, historically speaking. String players/teachers use nuanced words to describe minuscule variations of bowing. We use dozens of terms for different bowing techniques while the pedagogy vocabulary of pizzicato does not often go much beyond versions of plucking, “slap pizzicato,” and “Bartok pizzicato.” Very few terms are commonly used to describe all possible pizzicato techniques despite nuanced sound possibilities with the variety of pizzicato techniques. With the goal of bringing nuances of pizzicato from casual and informal approaches into formal teaching, I will demonstrate dozens of pizzicato techniques through examples from standard solo and orchestral literature, facilitating listening to the nuances in sound production and discussing pedagogical approaches for developing nuanced pizzicato. I will propose descriptive terms for pizzicato techniques without a common name (un-pizzicato, pizzicato fingerings, gestures). While demonstrating with the cello, most aspects of the presentation will apply to all string players.



**Gal Faganel** is an acclaimed cello performer, teacher, coach, and recording artist. He has been praised in the press for his “exceptionally sensitive interpretation,” his “powerful and beautiful tone,” and his “brilliant virtuosity and youthful vigor.” He is frequently heard in concert as a soloist and chamber musician throughout North America and Europe. Faganel is a winner of international competitions including “Antonio Janigro” in Croatia. He received a doctorate degree from the University of Southern California. His mentors include Eleonore Schoenfeld, Nathaniel Rosen, Daniel Rothmuller, Peter Marsh, and Dobrila

Berković-Magdalenić. Faganel greatly enjoys teaching cello and chamber music, previously at the University of Southern California and the University of Northern Colorado and currently at the University of Ljubljana Academy of Music. Prior to academic appointments, he was a principal cellist of the Phoenix Symphony. Faganel has presented at regional and international conferences of the CMS, ASTA, MTNA, and ESTA conferences.

## **Heng-Ching Fang - Fingering, Portamento and the Performing Aesthetics of the German School: Cultivating Musical Taste through Technique Training**

The choices of fingering have a strong link with the performing style. Shifting between different positions is a technical exercise and a key factor determining the musical phrasing and the interpretation. When shifting technique has been transformed into the artistic use of Portamento, various types of 'Portamento' can make a sharp distinction between the German and the Franco-Belgian Schools. This lecture will explore the fingering choices of the Romantic German School. Using Brahms' Viola Sonata in F, Op. 120, No. 1 as an example, three different interpretations will be examined here. 1. Modern recording, 2. Lionel Tertis' 1933 recording, and 3. Historical-informed style recording. Bowing technique, bow speed/pressure and fingers intensity related to Portamento will be discussed. This lecture also demonstrates how teachers can use the Change of Position and Preparatory Scale Studies Op. 8 by O. Sevcik to train students' shifting techniques and cultivate their musical tastes to interpret different repertoires.

**Heng-Ching** holds a PhD in Music (2009) from the University of Leeds, a Master of Music from the Guildhall School of Music (David Takeno & Jack Glickman) and a Postgraduate Diploma from the Royal Birmingham Conservatoire (Rivka Golani). During her doctoral candidature, she received two awards: The British Federation of Women Graduates Scholarship (BFWG) and a Music and Letters award (Oxford Journals). Her book "The Twentieth - Century Revolution in String Playing: A Practice-Based Study" was published in 2009. Her translation book, "Classical and Romantic Performing Practices 1750-1900", by Clive Brown, was published in 2012. She gave lectures at the ESTA international conference (2020, 2021), the International Viola Congress in Poland (2019), and Australia (2008). In addition, she taught viola at the University Malaysia Sabah (2016). She is the prize winner of the Leeds Chamber Orchestra Soloist Competition, a finalist in the Ludlow Philharmonic Prize Concerto Competition, the First Prize in the Taipei West District Viola Competition and third-prize winner of the National Viola Competition.



## **Helfried Fister / Kristian Kolman - The Online Future of ESTA International**

Establishment of an expanded online presence of ESTA International with the sections Information Center (public domain), Pedagogic Help Forum (non public domain), Help Center for International Connections (non public domain) and ESTAPEDIA, a library of pedagogic knowledge, repertoire and experiences (non public domain).

**Kristian Kolman** is the author of several manuals for violin and viola. In 2003 he was invited to prepare a complete guide to the violin for PIL, a magazine for young people, by the publishers Mladinska Knjiga. He has written several scientific articles for the Slovenian Academic Bulletin Music in School. In 2009 he wrote for the "Ask the Teacher" column in The Strad magazine. Kristian Kolman is a leading figure in the research of examinations in music technology. A Slovenian education institute has appointed him to lead a group of experts called e-music, besides which he is a "multiplier" for the notation software Sibelius, giving numerous presentations and running courses on notation software for Slovenian teachers. Kristian is also active as Secretary of the Slovenian branch of ESTA. He is member of ESTA Central Board since 2017.



**Helfried Fister**, born in Kärnten, Austria, studied at the Conservatory in Graz with Prof. Gustav Mayer. Then we went on to continue his studies in Cologne with professors Igor Ozim, violin, and Günther Kehr, chamber music. From 1978 to 1989 he was assistant to Prof. Ozim at Staatliche Hochschule für Musik in Cologne.

In 1989 he took a teaching job at the Kärntner Landeskonservatorium (State Conservatory) and since 1999 he has also held the position of a violin professor at the Johann Joseph Fux Conservatory in Graz.

Apart from his versatile teaching career, Helfried Fister pursues various other aspects of musical career. He is a soloist and chamber musician, he conducts violin and chamber music masterclasses and sits on the panel of judges at many international music competitions.

## Alexis Galpérine - The old and the modern: a revolution in the art of violin playing

The arrival of Giovanni Battista Viotti in Paris at the dawn of the revolutionary years constitutes in itself, it is well known, a revolution in the art of playing the violin. In this area, in fact, it represents nothing less than the birth of modern schools and marks a fundamental break with the old world, both technically and stylistically, aesthetically and even organologically. From there would emerge a pole of influence destined to spread throughout the European continent. At a time when the repertoire continues to open up upstream and downstream of this story, it is not useless to clarify the issues which oppose, in this pivotal period, the “old” and the “modern” and to highlight some simple concepts. They will undoubtedly make it possible to avoid certain “translation errors” in the interpretation of the texts, and perhaps also to put an end to the quarrels of chapels which still prevail in the large family of violinists.

Born in Paris, **Galpérine** studied at the Conservatoire de Paris and the Juilliard School in New-York. Laureate of the "Carl Flesch" (London) and "Paganini" (Genoa) competitions and First Prize in the Belgrade Competition, he also holds a degree in philosophy from the Sorbonne.

Galpérine was a soloist for the Orchestre Lamoureux, the Orchestre Mondial des Jeunesses Musicales, the Monte-Carlo Philharmonic Orchestra, among others. As a chamber musician, he performed at the Library of Congress Summer Festival of Washington D.C Musicades de Lyon, the Festival des Arcs, the Nancyphonies], at the Asolo, Siena and Cremona festivals, and in the Radio France concert series. He is a founding member of the American Chamber Players, an ensemble that was ten years in residence at the Library of Congress. He has given hundreds of concerts for chamber music societies in the United States and Canada. In France, he is a permanent guest artist of the Ensemble Stanislas de Nancy–Galpérine has premiered more than a hundred works, notably with the ensembles 2e2m and Musicavanti.

An academic at the Conservatoire de Paris (violin and pedagogy) and the American Conservatory of Fontainebleau, he sits on the juries of international competitions and gives masterclasses in France and abroad.



## **Anzél Gerber - Strategies and techniques to enhance effortless performance**

One characteristic trait that sets excellent performers apart is an **effortless performance technique**. Various authors and scholars, such as Williamon, McPherson, Sloboda, Sternberg and Davidson, have endeavored to unravel the principles contributing to effortless performance technique. Similar principles are discussed in an interesting book *The Art of Virtuosity*, by the author Philip Hii. The author mentions 6 key principles contributing to virtuosity and speed, namely *looseness, lightness, fluidity, economy, rhythm* and *release*. In agreement with these principles, I would like to add 4 more principles, namely *balance, coordination, power* and *mental thinking* strategies.

Since an effortless performance technique is a key ingredient of professionalism, this workshop will be aimed at string teachers and -students, especially cellists, who are in the process towards professionalism. Strategies and current best practice techniques to enhance effortless performance, will be discussed and demonstrated in this interactive workshop.

The cellist **Anzél Gerber** is hailed by critics for her ability to capture the audience through her expressive sound and virtuosity. As winner of international awards and competitions, she is increasingly performing on internationally renowned stages. As soloist she collaborated with renowned conductors, among others Carlos



Izcaray, Yasuo Shinozaki, Gérard Korsten, Leslie B. Dunner, and Guido Ajmone-Marsan.

Through her education at the Moscow State Conservatory (Tchaikovsky) in Russia, her PhD in Cello Performance at Goldsmiths College, University of London, UK, as well as her post-doctoral research on talent development of gifted young cellists in Russia, Japan, Korea, the USA, the UK and Austria, hosted by Temple University, Philadelphia, USA, she is experienced in the field of performance, as teacher and as academic.

She regularly presents master classes at universities and music festivals, internationally. Her virtuoso arrangements for cello and piano are published by Apoll-edition and available at Doblinger Musikhaus, Vienna, Austria.

## Viktor Hartobanu - Child prodigy

I will relate my personal experiences as a former "child prodigy" to current research and give an outlook on possible teaching approaches.



### **Viktor Hartobanu, Harp**

Winner of the Grand Prix at the international harp competition "Félix Godefroid" in Namur, second prize winner at the Reinl Foundation competition in Vienna and finalist at the USAIHC composition competition, Viktor comes from a Romanian family of musicians

and was born in Germany in 1990. He received his first harp and piano lessons from his mother. At the age of nine, he entered the junior development class at the Leipzig Academy of Music, where he received lessons on both instruments. In 2008, he began his diploma studies in Leipzig, which he completed after only four semesters. Master studies followed in Geneva and Brussels. From 2013-15 Viktor was a member of the Orchestra Academy at the Staatskapelle Berlin, where he participated in opera, ballet and concert performances under the direction of GMD Daniel Barenboim as well as Zubin Mehta, Sir Simon Rattle and others. He has been teaching at the Vorarlberg State Conservatory since 2017 and in Tehran and Tokyo since 2020. Invitations to concerts and master classes have already taken him to many countries in Europe and Asia.

## Wolfgang Hattinger - Lukasz Kuropaczewski - Paolo Pegoraro: guitar masterclasses

**Wolfgang Hattinger** studied composition, conducting and clarinet at the University of Music and Performing Arts in Graz (KUG), alongside studies in philosophy, psychology and pedagogy. While teaching music theory at the university, his research as a musicologist focused on questions of contemporary aesthetics in the arts. In 1994 he founded *szene instrumental*, a chamber orchestra with the Austrian Broadcast Corporation (ORF) dedicated to the realisation of portrait concerts featuring contemporary composers. *szene instrumental* has been featured in more than 100 recordings broadcast by the ORF and has performed at the Wiener Konzerthaus, Darmstädter Ferienkurse für Neue Musik, Tage zeitgemässer Musik Bludenz, steirischer Herbst, Biennale Zagreb, Experimental Intermedia New York etc.



As a conductor, Hattinger has worked with ensembles such as Klangforum Wien, Philharmonic Orchestra of Ljubljana, Grazer Symphonisches Orchester, Orchester der Vereinigten Bühnen Wien, Johann Strauss Capelle Wien, Orchestra of the University of Munich, Tonkünstler Orchester Niederösterreich, etc. Moreover he has published the book, “The Conductor: Power, Myths, Curiosities”. As education and musical outreach is important to Hattinger, he has given numerous workshops and programs on interpretation and composition aimed at children, general audiences, and musicians alike, often in collaboration with the Austrian Government. He was a guest lecturer at the Royal College of Music in Stockholm and was involved in the formation of a new doctorate program in Artistic Research at the University of Music and the Performing Arts in Graz (KUG). Since 2016, he is Head of the Senate at the KUG.

**Lukasz Kuropaczewski** is in great demand as a recitalist and as soloist with orchestras, and he is invited to perform in numerous venues around the globe each year. Highlights include appearances in London’s Royal Festival Hall, the Concertgebouw in Amsterdam, Tchaikovsky Hall in Moscow or New York’s Carnegie Hall, among others. An avid chamber music collaborator, he frequently performs with the Orion String Quartet, mandolin player Avi Avital, Richard Galliano, Daniel Hope, members of Il Giardino Armonico, members of The Cleveland Orchestra, the Los Angeles Philharmonic, and the San Antonio Symphony.

Lukasz has inspired many composers to write work for his instrument. He premiered a guitar quintet, “Acequias,” by Marc Neikrug at the Santa Fe Chamber Music Festival, and his “Three Pieces for

Guitar” at the Baltimore Museum of Art. He has premiered concertos by Angelo Gilardino, Krzysztof Meyer, Mikolaj Gorecki, and Alexandre Tansman, and he made the guitar version of Krzysztof Penderecki’s Viola Concerto and premiered it with Sinfonia Varsovia and conductor Maximiano Valdes. Lukasz Kuropaczewski is currently on the faculty of the Kunst University Graz, Austria and



Academy of Music in Poznan, Poland, holding a doctorate degree in performance. He is also the artist director of the Polish Guitar Academy Festival held in Poznan every year. In May 2017, Lukasz Kuropaczewski was decorated with the “Meritorius for Polish Culture” medal in recognition of his distinguished cultural contribution, awarded by the Ministry of Culture and National Heritage in Poland.

**Paolo Pegoraro** is highly appreciated for an uncommon depth and artistic sensibility. Winner of prestigious competitions, he performs regularly in the most important musical centers and festivals throughout Europe, USA, South America, Africa and Asia. Paolo loves to teach so much that he founded the *Segovia Guitar Academy*, now an established and internationally recognised seat of learning for guitarists, with students from various countries around the world. In 2010 Paolo was elected guitar chair at the *Universität für Musik und darstellende Kunst* in Graz (Austria).

Over the years, the students at these institutes have won over 250 awards at major international competitions, including those of Alessandria (Pittaluga), Benicassim (Tárrega), Almeria (Arcas), La Herradura (Segovia), Tokyo, Munich (ARD), Wroclaw (Guitarmaster), Malibù (Parkening), Rome (Sor) and Gargnano. For all these extraordinary results got by many different students, in 2019 Paolo Pegoraro received the “Chitarra d’oro per la didattica” at the Milan International Guitar Convention.

In addition, he serves as guest faculty at the “Universidad Pedro de Olavide” in Sevilla, Spain. Since 2017 he is Honorary Artist in Residence at the Yehudi Menuhin School in London like Daniel Barenboim, Andras Schiff or Itzhak Perlman among others. He is often invited to be part of juries for musical and guitar competitions and gives regular masterclasses all around the world.



He has several recordings and the CD “Solo” has received enthusiastic reviews; in particular, the German magazine “Gitarre & Laute” declared “... the discovery of the year”. For his last CD, he was awarded with “La chitarra d’oro” at the Alessandria International Guitar Convention, as the best CD of the year (2010).

## **Paula Hernández-Dionis - Tenerife Cello Festival. An innovative educational experience on the Island (poster presentation)**

The cello festivals take place throughout Spain already for many years, but it was not until 1998 with the appearance of the *Trobada de Violoncel·ls* in Catalonia that they became more and more popular. On the island of Tenerife cello is offered for studying in the most musical centers. But it counts on a moderate number of students if compared to other more popular instruments. In recent years, the work carried out by the cello professors and their involvement in the Tenerife Cello Festival has led to the increase of its popularity and as consequents to the number of cello students. Tenerife Cello Festival began its journey in 2013 under the guidance of Professor Diego Pérez and Professor Paula Hernández, PhD. Each year since it brings together and motivates Tenerife's cello students around specific projects. The six editions carried out until now have been a great success with excellent attendance and participation. Once again, it demonstrates the importance of Festivals as first-rate educational experience.

President of ESTA Spain and Doctor in Education from the University of La Laguna, Paula Hernández-Dionis carries out extensive research work in the world of Cello and Double Bass didactics with numerous participations in national and international conferences. As a result



of all this research, the books "From the cello to the bass" were born, designed to teach each instrument separately or to teach double bass to cellist students. In addition, she has a Master's Degree in Education and ICTs, a Master's Degree in Teacher Training and the Pedagogical Qualification Course. She finished her Postgraduate and Master's

studies in Cello Interpretation with Mr. Marçal Cervera, both with the Cum Laude qualification. In 2017 she obtained the Extraordinary Final Prize of the Canary Islands in the specialty of Double Bass. She regularly collaborates with Spanish professional orchestras and currently combines her work as a soloist and chamber music performer, with teaching as a Chamber Music teacher at the Canary Island Conservatory of Music.

## **Andrea Holzer-Rhomberg - A solid foundation for the promotion of young musicians in string lessons. Playing technique capable of development and musical shaping ability**

Playing technique and musical expression merge together in music-making. Playing technique is always application-oriented and is at the service of musical expression. It is, so to speak, the key to the discovery of musical masterpieces and their imaginative communication to the listener. This lecture presents a teaching concept that enables the continuous development of playing technique as well as musical expression up to the complex demands of the upper violin literature.

**Andrea Holzer-Rhomberg** completed her studies at the Mozarteum University of Music in Salzburg and at the University of Music in Vienna. This was followed by an active concert career as an orchestral musician at home and abroad. Since 1988 she has taught violin, viola and string ensembles at the Feldkirch Music School. She has also been active for many years as a lecturer in music school teacher training and as a jury member at youth music competitions in Austria and abroad. Andrea Holzer-Rhomberg is the author of the series "Fiedel-Max" (school work und playing literature), which now includes more than 50 editions for violin, viola, violoncello and string ensembles. Since 2016 she has been running the string pedagogy blog [www.passion4stringteaching.com](http://www.passion4stringteaching.com), with which she promotes a fruitful professional exchange among string pedagogues. Andrea Holzer-Rhomberg is head of the strings department in the federal state of Vorarlberg.



## **Axel Kircher - Viola-Ausbildung in der Musikschule. Vom Anfang bis zur Uni-Zulassungsprüfung**

I have been teaching viola at the Vienna Music School since 2005 and have the whole range of students in my class every year - from 6-year-old beginners to highly gifted teenagers preparing for competitions and university entrance exams. Over the years, I have compiled a practice-oriented canon of educational literature for viola under the title "13 Years of Viola", which is constantly updated.

In addition, the 4 levels of training at the music school have been equipped with technique modules that systematically build on each other and add up to what I believe is the technical and musical basis for successful major studies at a music university. I would be happy to share the state of my experience so far with those interested colleagues who, like me, are enthusiastic about the possibilities of the viola and are working to give this still underestimated instrument the status it deserves in basic education.



Born in Klagenfurt, studied with Alfred Lösch and Wolfram König, Hermann Voss and Gunter Teuffel in Stuttgart and Gerard Caussè in Paris - chamber music studies with the Melos Quartet in Stuttgart and Erich Höbarth in Vienna.

Performances as soloist and as chamber musician at the Vienna Musikverein, Vienna Konzerthaus, Mozarteum Salzburg, Stefaniensaal

Graz, Brucknerhaus Linz, Haydn-Saal Eisenstadt and most other major concert halls in Austria. Festival appearances include the Wiener Festwochen, Mozartwoche Salzburg, Styriarte Graz, Brucknerfest Linz, Carinthischer Sommer, Verbier Festival, Schwetzingen Festspiele, Festival de Automne Paris, Printemps des Arts Monte Carlo - tours in Europe and overseas, CD productions, TV and radio recordings.

Guest musician with the Berlin Philharmonic Orchestra, the Vienna State Opera Orchestra, Vienna Symphony Orchestra, RSO Vienna, Klangforum Vienna, Camerata Salzburg...

Extensive experience in the field of historical performance practice with baroque or classical instruments - concerts and CD productions with leading Austrian ensembles.

Axel Kircher has been violist in the Kreisler Trio Vienna since 2007 and plays on a viola by Albrecht Löbner, 2017.

## **Alf Richard Kraggerud - Pre-college education in Europe. Step by step into profession**

Pre-college music education has long been a topic of great interest in Europe. How to prepare young aspiring talents for higher music education and ultimately a career as performing artists, teachers or in the field of music. The final report (PRE-COLLEGE MUSIC EDUCATION IN EUROPE) of the Polifonia Pre-college working group came in 2007. What has happened since and what measures are being taken ahead? Alf Richard Kraggerud will give insight and an update on the current working group established between AEC (Association Européenne de Conservatoires, Académies de Musique et Musikhochschulen) and YMTE (Young Music Talents in Europe). Afterwards all are invited in a round-table discussion to contribute to this new mapping of the landscape of pre-college education. The focus will be on the steps from childhood leading up to admittance to higher music education.

**Alf Richard Kraggerud** is one of the most successful and respected musicians and violin teachers from Scandinavia, teaching at Barratt Due Institute of Music in Oslo, Norway. His students have won numerous international prizes and several of his protégées enjoy extensive careers.

Many of Alf Richard's achievements are undoubtedly founded on an unusually eclectic education and a wealth of experience from an early age, having taught his first pupils at 13. In 1992, he completed his studies in pedagogy with the highest honors ever given in his native country.

Alf Richard is the founder (1994) of the Valdres Sommersymfoni in Norway, a summer course in solo-, chamber- and orchestral playing. He is a sought-after lecturer where he expertly combines play and ambition; the novice with the world famous; exchange and interaction; ultimately producing a course of exceptional standard and global renown. Alf Richard Kraggerud is the present chair of the organization YMTE (Young Music Talents in Europa).



## **Sarah Lesjak - Body and Instrument**

The lecture will give an overview on the human anatomy and physiology and how those principles relate to fitting one's instrument. Also, changes throughout growth or one's career path will be considered. If a volunteer is to be found, a demonstration will be performed, alternatively, exercises to counterbalance the physical demands of performing will be shown.

I am a physiotherapist with an MSc in Performing Arts Medicine (University College London). Before my physiotherapy studies I graduated from Konservatorium Klagenfurt with a Diploma in Teaching (Violin). My interest and passion is to provide health care to performing artists, particularly string players. Not only do I treat acute or recurring injury but want to offer lectures and promote health prevention interventions to help grow into (young musicians) and maintain a healthy musical career (regardless of one's career-stage or age).. I have already given talks on a variety of topics to students of the MSc



Performing Arts Medicine Program as well to physiotherapists and performing arts specialists (ASPAH Conference 2019) and artistic as well as administrative staff of the University of Performing Arts Graz.

## Blanca López - J. Sibelius. Theme and variations for solo cello

Fenica Gehrman's publisher in Helsinki lead us to one of Jean Sibelius' youth compositions: the *Theme and Variations* for solo cello in d minor. We will immerse into the piece by understanding the circumstances that involved its composer's long life, and by placing it among his extensive work. Through its musical analysis and its performing guide, the piece is pretended to be recognized as a genius work, besides being worthy of an honorable place in the artistic and academic world. I will treat this topic through a demonstration, accompanied by a performance of the whole piece.



### Blanca López Rubal, cello

Blanca is a versatile musician, with experience in symphonic, chamber music and solo concerts. In addition, she enriches her purely classical training with other styles, such as tango, flamenco, rock or electronic music.

Her performances stand out for their communicative ability and her personal sound. Her love for music and for her instrument, built for her by Wolfgang Schnabl, guide her

concert and pedagogical activity. Her repertoire covers all styles: Bach, Beethoven, Brahms, Dvorak, Rachmaninov, Crumb, Cassado or Sibelius, among others.

Parallel to her concert activity, Blanca develops her pedagogical work, supported by the firm belief that teaching develops her performing capacity. She currently teaches at the CIEM Federico Moreno Torroba in Madrid. Besides, she is studying a PHD in Artistic Research in transdisciplinary Education.

## Heidi M. Mantere - Pilates Strings sessions

My idea as a violinist and singer for my proposal to Pilates Strings sessions to strings colleagues goes along the path for taking care and to understand the importance of breathing, body balance, lengthness, control, stretchness and state of mind. Pilates Strings gives a moment to stand up from the chair during a conference day.

I am a Somatic Pilates instructor (2014-) and work with different kinds of pilates clients in Finland. I am a member of Finnish Pilates board. Pilates Strings website: [heidi.fi/pilates](http://heidi.fi/pilates)



## Wiesje Miedema - Every talent its stage

Children and parents come to us with different ambitions and expectations. Some have already pictured out what role they want their instrument to play in their lives, others haven't got the faintest idea. Ambitions can range from 'just a hobby' to wanting to become a professional violinist. Teaching every student to the best of his abilities can be a hard task if the ambition of parent, student and teacher are not the same. And even becoming a good non- professional musician takes a lot of commitment and perseverance. In this presentation I would like to show ways to keep the fire burning by creating peer groups, ensemble playing and by taking every student seriously within his or her abilities. A group of young violinists between 9 and 15 years old will musically illustrate what we are talking about.

**Wiesje Miedema** is a Dutch violin teacher who teaches children in the age of 4 to approximately 18 years old. After finishing her studies at the conservatorium of Groningen, Wiesje committed herself to teaching children and to the development of repertoire for young violinists and string ensemble. Next to having a blossoming violin school, she now teaches violin at the Sweelinck Academy, the academy for exceptional gifted young musicians department of the Amsterdam university of the Arts. At that institution she also teaches Methodology to the BA students. She has been teaching at muziek-en dansschool Amstelveen for 23 years and it was there that she also conducted Camerata String orchestra for several years. Wiesje teaches courses and masterclasses in different cities all over the world such as Surabaya, Johannesburg and Birmingham. Her students form ensemble Stringwise, a group of perky young musicians that love to perform on any stage.



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## Lucia Nakova-Haikarainen - How to combine early childhood music education and violin pedagogy in a sustainable and inspiring musical path?

The title of my lecture is “How to combine early childhood music education and violin pedagogy resulting in a sustainable and inspiring musical path?”

In the context of the conference topic, I would like to emphasize the importance of the first years of instrument studies. The first experiences and atmosphere during instrument studies are strongly remembered. This is a very sensitive time for establishing a relationship with music. It is very important to take a notice which teaching material to use and how. Child-centered methods and materials

are essential. I will present the Violin Preschool Book teaching material, which is specifically targeted for small beginners I would also like to point out how to start working with children of different ages.

There will be small video examples from teaching situations. In addition I`ll speak about how the combination of Individual lessons and group lessons usually motivates children the most.



Education:

- University of Applied Sciences, Department of Culture, Master of Music. Helsinki
- University of Applied Sciences, Department of Culture, Violin Teacher. Helsinki
- University of Helsinki, Basic studies in education, Helsinki
- Helsinki Conservatory, Postgraduate degree in Early childhood music education.
- Päijät-Häme Conservatory, Degree in Early childhood music education. Lahti

Work experience at the East Helsinki Music Institute since 1996

- music pedagogue, early childhood music education, violin preschool, violin
- conductor of the children´s and youth orchestra

Several lectures and demonstrations for teachers, students and at the Finnish String Teacher´s Association – “Membership days” event

Teaching material: *Violin Preschool Book A and B*, Lucia Nakova-Haikarainen

Board member of the Finnish String Teacher´s Association since 2013

## David Pope - Developing Quality Intonation in the Young String Player

“Bad intonation is unforgivable.” With his wisdom, Merle Isaac provided a performance standard that all string teachers should strive to meet with their students. However, for string musicians to successfully perform with good intonation, their teachers cannot be the only people in the room with a discerning ear. Master teachers know they must remove themselves from the learning process so their students can develop the skills required to become self-sufficient musicians. Students must cultivate the abilities to self-identify and self-correct their individual and the ensemble’s intonation performance errors. Fostering those skills are crucial to the long-term development and success of young musicians. Not only do they help adolescent musicians improve their performance skills, but they also increase the efficiency of the rehearsal process. This session will introduce individual and small group exercises that string teachers can incorporate into their daily rehearsals to develop young students’ abilities to perform with better intonation. Attendees will leave the session with exercises they can immediately incorporate in their classrooms. This session supports the conference theme because it addresses a fundamental requirement needed to be a successful musician.

**David Pope** is associate professor of music education and chair of professional studies at the Baldwin Wallace Conservatory of Music. As an active adjudicator and clinician, Dr. Pope has conducted numerous all-state orchestras, regional honor orchestras, and university summer camps throughout the United States. He frequently presents string pedagogy clinics and his research at state, regional, national, and international conferences. Dr. Pope previously served as the chair and vice chair for the American String Teachers Association’s national conference and is currently the editor for the String Research Journal. He received the Distinguished Music Educator Award from the Yale Symposium for Music in Schools and was also awarded the 2020 Emerging String Researcher Award and the 2021 Presidential Service Award from the American String Teachers Association. He is a current member of the National Association for Music Education and the American String Teachers Association.



## **Vildana Repše - Systematic selection of studies for optimal talent development**

*Collection etudes for violin* and *Etudes for viola* offer pupils a methodically designed selection of etudes in six volumes. Appropriate learning content is based on problem solving and supports the gradual development of instrumental playing, enabling a pupil to develop the skills for playing an instrument following appropriate teaching materials and teacher's instructions (detaché, martélé, legato, change of strings, change of positions, double stops, cords, articulation etc.). Furthermore, selected etudes carry artistic value, encompassing a wide range of musical expression, from cantilena to lively melodic movements, and from a calm rhythmic structure to dance rhythms. At the same time, the pupil has an opportunity to discover the art of expression in music and grows artistically consistent with their age. The authors of the selected etudes are mostly great violinists who have left a wealth of valuable pedagogical content. They were remarkable, not only for their pedagogical gift and vision, but also for their artistic inventions: Wohlfahrt, Beriot, Campagnoli, Dancla, Shevchik, Kayser, Komarovski, Mazas, Sitt ... The teacher will easily choose the etude that best suits the needs of each pupil at any given point in time.



**Vildana Repše**, academic musician, violinist and professor of violin, was born in Sarajevo into the Smailović family of recognized musicians. She studied violin in the class of Professor Dejan Bravničar at the Academy of Music in Ljubljana, where she received her degree. Ms. Repše devotes herself, with exceptional interest and success, to teaching music at the Tartini Musical Studio in Ljubljana, the first private music school in Slovenia, which she established together with Vlado Repše in 1990. She is the author of several textbooks and manuals, a lecturer at seminars and international conferences, and a researcher in the methodology of violin playing as well as a mentor to young music teachers. As a genuine admirer of

orchestra music, she has focused her artistic activities on playing in the orchestras of the RTV Ljubljana Symphony Orchestra and the Slovenian Philharmonic, the Tartini Chamber Orchestra, the Musica Ad Hominem string ensemble, and since 2010 in the Camerata Medica string orchestra, where she has assumed the role of concert master.

## **Marcel Richters - Acquisition, maintenance and adjustment of stringed instruments**

*... Everything I always wanted to know but I was afraid to ask.*

Many players for various reasons to be discussed have difficulties in finding the right instrument/bow for themselves. Often I find the instruments played on are not set up and adjusted to the fullest of their tonal and technical possibilities. My talk is meant to point to some of the facts that are often neglected as well as encourage questions and discussion on the aforementioned topics.



### **Marcel Richters, Luthier**

Born 1957 in Germany, Marcel Richters was trained at the Welsh School of Violinmaking and Repair in Great Britain more than 30 years ago. Afterwards he worked on restoration with Winfried Michael in Munich, Hieronymus Köstler in Stuttgart and was workshop manager for 20 years at Machold Rare Violins in Bremen, Zurich and Vienna. Since 2005 he has his own shop in Vienna, where he works on fine sound adjustments, restoration and trade.

## **Edgar Russ - Searching the perfect violin, viola, cello or doublebass**

Searching for the perfect instrument is worth to be taught. Young musicians often face difficulties on how to select the right instrument. From the very first lesson they are taught how to play the instrument. But little has been taught of how the instrument should sound in order to increase the ability to create their musical personality. The right instrument has a crucial impact on the entire result of their music and maybe even on their career. This Seminar will explain to teachers and young students what can be adjusted on a bowed string instrument and how to proceed when choosing the next violin, viola, cello or doublebass; what is the instrument's property and what we can change in order to get the best matching instrument for the next phase of their career.

Born in 1966, **Edgar Russ** was the youngest of five children in a big Austrian family. Already at the age of 11, Edgar made his first instruments. At seventeen, Edgar Russ moved to Cremona, Italy, to attend the world-renowned international violin making school "Scuola Internazionale di Liuteria, Antonio Stradivari". After gaining work experience in Cremona, the young violin maker went to the US to expand his expertise in international violin making. Already at a very early age, Edgar Russ became a master luthier. In 1990, Edgar Russ opened his first workshop in Cremona on Via Plasio, followed by a relocation to Via Sicardo together with a friend. Another ten years passed by, before Master Edgar Russ decided to open a new independent workshop that would better represent his own personality and creative soul. Until today this workshop is located in the heart of Cremona on Via Maura Macchi.

## **Ramil Sadriev - International Summer School "Play With Joy"**

*in Nizhnekamsk city of Republic of Tatarstan, as a unique joint project of ESTA-Tatarstan and ESTA-Norway for the professional development of students, studying string instruments*

The international summer school "Play With Joy" focuses on modeling the system of work of a professional orchestra group. The summer school is organized using the experience of the Russian-Norwegian Oppstryk Finnmark project, as well as Russian pedagogical technologies of concentrated learning. During an intensive week of classes, students of the summer school learn a new repertoire, improve the skills of reading sheet music, the level of mastery of the instrument, expand the performing experience of playing in an orchestra and ensemble. The final of the summer school is a gala concert, where students of the summer school realize their potential as string ensemble and orchestral performers.

**Ramil Sadriev** is Laureate of International competitions, winner of the competition "The best teacher of the Children's Art School of the Republic of Tatarstan" (2010), President of ESTA-Tatarstan since 2012 and director of the House of Folk Art of Nizhnekamsk (Tatarstan). He performs as part of the string ensemble "Nobilis". He graduated from the Tashkent Conservatory (1999), postgraduate studies at the Kazan Conservatory (2001), Bachelor's degree at the Prince Claus Conservatory (the Netherlands, 2007), Master's degree at the University of Manchester (MEd, 2012). Postgraduate student of the Institute of Psychology and Education of Kazan (Volga Region) Federal University. He taught at Kazan children's music schools, at the Kazan Conservatory, as well as at the Institute of Additional Professional Education of Specialists in the Socio-cultural Sphere and Art of the Republic of Tatarstan, where he worked as rector from 2013 to 2019. Participant of international musical projects in Europe and Russia. Organizer of the International Conference ESTA-2017. Co-founder of the autonomous non-profit organization "Education and Culture: Innovations and Discoveries".

## Andi Sagmeister and Diknu Schneeberger - Guitar Workshop Gypsy Jazz

This workshop is for everyone who wants to learn about the peculiarities of Gypsy Jazz guitar, beginners and advanced learners alike. You will find that within Gypsy Jazz, things work differently than you are probably used to: harmonically, melodically and technically. You don't need specific prior knowledge, however you should be quite familiar with your instrument. If you can handle "campfire chords", melodies and maybe even simple improvisation, you're ready for this workshop.



### Andi Sagmeister

studied jazz guitar and bass as well as arrangement and composition. He is a freelance musician as well as a teacher in Vienna and Lower Austria. [www.andisagmeister.com](http://www.andisagmeister.com)

### Diknu Schneeberger

is winner of the Hans Koller price. Since the age of 14 he is a professional Gypsy-Jazz guitarist and as such working internationally. Multiple album releases as lead and guest musician. Teaching in workshops and online. [www.diknuschneeberger.com](http://www.diknuschneeberger.com)



## Monika Stadler - Touching Moments, for Concert and Single Action harp

In the workshop Monika Stadler will present pieces from her latest book of harp compositions "Touching Moments" and from her other publications.

She will tell how the pieces were created, what inspires her as an artist and how her experiences from playing concerts and travelling around the world influence her musical work.

She loves to interact with the audience and to create a space for shared sound experiences. She combines elements from jazz, classical music, world music and improvisation and takes her audience on a musical journey with contemplative, mystical and rhythmical elements.

**Monika Stadler** is one of the most creative solo harpists in Europe. She studied classical harp at the Vienna University of Music with Prof. Blovsky-Miller (diploma with highest honors), and jazz harp with Deborah Henson-Conant, in Boston, USA, where she won several awards at international jazz harp competitions.



After engagements with the Vienna Symphony Orchestra, she only performs as a soloist, in duet or trio formations, exclusively with her own projects.

Apart from her intensive schedule as a performer throughout Europe, USA, Canada, Middle East and Asia, she teaches many jazz & improvisation workshops for harpists worldwide.

She is a guest professor at the Guildhall School of Music and Drama, London, UK, as well as a staff member of the University of Music and Drama, Vienna, Austria. She released twelve CDs (her own compositions) and ten music books, Creighton`s Collection, UK, and the music publisher Musikverlag Doblinger, Austria.

[www.harp.at](http://www.harp.at)

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## Margit-Anna Süß - Harpist as a profession

*Integral ways to professionalism at the university and development of artistic individuality*

This lecture is about how we can give our students on the way to their studies a good base of technical fundamentals and musical expression through sound and speech, social interaction and at the same time to support the individuality of each single person in order to achieve Schumann's words:

*„The artists mission is to reach the soul of humans“*

1. Rising stars : child prodigy parades in contrast to the promotion of individual personality
2. Breath and sound
3. Technique and sound
4. Posture
5. Ways of mental preparation
6. The ambivalence between musical freedom and science, or faithfulness to the text
7. Improvisations, folk culture, jazz etc.
8. Fantasy and music mediation
9. Connection of the arts such as drama, movement art and visual arts
10. Music, language and song
11. Music schools according to the Eastern European model, music education as an overall concept
12. Communication between music theory and instrumental teachers at universities as well as in the music school sector
13. Social interaction: class community
14. The musician's mission: to reach the human soul (Schumann)



Margit Anna Süß studied in Munich, where she was born, and in Paris. At 20 she started playing as solo harpist in the NDR Symphony Orchestra and she also played for several years at the Bamberger Symphoniker and at the Berliner Philharmoniker as a guest for more than 10 years under the conduction of H. von Karajan and C. Abbado. She played as a soloist with the Berliner Philharmoniker Orchestra, with the Orchestre National de Lyon or the Jerusalem Symphony Orchestra, among others. She is since 2017 university professor at the University of Music and Performing Arts of Graz.

## **Géza Szilvay - Proposal to establish music primary schools**

These schools existed in post-war Hungary because of Zoltán Kodály's personal fame and influence. The network between the primary schools and music schools, conservatories and Music Academy made Hungary unquestionably musical great power during the nineteen fifties and sixties and successfully realized Kodály's principle; music should belong to everyone. Similar attempts were made in England when music center teachers (so called peripatetic teachers) were visiting primary schools to give instrumental lessons during day time. Today, classical music is expelled from most European primary schools. Musical literacy, singing or playing an instrument are considered to be only as after-school activities, hobbies. My intention was to change this misbelief. As principal of one of the biggest Finnish music institute and conductor of the renowned Helsinki Strings I had the opportunity to obtain a license to establish a music primary school in Helsinki where instrumental teaching is given at school time, and the school could start to work in 1998.

The results were demonstrated in 2001 at the International Conference. During the one week long event more than 120 string pedagogues witnessed the unparalleled musical achievements of our children of the East Helsinki Music Institute, where the instrumental teachers were the most enthusiastic and experienced pedagogues; the teachers and parents were 98%; the achievements of the academic subjects were better than in the average Finnish school and bullying was unknown. A similar Conference was organized again in 2008. The great majority of these lessons were observed by colleagues coming from all over of the world. Students of the Sibelius Academy also could gain pedagogical experience by observing our teaching. Kodály's assertion was proved. Classical music creates optimal learning-teaching environment.

I expect that the obvious and convincing results will inspire other music institutes and primary schools to cooperate and launch the renaissance of classical music. Without partners, even the best conceptions dry out.

Professor **Géza Szilvay**, born in Budapest, Hungary in 1943, studied the violin at the Béla Bartók Conservatory and Pedagogics at the Budapest Music Academy where he graduated in 1966. He also studied law and political science at the ELTE University in Budapest and took his doctor's degree in 1970.

He played violin in the Budapest Symphony Orchestra in the 1960s and conducted the Youth Orchestra of the Hungarian State Radio and Television. He taught at the East Helsinki Music Institute and at the Sibelius Academy in Helsinki.

Géza Szilvay is the creator of the internationally renowned and successful Kodály concept based Colourstrings teaching method that has been documented in 42 publications. The Colourstrings method interlinks the development of musical hearing, musical intellect, instrumental technique and the emotional world of a child and applies the principle of reinforcement of perception through joint functioning of the senses. Right from the start, he added group lessons and string orchestra training to individual tutoring.

In 1972, Géza Szilvay founded The Helsinki Junior Strings orchestra (now known as The Helsinki Strings), which have gained worldwide recognition through 38 international concert tours.

Géza Szilvay gained international recognition not only as a violin pedagogue and creator of the Colourstrings method but also as an educator and conductor of children's and youth orchestras. He has given more than 200 lectures and workshops on his teaching method and philosophy in Europe, China, South Korea, Taiwan, Japan, USA, Canada and Australia.

In the ongoing International Mini Fiddlers project, he teaches pupils, violin pedagogues and university students of many countries in weekly video conferences.



## Praskovia Tanikova - Veniamin Sher and his pedagogical heritage

Veniamin Sher (1900-1962) - violinist, violist, conductor, first violin of the Auer Quartet. He was a talented composer, among his works Concert Fantasy for Violin on the theme of the opera «Ruslan and Lyudmila», Children's Concert for Violin, five string quartets, viola and violin sonatas, 24 virtuoso etudes for violin solo. As a professor at the St. Petersburg Conservatory, he brought up a huge number of violinists and teachers. Including Klimentiy Veksler, Vladimir Ovcharek, Mark Komissarov, Victor Lieberman and many others. Many of his students played in the St. Petersburg Philharmonic Orchestra with Evgeniy Mravinsky, were concertmasters of the leading orchestras. His pedagogical skill was continued in his students. In this lecture we will speak about Veniamin Sher and his pedagogical heritage and about his student - outstanding violinist and professor K. Veksler who save the ideas of his teacher and develops his own methods.



### **Praskovia Tanikova**

Associate Professor and Head of the string department of Petrozavodsk State Glazunov Conservatory, Republic Karelia. Graduated from St. Petersburg Rimsky-Korsakov College of Music, Petrozavodsk State Conservatory, and postgraduate course at the Petrozavodsk Conservatory with Professor K. Veksler. In 2008, had an internship in Finland, North Karelia University of Applied Sciences, Joensuu (teacher – Tapani Yrjölä). As a soloist she has performed with the Symphony Orchestra of the Karelian State Philharmonia, chamber Orchestras «Nord West Studium», «Saturnalia». She cooperated with such conductors as M. Stravinsky, E. Zondereger, A. Davidov, A. Niaga, A. Kubyskin.

Winner of several international competitions in Russia, Italy and Finland. Until 2020 artist and soloist of Symphony Orchestra of the Karelian State Philharmonic. Author of lectures «History of performing stiles» for string instruments. Artistic director and concertmaster of chamber orchestra «Saturnalia». Author of article “Modern Violin Performance and the problems of Interpretation” (2017), methodical manual “Octaves” (2016).

## Ines Ana Tomić - Violin positions

Positions and shifting are crucial technical elements in the interpretation of works of violin literature. This lecture will present a historical overview of the emergence and development of positions through key violin schools, as well as their application in the modern methodology of violin teaching. What are the positions, when to teach them, and in what way, what types of shifting should a student learn - these are the questions to which the answers will be explained during the lecture. In the end, a list with examples of scales and etudes relevant for working with each position will be handed out to every attendant.

**Ines Ana Tomić** is a Croatian violin pedagogue with over 20 years of experience. She has received numerous awards for her work, and her students have won over 150 prizes at various national and international competitions. Ms. Tomić holds seminars and masterclasses for students and teachers, lectures on national and international conferences, and takes part as a Jury member on music competitions in Croatia and abroad. She is the author of 10 violin/viola pedagogy books in Croatian and English language ("The Pizzicato Method") and most important of all - a mother of two children.



## Francoise Verherve - Harp Masterclass



**Francoise Verherve** began her formation as harpist in her hometown Marseille. The way brought her in 1982 to the *Conservatoire National Supérieur de Musique* of Paris with the professor Gerard Devos. There she finished her studies with the Premier Prix and continued working with **Jacqueline Borot**. In 1987 she won the 1st prize in the international Harp Competition *Marie Antoinette Casala* in **Gargillesse**, and two special prizes for the best performance of the pieces of Maurice Ravel and Yoshihisa Taira. Since 1990 she is the artist Solo-Harpist in the Frankfurter Museumsorchester / Orchester der Oper Frankfurt and plays regularly with the **Orchestre de Paris** and the **Berliner Philharmoniker**. Her solo concerts brought her to France, Spain, Turkey and

Egypt. She holds a professorship in the Conservatory of Music **Paul Hindemith** in Frankfurt and gives masterclasses in Germany, France and Spain.

## **Michael Y. Wiener: How Violin, Viola and Cello players can profit from scientifically developed and game changing support devices**

The Demo Lecture will show how a multidisciplinary team from the Zurich Universities developed a fully adaptable and all-in-one rest system for the High Strings Players. We will include an interactive part, where we demonstrate with participants how to profit most from the features of the innovation in Violin and Viola teaching and performance. Cello Teachers are also very welcome because we will bring along our last innovation for a live testing: The Cello Grip Foot.



## **Nicole Wilson - Online learning... It's not all bad!**

We've all been thrown into online learning for the last two years, some of us with greater success than others. In her session, Nicole will be covering the most successful online teaching techniques and helpful websites and software that have helped music teachers during Covid.

As founder and managing director of Musical Orbit, she has been at the forefront of online music education for the last 8 years and is experienced in creating and hosting online competitions, webinars, masterclasses and individual lessons. This session will include a Q and A for delegates and time for idea sharing.

### **Nicole Wilson**

A graduate of Chetham's School of Music and the Royal Academy of Music, Nicole joined the first violins of the London Symphony Orchestra in 1999 and then became a Principal Violinist at English National Opera in 2008.



Currently violin professor at the Royal Academy of Music, Nicole is a freelance principal violinist with orchestras throughout the UK. She has worked as an orchestral fixer for TV and film, including Harry Potter and the Half Blood Prince. Having presented concerts on TV and Radio for the BBC and Classic FM Radio, she also presents webinars for ESTA (European String Teachers Association) and EPTA (European Piano Teacher's Association).

Nicole is the Founder and Managing Director of Musical Orbit, a website connecting music students with leading professionals in the business. Through Musical Orbit Nicole reached out during the pandemic to thousands of music teachers and students helping them get online and carry on their education, navigating the challenges of lockdowns. In 2020 she also created online versions of several music competitions including Friends International Violin Academy, hosted by Rodney Friend with tutors including Augustin Hadelich and Pinchas Zuckerman.

## **Kateryna Zavalko - Playing by heart: development of the violinist's musical memory**

Musical memory is called "memory for music", i.e. memory for musical-auditory, musical-visual and musical-motor images. It is manifested in the ability to create, remember, recognize, correlate and save these images as well as the logic of their change and development. Musical hearing also relies on the mnemonic function. Musical memory depends on the development of musical hearing. That is, there is a relationship between development of musical hearing and musical memory, as well as between development of musical memory and musical thinking. By developing musical memory in the classroom, the teacher helps each student-violinist to unleash their potential. Musical memory is a combination of different types of memory: constructive-logical, emotional-imaginative, visual, auditory and motor. Originality of musical memory lies in the composition and principles of use of different types of memory. For the successful development of musical memory, it is necessary to take into account the structure of musical memory, the connection between musical memory and attention as well as to understand the features of the processes of long-term and short-term memory. The presentation offers practical exercises for developing the violinist's musical memory. These exercises were tested during a training on the development of musical memory with students- violinists and violin teachers.

**Kateryna Zavalko**, Doctor of Pedagogy and Head of Chair of Instrumental and Performance Skills at the Arts Institute of Borys Grinchenko Kyiv University (Kiev, Ukraine). She is author of more than 90 scientific works, including the monographs: *Educational innovations in theory and practice of music education*; *Self-Improvement of teacher of music: theory and technology*; *Children violin pedagogy: an innovative approach*; tutorials: *The basics of innovational activity of music teacher*, and *Fundamentals of the Orff pedagogy*.