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I	ORGANISING COMMITTE	Ē			I
I	Miriam Veeger				I
I	Hans Kattemölle Mariëtte Landheer				
I	Joke Op 't land				
I	Sacha Paredes Sánchez				
	Hans van Rossum				
	Wilmar de Visser				
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Conference Programme

53rd International ESTA Conference

Enabling the inner musician to blossom Ш

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ESTA CONFERENCE 2025

Preface

The ESTA Netherlands Branch, in collaboration with Scholen in de Kunst, is honoured to host the 53rd International ESTA Conference from May 28th to June 1st, 2025, in the beautiful city of Amersfoort, the Netherlands.

This special edition marks 50 years of ESTA Netherlands – a milestone that invites reflection, celebration, and forwardlooking inspiration. The 2025 conference theme is 'Enabling the Inner Musician to Blossom'. It focuses on unlocking the full artistic potential of each musician by fostering deep connections between body, mind and soul, and strengthening the personal and professional bonds within our international community.

Amersfoort is a city rich in cultural heritage and vibrant creativity. With its medieval charm, innovative spirit, and excellent accessibility, Amersfoort offers the perfect setting for a conference that invites renewal, growth, and artistic exchange. The main conference venue, the Eemhuis – a modern cultural hub housing schools for the arts, music, and creativity – will serve as a dynamic meeting place where education, performance, and inspiration converge.

Our aim is to create an atmosphere where all voices are heard – a space for

sharing, learning, and inspiring each other. As string teachers, performers, and researchers, we recognize that true musical development goes beyond technique. It lies in the connection between people, in the inner journey of expression, and in the collective energy of collaboration. ||

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The conference will feature a diverse programme of lectures, masterclasses, workshops, concerts, and roundtable discussions, led by presenters and artists from across Europe and beyond. Whether rooted in tradition or exploring new pedagogical paths, every contribution is welcome in this celebration of string education. We are grateful that so many musicians and experts want to contribute to the programme.

We invite you to bring your curiosity, your questions, your creativity, and your instrument. Connect with colleagues and new friends. Explore the synergy between physical awareness, emotional depth, and musical freedom.

Let us celebrate 50 years of ESTA Netherlands by blossoming together into the future of music education.

Dear ESTA colleagues,

I would like to begin with a question: Do we really understand the meaning of the theme, given us by the organizers of the Amersfoort Conference? The title 'Enabling the Inner Musician to Blossom' challenges and spurs a deep analysis and interpretation. I take the liberty to present my interpretation here.

The Kodály concept uses the expression 'inner hearing', which enables us to use our imagination to visualise music in our heads. In other words, to hear the music while reading the notes, and to imagine the written notation while hearing the music.

To develop and achieve this ability, Kodály emphasized the important balance between training the ear, developing instrumental skills, musical intellect, and emotions. These four elements must also be in constant equilibrium in string teaching. A pedagogue appreciating and using this concept acts like a guide in Music Land, who introduces, explains and reveals the magic world existing behind the notes. Students educated in this way will be able to sight read, score read, memorise, improvise, transpose, compose, and play in solo and ensemble contexts.

Developing this 'inner musician' will make music feel a part of their everyday activity and the achieved musicianship will enormously enrich their life, whether they are professionals or non-professionals.

I warmly welcome you, dear participant, and hope you will receive useful advice, recommendations, and suggestions from the various workshops, concerts and presentations and that when you return home you create a 'garden' in your own studio where pupils, your students, will blossom.

Géza Szilvay

President of the Central Board of ESTA

ESTA CONFERENCE 202



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Esteemed colleagues, participants and guests, dear friends,

It is with great pride and joy that I welcome you to the 53rd International ESTA Conference in Amersfoort, hosted by ESTA Netherlands.

This edition is a special one: we celebrate 50 years of ESTA Netherlands – five decades of dedication to string teaching, talent development, and international collaboration. A moment to reflect, to celebrate, and to look ahead.

Our theme, 'Enabling the Inner Musician to Blossom', reflects the heart of what music education means to us. Inspired by the work of ESTA International President Géza Szilvay, it invites us to focus not just on technique, but on nurturing the full human being behind the instrument. It's about connecting body, mind and soul, and building deep connections with others through music.

We hope this conference will be a fertile ground for learning, inspiration and exchange. A place where ideas are shared freely, where artistic voices are encouraged to grow, and where the joy of music brings us together. We thank all professionals who share their rich knowledge and experience. Our special thanks go to our sponsors, partners and funds, who made this ESTA Conference possible.



ESTA CONFERENCE 2025

On behalf of ESTA Netherlands, I wish you five beautiful, enriching days in Amersfoort – and a conference that helps you, and those you teach, to blossom.

Miriam Veeger Interim Chair – ESTA Netherlands

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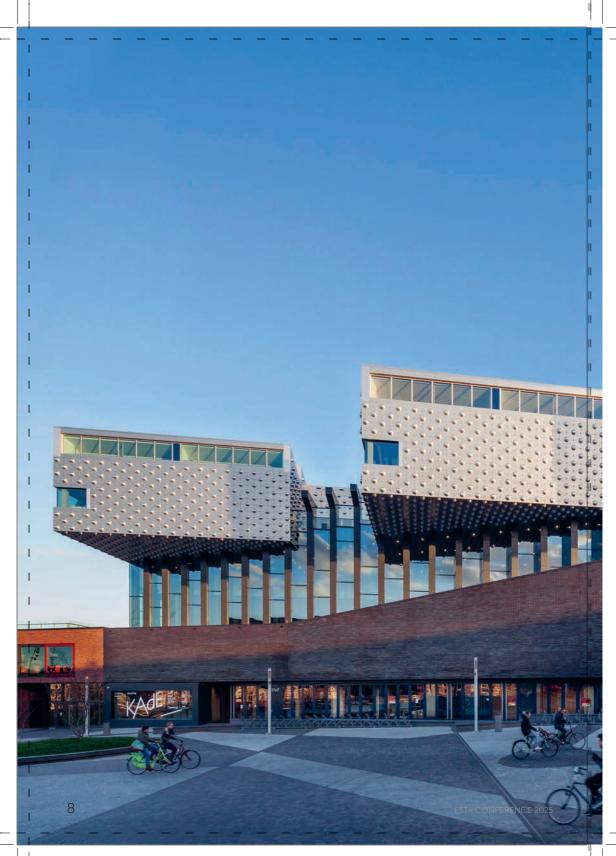
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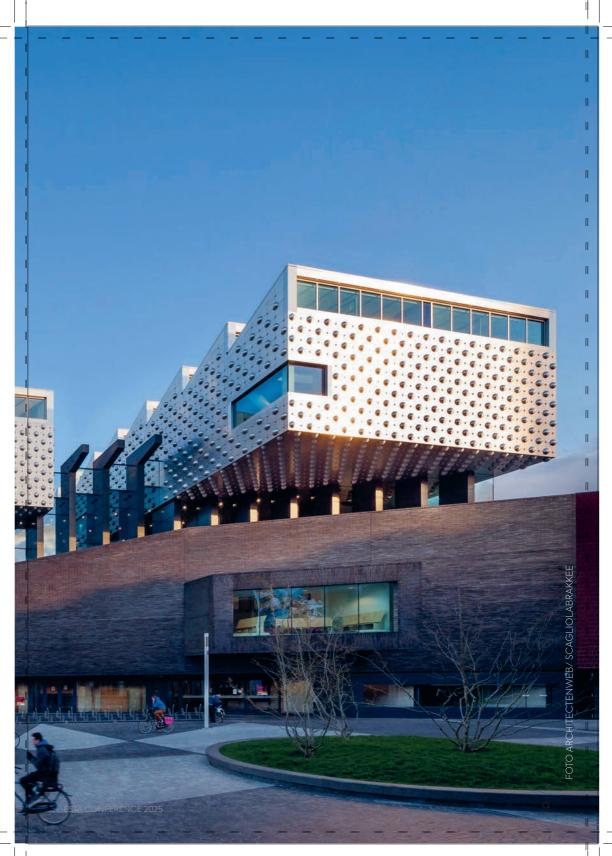
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EEMHUIS, FLOOR 4

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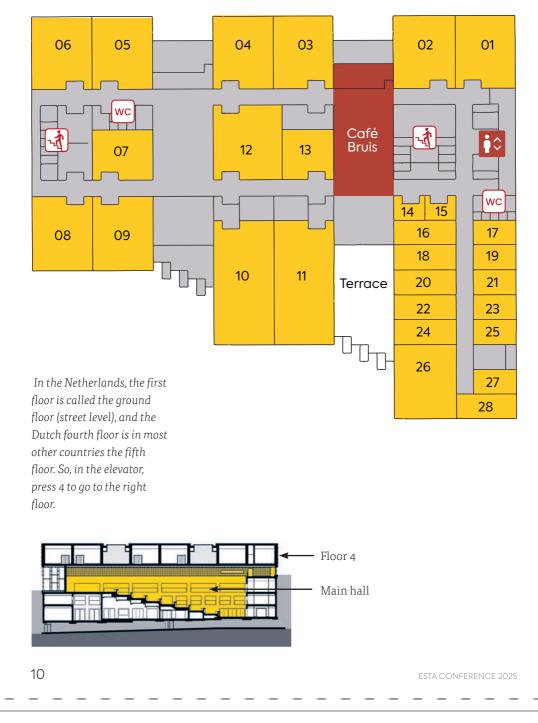
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Practical Information

Every day, you can attend several inspiring events: workshops, masterclasses, lectures or paper presentations. These all take place in the Eemhuis, on the fifth floor (press 4 in the elevator). When entering the Eemhuis, you will see the public library on the ground floor. Walk on, and you will see the stairs and elevator.

You can also enjoy a lot of concerts. The concert venues that are not in the Eemhuis, are all within walking distance (about 15 min.). They will be performed in atmospheric locations, like churches.

LUNCH

The lunch will be served on the fifth floor in Central Café Bruis and is included in your conference registration.

DINNER

Choose where you wish to dine (not included). The Eemplein and especially the beautiful centre of Amersfoort offer many good restaurants. It is recommended to make a reservation via the website of the restaurant of your choice.

CONFERENCE DINNER ON 31 MAY

On 31 May, we can all gather at the Flint for the special Conference Dinner. Please note that reservation is obligatory. This dinner is not included.

THE BLOCK SCHEDULE

In this programme book and on the website you will find a block schedule per day, where the events and concerts, and their times and rooms/locations are indicated. With each event you will find the name of the presenter and the title.

This book gives you brief descriptions about the events. The extensive description and the possibility to register for an event can be found on the website esta2025.org, click 'All events'.

Changes in the schedule will be shown on the screens in the Eemhuis.



esta2025.org

IN CASE OF

In case of urgent questions, only during the conference, you can reach Mr. Hans van Rossum at +31- 6 144 48 022. In case of a real emergency (medical or fire), use 112.

ESTA CONFERENCE 2025

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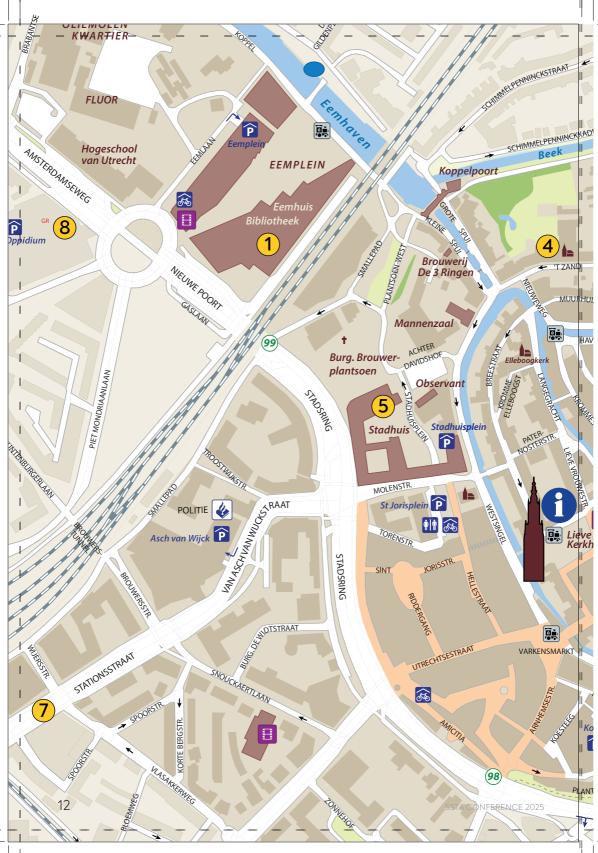
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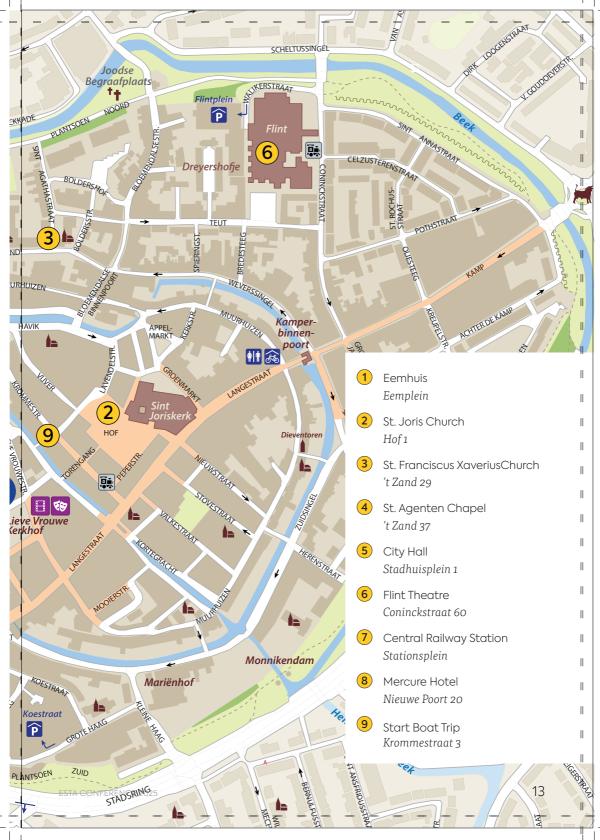
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Enjoy beautiful Amersfoort – City Programme

Amersfoort is a beautiful, medieval city. You can wander through the narrow streets and cozy squares and enjoy the terraces. There are excursions specially organized for you, please read more about them below. The costs of these are included for ESTA participants. Advance registration for all excursions needed. Dates and times will be published on the ESTA website (https://esta2025.org/).

THE CARILLON PLAYER

The beautiful sound of the carillon. You may be familiar with it. But who makes that beautiful music? What is a carillon and why does it sound so 'different' than we as musicians are used to? You can climb the Onze lieve Vrouwetower with a guide and see a professional carillon player play on one of the two world-famous carillons. The carillon player will be happy to answer your questions.

Max. 14 people per group can go up. Advance registration for all excursions via esta2025.org, click 'City Programme'. Departure point: at the foot of the Onze Lieve Vrouwetower.

BOAT TRIP

Relaxed view of the medieval city by boat. Gently floating through the very old canals. Sailing under low bridges and past the beautifully restored monumental buildings. During the 45-minute trip you will receive an explanation in English. There is one boat every day. Advance registration for all excursions via esta2025.org, click 'City Programme'. Departure point: Krommestraat 3 at the jetty. ||

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CITY WALK WITH A GUIDE

An experienced guide will walk with you through the medieval city centre. You will get an explanation about the beer city from the 16th century, you will walk past the Onze Lieve Vrouwetower, one of the highest towers in the Netherlands. You will discover that Amersfoort is a completely unique city of its kind. Advance registration for all excursions via esta2025.org, click 'City Programme'. Max. number of participants per day: 14. Departure point: the guide in blue uniform

meets you at the exit of the Eemhuis.





esta2025.org/city-programme



We are happy that so many organisation are willing to contribute to this conference.

You made it possible for all of us to share our knowledge and to enjoy beautiful concerts.

Thank you very much!







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ARCUS









HAL+LEONARD

EUROPE













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Exhibitors

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During the conference, you can meet the exhibitors. They will be available from 9:00 until 17:00 in the Eemhuis on the same floor as the events take place.

They form a valuable addition to the events. Take the opportunity to learn from their knowledge and experience!







CREMONESE

VIOOLBOUW

AMSTERDAM

ROBIN JÁNOS SZOMBATH





Contrada Musica Luthier, Amersfoort, Netherlands











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12.00	15.00	16.15	16.30
Registration of Delegates	SPOTLIGHT CONCERT	OPENING	WELCOME CONCERT
 DEEMHUIS, EEMZAAL KADE CAFÉ CITY PROGRAMME See map on page 12 CONCERT/JAM SESSION GENERAL PROGRAMME 	Dutch Young String Players (NJSO) + Amersfoort Music School students (SidK) C: Carel den Hertog, Orrin van Leeuwen, Jan Schoonenberg 3 ST. FRANCISCUS XAVERIUS CHURCH	Public address by the Mayor of Amersfoort Mr. L. Bolsius Formal opening ESTA 2025 Miriam Veeger, Chair ESTA NL 5 CITY HALL	Keuris Youth String Ensemble Worldpremiere of an ESTA International Conference composition Composer: Hans Scheepers 5 CITY HALL
20			ESTA CONFERENCE 2025

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I			WE	EDNESDAY 28 MAY 2025	5
	17.00	18.00	20.00	21.30	II
	WELCOME RECEPTION	DINNER	OPENING CONCERT	JOIN THE JAM CAFÉ	
	By courtesy of the City Counsel of Amersfoort 5 CITY HALL	on your own account, find a restaurant in the city centre	Young String players, ft. Enzo Kok v, Tosca Opdam v, Daniel Rowland v, Salomé Bonnema c: Nico Schippers 2 ST. JORIS CHURCH	bring your instrument	
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 -	ESTA CONFERENCE 2025	; 			21 "

15.00 – 15.45 ST. FRANCISCUS XAVERIUS CHURCH SPOTLIGHT CONCERT

Dutch Young String Players (NJSO) + Amersfoort Music

'FUN, FUN, FUN'

conductors: Carel den Hertog, Orrin van Leeuwen, Jan Schoonenberg

SidK and NJSO are joining forces for a festive programme.

For SidK, playing together is key. From lesson one, everyone receives a weekly group and individual lesson. From the second year onwards, all string students play together in the Junior Orchestra. They then progress at their own pace. At the NJSO, playing pleasure is also paramount. They work hard on challenging programmes, with plenty of attention for musical expressiveness, sound formation, intonation and chamber music ensemble playing. Conductor Carel den Hertog started playing the violin at SidK Amersfoort and progressed to the NJSO. He is happy and proud that he can now present the long learning path of SidK for the ESTA in collaboration with the NJSO. This collaboration is about connection and mutual inspiration and, above all, about playing pleasure at all levels.

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c School students (SidK)

The programme includes works by Purcell, film music by James Horner and two Dutch composers. Before his breakthrough as an organist and composer in London, Pieter Hellendaal was a violinist in an inn. You hear a violinist at work who knows how to move and entertain his audience. Hendrik Andriessen was a gifted composer. In his Variations and Fugue on a Theme by Johann Kuhnau he knows how to use all the colours of the string orchestra. The programme concludes with a work that best sums up this collaboration: FUN, FUN, FUN!

PROGRAMME

- Johan Pachelbel, Canon in D, edited by Elaine Fine
- James Horner, The Ludlows from The Fall, edited by John Moss
- Pieter Hellendaal, From Concerto no. 5 Largo and Allegro
- Hendrik Andriessen, From Variations on a Theme by Johann Kuhnau
- 1. Thema
- 2. Grazioso ma tranquillo
- 3. Allegro con spirito
- 4. Thema
- Richard Meyer, Swamp Thang
- Beach boys, FUN, FUN, FUN, edited by Robert Longfield

16.15 – 16.30 CITY HALL WELCOMING CONCERT

The Keuris Youth String Ensemble

Students of Hans Scheepers, Miriam Veeger, Mariëtte Landheer, Conductor: Hans Scheepers

The Keuris Youth String Ensemble is a vibrant group of young musicians who share a deep love for music and the joy of playing together. Specially formed for this occasion, the ensemble brings together talented students of Hans Scheepers, Mariëtte Landheer, and Miriam Veeger, aged 7 to 16.

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They come from Vioollab, String Ensemble Jonge Strijkers Nederland, and Amersfoort Youth Orchestra. Their enthusiasm and energy shine through in their performance. With passion and teamwork, they create a



beautiful and inspiring musical experience!

PROGRAMME

Divertimento for String Orchestra Composer: Hans Scheepers

Divertimento for string orchestra was composed especially for the opening of the International ESTA Conference. The work consists of two parts. The first four notes of a Portuguese Fado melody form the basic motif for the Sinfonia. During the Intermezzo, this melody partially comes to life. There is even a moment in which we hear in which country the conference will take place next year. The work ends with a cheerful Gigue.





20.00 – 21.00 ST. JORIS CHURCH OPENING CONCERT

Youth String Players Netherlands (JSN)

Conductor: Nico Schippers

This concert promises an unforgettable musical experience, with the complete Chamber Symphony by Shostakovich. We will bring an exclusive performance of Vivaldi's Concerto for four violins, performed by four winners of the Oskar Back Competition: Tosca Opdam, Enzo Kok, Daniel Rowland and Salomé Bonnema. An evening in which virtuosity, ensemble and passion come together.

ABOUT THE ORCHESTRA

JSN brings together talented string players from 7 to 20 years old. Since its foundation in 2015 by violinist Naomi Bach, JSN has offered a valuable platform on which young musicians can develop their skills. Under the artistic direction of Nico Schippers, JSN combines musical excellence with innovative programming, combining classical masterpieces with modern compositions.

The musicians benefit from the guidance of top coaches, including members of the Royal Concertgebouw Orchestra.

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PROGRAMME

- Jean Sibelius Andante Festivo
- Antonio Vivaldi Concerto No. 10 for 4 violins and string orchestra, RV580 Op.3 Allegro - Largo, Larghetto - Allegro Soloists: Daniel Rowland, Tosca Opdam, Salomé Bonnema and Enzo Kok
- Dimitri Shostakovich Chamber Symphony in C minor, opus 110a (Barschai)
- Largo Allegro Molto Allegretto Largo - Largo
- Gustav Holst St. Paul's Suite Jig



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21.30 – 23.00 ST. JORIS CHURCH/ GERFKAMER JAM SESSION

Join the Jam Café

Bring your instrument

Club Classique concludes three evenings with a true instrumental jam session. Relax and enjoy the most beautiful music, drink in hand!

Bring your instrument—and your iPad if you have one—to this jam session and play along! Club Classique provides a piano trio, but can take any formation you like. Expect classics as well as adventurous detours into film music or jazz medleys! Without the pressure of a formal concert, the music comes to life in the moment, making the magic even greater for both musicians and listeners!

CLUB CLASSIQUE

Club Classique was founded 12 years ago, and to this day, the musicians still play in pubs every month—alongside performances in major concert halls, theaters, and on television.

TONIGHT

Jorian van Nee – piano Ruña 't Hart – violin Leonard Besseling – cello

the moment, making the magic even greater for both musicians and listeners!

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8.00	9.00	10.00
Yoga and Bach Rhodes Selhorst / Lucia Swarts, Cello EEMHUIS, ROOM 4.09	Preparatory Cello PI Caroline Kang EEMHUIS, ROOM 4.09	COFFEE BREAK sponsored by Pirastro CENTRAL CAFÉ
	How a violin method shapes the musical upbringing of young violists Carmen Eberz EEMHUIS, ROOM 4.06	SHOW CASE EXHIBITORS
	Da Spalla Dmitry Badiarov EEMHUIS, ROOM 4.08	EXHIBIT AREA
	The History and Future of the Bow <i>Bernd Müsing</i> EEMHUIS, ROOM 4.05	
	Ils there a perfect children's shoulder rest? Aran O'Grady and Alejandra Gonzalez EEMHUIS, ROOM 4.02	
CONCERT/JAM SESSION MASTERCLASS WORKSHOP LECTURE/ (PAPER) PRESENTATION MEETING/PANEL DISCUSSION GENERAL PROGRAMME		

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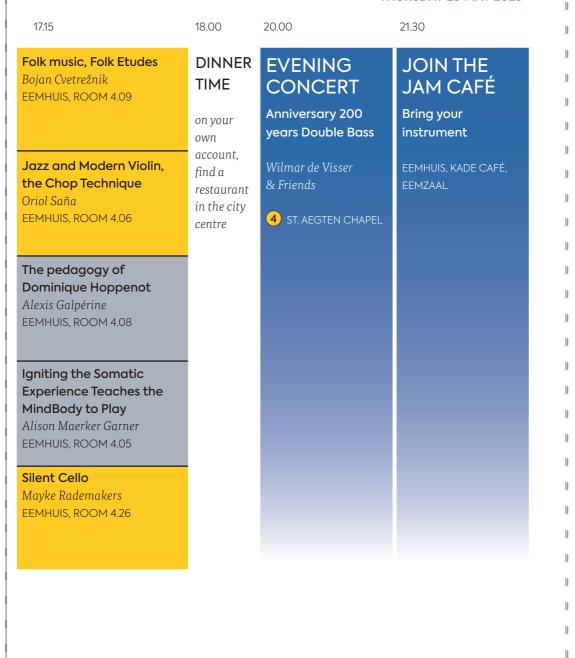
		THURSDAY 29 MAY 2025	
11.00	12.00	13.30	
Body Mapping Ásdis Valdimarsdottir EEMHUIS, ROOM 4.09	LUNCH BREAK kade café eemzaal	LUNCH CONCERT ^{Tango}	
Choir Suzanne Konings EEMHUIS, ROOM 4.06 RESERVATION OBLIGATORY	SHOW CASE EXHIBITORS	- Trio Escapade (NL) Emma Breedveld, Bence Huszar, Sebastiaan van Delft 4 ST. AEGTEN CHAPEL	- II II II II
D'Addario Strings 101: The Science, History, and Care of Strings Markus Lawrenson EEMHUIS, ROOM 4.08	EXHIBIT AREA	REGISTRATION OBLIGATORY	
Using emotions through the image of human breathing Gabriel Szamosi EEMHUIS, ROOM 4.05			
Left hand and right hand techniques following M. Rostal Wolfgang Klos EEMHUIS, ROOM 4.02			
From Ear to Bow Elise ten Westenend / Tim Tomassen EEMHUIS, ROOM 4.01			
ESTA CONFERENCE 2025		31	

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STARTS AT 14.15 Tango Dance Mira van der Griend ④ ST. AEGTEN CHAPEL RESERVATION OBLIGATORY	Tango StringsEmma Breedveld④ ST. AEGTEN CHAPELBRING YOUR OWN INSTRUMENT	Li
Pedagogical tools from XXth Century Music to enable the inner musician Cécile Broché EEMHUIS, ROOM 4.06	TEA BREAK sponsored by Pirastro CENTRAL CAFÉ	Stringbabies Kay Tucker EEMHUIS, ROOM 4.06
Mind Your Back! Severiano Paoli EEMHUIS, ROOM 4.08	SHOW CASE EXHIBITORS	Listening creatively Anzél Gerber EEMHUIS, ROOM 4.08
Enchanted Quest: Helping young beginners to con- solidate their early set up. Sue Hamerton EEMHUIS, ROOM 4.05		Find Your Perfect Strings A D'Addario Hands-On Workshop Markus Lawrenson EEMHUIS, ROOM 4.05
Alexander Method Doris Hochscheidt EEMHUIS, ROOM 4.02		Mini Double Basses Claus Freudenstein EEMHUIS, ROOM 4.02
Forum Young Professionals Sacha Paredes Sánchez EEMHUIS, ROOM 4.01		
CITY PROGRAMM	1E see page 15	

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ESTA CONFERENCE 2025

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8.00 – 8.45 ROOM 4.09 YOGA AND BACH

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Rhodes Selhorst Yoga Coach / Lucia Swarts (cello)

9.00 - 9.45 ROOM 4.09 WORKSHOP

Caroline Kang

Preparatory Cello Pl

Start the day heavenly with Bach, deep listening and yoga!

We enter the day with a mindful hatha yoga and 'deep listening' session in conjunction with the beautiful devotional music of Bach.

How do you listen to your body, how do you listen to sound, how do you listen to the other person?

Hours of concentrated listening are a necessary tool within your daily routine as a musician or teacher. And being able to switch from listening to a 'do mode'. Be surprised by the combination yoga, deep listening and the embodiment of experiencing Bach! How do we nurture musical artistry in young cellists right from the beginning? This workshop explores approaches to early cello teaching, balancing technical development with creative musicianship, as practiced in The Royal Conservatoire's PI programme.

Together we will explore:

- Self-accompaniment & improvisation
- Motoric development & posture
- The cello's dual role
- Varied ensemble playing
- Inner ear development





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9.00 - 9.45 ROOM 4.06 WORKSHOP

Carmen Eberz

A Beautiful Journey: How a Violin Method Shapes the Musical Upbringing of Young Violinists

9.00 - 9.45 ROOM 4.08 WORKSHOP

Dmitry Badiarov

Da Spalla: New Horizons for Violinists, Violists and Ensemble Leaders

Carmen Eberz is the author of the Dutch violin method 'Zo speel ik viool'. She sketches her mission to create an inspirational environment for introducing the youngest children to the world of music, how she aims to provide older students with the tools they need, and how she provides pieces, texts, and illustrations for all age groups.

Her pupils will give a demonstration of how a connection is established between the inner ear, the hands, and the violin. The goal is to introduce string teachers to the lost culture that we have dedicated the past 20 years to revive. Attendees will gain tangible, practical skills to expand their repertoire with a vast array of new opportunities. As a cello soloist, obbligato player, and basso continuo performer, or as a teacher of Baroque violin accompanying their students on the cello using violin techniques.

Attendees will receive an unabridged digital copy of my book on Da Spalla



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9.00 - 9.30 ROOM 4.05 LECTURE

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Bernd Müsing

The History and Future of the Bow

The bows has been subject of an incredible

evolution, from its origins in Asia through the baroque and classical era to modern

carbon fiber. Carbon fiber bows have

been on the rise since the mid 1990s.

With almost 30 years of research and

development, I explain my findings and

design process leading to a whole new

A key point in this presentation is the

interaction between the bows and

the strings, the workings of bowed

instruments, the physics of the bow, overtones and damping, elasticity and

strength, ergonomics and comfort....

instrument, bow and strings.

and finally finding the ideal balance with

generation of bows.

Sponsored by ARCUS/Müsing

9.00 - 9.45 ROOM 4.02 WORKSHOP

Aran O'Grady and Alejandra Gonzalez

Is the perfect children's shoulder rest yet to be invented?

Sponsored by KUN rest

Kun Shoulder Rest is excited to host an engaging workshop tailored for violin and viola teachers, exploring the features and potential improvements for children's shoulder rests.

Aran O'Grady, Kun's New Products and Marketing Lead, and Alejandra Gonzalez, a violinist and teacher, will use findings of our survey as a springboard for a hands-on session. You can explore and evaluate a diverse range of shoulder rests of different styles for children - and even build your own from scratch!

You are invited to visit the Kun Shoulder Rest table in the exhibition.







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11.00 - 12.00 ROOM 4.09 WORKSHOP

Ásdis Valdimarsdottir

Body Mapping, neuroscience and anatomy from the musician's perspective 11.00 – 12.00 ROOM 4.06 WORKSHOP REGISTRATION OBLIGATORY

Suzanne Konings

Choir

Do you have issues or pain with your shoulder, back, wrist or neck from playing? Are you interested in more freedom in your movements? Body Mapping can help you!! Even (and especially!) if you are already injured.....

The more accurate our body maps are, the more fluid and organic our movements will be.

This workshop covers information we all need to enhance the freedom of our movements and avoid injury. Bring your instrument and your curiosity and discover your body from the inside out!

For more information: www.bodymap.org



ESTA CONFERENCE 2025

In this project you will sing together and explore the fundamentals of the Kodály method. In three workshops (29-30-31 May), we will examine how this approach can enhance the study of vocal and instrumental music. We will work on selected pieces by Bartók, and we will rehearse Fauré's Cantique de Jean Racine. On 1 June, we will perform Cantique de Jean Racine during the closing event, accompanied by the National Youth String Orchestra.

Please follow all workshops for the best result. We ask participants to study the music in advance. Practice materials will be provided beforehand.



11.00 - 11.30 ROOM 4.08 LECTURE

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Markus Lawrenson

D'Addario Strings 101: The Science, History, and Care of Strings

Sponsored by D'Addario

11.00 - 11.45 ROOM 4.05 WORKSHOP

Gabriel Szamosi

Finding and chairing the emotions in the music through the image of human breathing

D'Addario 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. We explore the profound connection between human emotions, breathing, and the art of music making. Szamosi will demonstrate techniques for harnessing emotional expression while ensuring that unnecessary physical tension does not hinder this process. By cultivating awareness of how emotional states influence breathing and muscle tension as well as imagining the emotional breathing of the music, participants can highly improve their sound quality and musicality.







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11.00 - 12.00 ROOM 4.02 MASTERCLASS

Wolfgang Klos

Left hand and right hand techniques following M. Rostal

By support of Maatschappij tot Bevordering der Toonkunst

Being one of the last students of Max Rostal, one of the former ESTA-Presidents in the late 70ies and early 80ies of the last century, we cannot deny the upmost importance of a reliable technique. It is definitely the basis of any inspiring interpretation. The two volume anthology by Carl Flesch 'The Art Of Violin Playing' is almost one hundred years old now, this basic work is still of highest actuality and definitely worth to be kept in memory even nowadays. Follow me into the "engine room" of string instrumental craftsmanship! 11.00 - 11.30 ROOM 4.01 WORKSHOP

Elise ten Westenend and Tim Tomassen

From Ear to Bow: Integrating Musicianship into Violin Teaching

How can young children not only learn to play the violin but also develop their musical hearing and understanding? We will demonstrate how violin instruction can be naturally integrated with musicianship and music theory. As teachers at the Royal Conservatoire in The Hague, we will bring young students to illustrate our approach. We show how children develop a stronger inner hearing, enhanced rhythmic awareness, and greater musical expressivity from their very early years. This workshop provides immediately applicable teaching methods.



ESTA CONFERENCE 2025



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13.30 – 14.00 ST AEGTEN CHAPEL LUNCH CONCERT REGISTRATION OBLIGATORY

Trio Escapade

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A musical journey full of love and jealousy, joy and melancholy

Emma Breedveld (violin), Bence Huszar (cello), Sebastiaan van Delft (piano)

Swinging like life itself, Trio Escapada takes every audience by storm. The individual members of Trio Escapada are trained in Argentine tango and classical music. When playing together they surpass the limits of the various musical genres, taking you along on a voyage of discovery that includes tango, world, classical and modern music, blended into an original and adventurous repertoire. The concert leads through of a fresh and lively mix of legendary tango's from Astor Piazzolla, and adventurous



and melancholic compositions and improvisations of the trio.

PROGRAMME

- Astor Piazzolla Yo soy Maria
 Eduardo Aroles Comme il Faut
 La Payanca Augusto Berto
- Carlos Gardel Suerte Negra
- Emma Breedveld Stem van de Nacht
- Ros Stephen El Petirrojo Astor Piazzolla – Libertango

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14.15 – 15.15 ST. AEGTEN CHAPEL WORKSHOP REGISTRATION OBLIGATORY

Mira van der Griend

Tango Dance

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14.30 - 15.15
ROOM 4.06
WORKSHOP

Cécile Broché

Pedagogical tools from XXth Century Music to enable the inner musician

Argentine tango is a dance that can be danced on a stage or in a social context.
The social tango is the tango I'm teaching.
It's the tango where we dance with people we know or don't know. Because there's different kind of people, there are many ways in which we can dance tango.
Tango is a language you're learning, it's an improvised dance.

Dancing tango is about your connection with the floor, your dance partner and the music. In this workshop I'll transmit how to do so. For that you also need to know about the basics of leading and following. 20th century music is full of educational resources to enable the inner musician. Many pieces have been conceived as a starting point to explore listening, and approach our 'core business': sound. They provide a playful opportunity to improvise. I propose you come with your instrument, and we will dive into different pieces. Pieces written in the form of graphic scores, or telling us little stories or even using a more traditional writing but with interchangeable elements.





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14.30 - 15.15 ROOM 4.08 WORKSHOP

Severiano Paoli

Mind your back!

Sponsored by Eastman Music

14.30 - 15.15 ROOM 4.05 WORKSHOP

Sue Hamerton

Enchanted Quest: Helping young beginners to consolidate their early set up.

Tips for a correct posture for double bass players of all ages, from 5 to 99 years! The double bass is a physically demanding instrument, and a proper posture is fundamental to the wellbeing and proficiency of its player. I will give and show some tips about how to achieve an ideal and comfortable posture, and how to troubleshoot specific issues. The workshop is open to players of all ages, from young children up to seniors. With the kind collaboration of Eastman strings, which will provide double basses of various sizes. Mastering core physical skills is essential for building a solid foundation. However, young beginners often struggle to grasp the importance of these basics. Enchanted Quest is a game which transforms skillbuilding into an engaging and enjoyable adventure. It can integrate with any teaching style, inspiring a lifelong love of learning and playing. Drawing on children's love of storytelling, exploration, and rewards, Enchanted Ouest:

- Encourages students to appreciate and follow their teacher's guidance.
- Promotes focused, intentional practice.
- Makes skill consolidation both fun and rewarding.





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14.30 - 15.15 ROOM 4.02 WORKSHOP

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Doris Hochscheidt

Alexander Method

14.30 - 15.15 ROOM 4.01 FORUM

Sacha Paredes Sánchez

Young Professionals: Shaping the Future of String Education

In the first part of this workshop we will explore the basics of the Alexander technique and experience it's benefits. This will not be about posture and relaxation! Rather, we will discuss how we can become aware of 'too much doing' and how to 'do less while playing better'. We will also do a relaxing exercise.

In the second part we will see how Alexander technique can help to become aware of possible problems and prevent them. Are you a young string teacher looking to connect, share, and grow in your profession? Join Young Professionals for an inspiring session for emerging educators. Our Netherlands-based group is a vibrant and welcoming community who meet monthly—mostly online—to exchange ideas, resources, and support. We offer a space to learn, collaborate, and develop together. We will explore pedagogy topics that resonate with all of us. Our discussion will revolve around three key

Patience & Compassion, Discipline & Structure, Inspiration & Enjoyment.

themes:







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15.30 – 16.30 ST. AEGTEN CHAPEL MASTERCLASS

Emma Breedveld

Tango Strings

By support of Maatschappij tot Bevordering der Toonkunst

The Argentine tango is a beloved musical style. The music of Astor Piazzolla has become a staple for many classical violinists. Thanks to the increasing availability of tango sheet music, it is becoming easier to incorporate tango style into teaching practice. For students, it is a delight to experience the expression and rhythms of tango.

In this workshop, we will look at the notation and how to move from what is written to a tango-authentic way of playing. We will explore special tango effects such as portamento, percussion, bowing techniques, timing, and phrasing. 16.15 - 16.45 ROOM 4.06 LECTURE

Kay Tucker

Stringbabies

Stringbabies is an innovative, inclusive and holistic approach to teaching general musicianship alongside the technique of playing a stringed instrument. Kay will give a brief overview of the approach and explain how it is particularly helpful to pre-schoolers, teenagers, adults and especially students with additional learning difficulties. The presentation will be interactive, creative and fun with some very surprising educational props!

Developed by Kay over 20 years ago. Stringbabies has become a well-established and respected approach for learners of all ages.



STA CONFERENCE 2025



16.15 - 17.00 ROOM 4.08 WORKSHOP

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Dr. Anzél Gerber

Listening creatively - enabling the string players talent to blossom through integrative aural development

The ear is the musician's principal resource. As the quality of listening has a direct bearing on the quality of performance, it is paramount that we develop creative listening skills in our students from the very start.

The workshop will introduce practical methods to the string teachers to develop creative listening skills, which can be implemented during the lessons. Teachers will learn to instill the basic principles for creative listening, which their learners can implement in their daily practice sessions. The aural skills will have a dramatic impact on the quality of performance of the students and will enhance their ability to sightread and memorise new works. 16.15 - 17.00 ROOM 4.05 WORKSHOP

Markus Lawrenson

Find Your Perfect Strings: A D'Addario Hands-On Workshop

Sponsored by D'Addario

Unlock your instrument's full potential with the perfect string setup. Learn how string types, tensions, and materials impact tone, playability, and performance. Whether you're a beginner or a seasoned musician, this workshop will help you optimize your instrument to suit your unique style. Enjoy live demonstrations and hands-on testing to uncover the secrets of achieving your best sound and feel.

Free strings provided for attendees!







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16.15 – 17.00 ROOM 4.02 WORKSHOP

Claus Freudenstein

Mini Double Basses

17.15 – 18.00 ROOM 4.09 WORKSHOP

Bojan Cvetrežnik

Folk music, Folk Etudes

In 'The Magic of Minibass' I discuss the positive aspects of starting to play the double bass at a very young age. In addition to the well-known positive effects of early music education, I will primarily focus on aspects that have so far gone unrecognized or little communicated and emphasized.

I will also discuss my minibass methodology and highlight the multitude of possibilities available to a young double bassist trained according to my method.

Most technical studies (études) were written over 150 years ago. Folk tunes are different—they are fun, full of musical character, and easy for children to enjoy and perform. When students understand what they are working on, adding a folk tune helps them internalize new skills. I will demonstrate how a simple folk tune can develop a specific violin technique. You'll be encouraged to explore and integrate your favorite tunes. These creative alternatives bring fresh energy and joy to teaching. We are also expanding www.fiddle-gateway. eu, a free database offering guidance on folk repertoire for technical skills. Contact us at godalkanje.org to explore new ways to make violin practice more inspiring!





17.15 – 18.00 ROOM 4.06 WORKSHOP

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Oriol Saña

Jazz and Modern Violin: The Chop Technique

17.15 - 17.45ROOM 4.08 LECTURE

Alexis Galpérine

The pedagogy of Dominique Hoppenot

The "chop" technique uses percussive rhythms and textures. The technique involves using the bow rhythmically with a vertical motion performed at the frog, the lower end of the bow, creating a distinctive sound akin to percussion. This percussive element strengthens the rhythmic foundation of a piece.

This workshop provides an introduction to the technique. It is tailored for violinists experienced in modern as well as classical music. No prior knowledge is necessary. You will take part in hands-on exercises. The lecture will present the work of violinist Dominique Hoppenot (1925-1983). She was a famous French pedagogue. She challenged traditional academic teaching methods and her many workshops influenced a generation of string instrumentalists. Her book " The Inner Violin" is the culmination of her long experience as a violin pedagogue. It demonstrates with acute clarity the connection between body and mind when playing the violin and interpreting music. The English version was published in 2023.





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17.15 – 17.45 ROOM 4.05 LECTURE

Alison Maerker Garner

Igniting the Somatic Experiencing Teaches the MindBody to Play

17.15 – 18.00 ROOM 4.26 WORKSHOP

Mayke Rademakers

Silent Cello

Sponsored by Yamaha Music

'Igniting the SPARCK' offers teachers new ways to instruct pre-school instrumental students. It draws from resources in child development, mind-body somatic practices and current learning theory by nurturing the child's own relationship with music. This interactive workshop invites you to experience the concepts and approach behind the philosophy by using the movement, language, imagery and sensory awareness relevant to music and the young child.

Teachers will gain specific materials and lesson-plans, guidance on approach, and the practices that nurture the student's passion for music as much as the sense of Self in the world. My workshop will be a demonstration of the Silent Cello SVC110 of Yamaha. A One -Woman concert!

I composed a one hour solo piece for the Silent Cello, called 'STAGIONI 2.0'. The music is mostly built up life on stage. You will hear the cello as an intimate solo voice, a small band or an explosive orchestral sound, taking in influences of Hildegard von Bingen, Vivaldi, Ravel, Part, Blues and Rock.

I would like to show you that the Silent Cello SVC 110 deserves a place in the classical music scenery, but also in fusion, and on jazz stages.







20.00 – 21.00 ST. AEGTEN CHAPEL EVENING CONCERT

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Wilmar de Visser & Friends

A double bass is having a 200 yrs birthday party!

Wilmar de Visser, Claus Freudenstein, Ernst Glerum, James Oesie, Théotone Voisin, Tony Overwater

Wilmar de Visser, principal double bassist of the Netherlands Radio Philharmonic Orchestra, is throwing a joyful birthday party for his double bass, which is turning 200 this spring.

This exceptionally beautiful double bass, built in 1825 by the English luthier Bernard Simon Fendt, will be celebrated musically by six bass heroes from a wide variety of musical worlds. Each of them will showcase how magnificent this instrument sounds across different musical styles. It will be a festive tribute to the unique versatility of the double bass in music—and a real birthday party, with cake and everything! Expect jazz, pop, baroque, classical, world music, and everything in between.

Wilmar on his double bass: "It is truly special that all these beautiful old string instruments still exist. When you think about everything this double bass by Bernard Simon Fendt has been through over the past two hundred years, it's quite remarkable. You can assume that numerous premieres of works by Mendelssohn, Mahler, Wagner, and Stravinsky have been performed on this very bass—often in the presence of the composers themselves."







New

Dotzauer Etudes for Violoncello solo Volume 1

BA12101

CELLO STUDIES ARE NIGHT BLUE



Bärenreiter

Concerto for Violoncello and Orchestra in A minor op. 129

Full scoreBA08839Piano reductionBA08839-90

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21.30 – 23.00 EEMHUIS, KADE CAFÉ, EEMZAAL JAM SESSION

Join the Jam Café

Bring your instrument

Club Classique concludes three evenings with a true instrumental jam session. Relax and enjoy the most beautiful music, drink in hand!

Bring your instrument—and your iPad if you have one—to this jam session and play along! Club Classique provides a piano trio, but can take any formation you like. Expect classics as well as adventurous detours into film music or jazz medleys! Without the pressure of a formal concert, the music comes to life in the moment, making the magic even greater for both musicians and listeners!

CLUB CLASSIQUE

Club Classique was founded 12 years ago, and to this day, the musicians still play in pubs every month—alongside performances in major concert halls, theaters, and on television.

TONIGHT

Jorian van Nee – piano Myrthe Helder – violin Leonard Besseling – cello

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Rhodes Selhorst / Kees Heleen Delis mysteries: a practical workshop Hulsmann EEMHUIS, ROOM 4.09 Pedro de Alcantara EEMHUIS, ROOM 4.09 Preparatory Cello Leonie Stevens EEMHUIS, ROOM 4.09 Preparatory Cello Suzanne Konings RESERVATION OBLIGATORY EEMHUIS, ROOM 4.06 Movement Quality and Music Practice, inspired by Feldenkrois Norma Brooks EEMHUIS, ROOM 4.08 Movement Quality and Music Practice, inspired by Feldenkrois Norma Brooks EEMHUIS, ROOM 4.08 Cello techniques according to Andre Naverra Balent Cello Mayke Rademakers Cello techniques according to Andre Navarra EEMHUIS, ROOM 4.08 Silent Cello String Optimisation Maintenance Marrian van Roon RESERVATION OBLIGATORY EEMHUIS, ROOM 4.02 CONCEERT/JAM SESSION All Presidents Meeting ETA Presidents Meeting MASTERCLASS ETA Presidents Meeting EEMHUIS, ROOM 4.02 MASTERCLASS ETA Presidents Meeting EEMHUIS, ROOM 4.02 MASTERCLASS ETA Presidents Meeting EEMHUIS, ROOM H.02 MASTERCLASS EEMHUIS, ROOM HET PALET EEMHUIS, ROOM H.02	8.00	9.00	10.00
Leonie Stevens EEMHUIS, ROOM 4.06Suzanne Konings RESERVATION OBLIGATORY EEMHUIS, ROOM 4.06Preparatory Double Bass Norma Brooks EEMHUIS, ROOM 4.08Movement Quality and Music Practice, inspired by Feldenkrais Corina Eikmeier EEMHUIS, ROOM 4.08Silent Cello Mayke Rademakers EEMHUIS, ROOM 4.26Cello techniques according to Andre Navarra Edmond Carlier EEMHUIS, ROOM 4.05Practical Violin and Cello Maintenance Jurriaan van Roon RESERVATION OBLIGATORY EEMHUIS, ROOM 4.02String Optimisation Maj-Britt Permien EEMHUIS, ROOM 4.02CONCERT/JAM SESSION MASTERCLASSAll Presidents Meeting EEMHUIS, ROOM HET PALETVersidents of ESTA branches are welcome EEMHUIS, ROOM HET PALET	Rhodes Selhorst / Kees Hulsmann	Heleen Delis	workshop Pedro de Alcantara
Norma Brooks EEMHUIS, ROOM 4.08Music Practice, inspired by Feldenkrais Corina Eikmeier EEMHUIS, ROOM 4.08Silent Cello Mayke Rademakers EEMHUIS, ROOM 4.26Cello techniques 		Leonie Stevens	Suzanne Konings RESERVATION OBLIGATORY
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MaintenanceMaj-Britt PermienJurriaan van RoonEMHUIS, ROOM 4.02RESERVATION OBLIGATORYEMHUIS, ROOM 4.02EMHUIS, ROOM 4.02ESTA Presidents MeetingAll Presidents of ESTA branchesHermetereMASTERCLASSEMHUIS, ROOM HET PALETWORKSHOPEMHUIS, ROOM HET PALETLECTURE/ (PAPER) PRESENTATIONEMHUIS, ROOM HET PALETMEETING/PANEL DISCUSSIONEMHUIS, ROOM HET PALET		Mayke Rademakers	according to Andre Navarra Edmond Carlier
CONCERT/JAM SESSION All Presidents of ESTA branches are welcome MASTERCLASS EEMHUIS, ROOM HET PALET WORKSHOP EECTURE/ (PAPER) PRESENTATION MEETING/PANEL DISCUSSION EMHUIS AND		Maintenance Jurriaan van Roon RESERVATION OBLIGATORY	Maj-Britt Permien
	MASTERCLASS WORKSHOP LECTURE/ (PAPER) PRESENTATIO	All Presidents of ESTA branches EEMHUIS, ROOM HET PALET	are welcome
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1	11.00	11.45	12.30	13.30	
	COFFEE BREAK sponsored by Pirastro	Bowing is drawing in time Jan Verheye EEMHUIS, ROOM 4.09	LUNCH BREAK eemhuis, kade café, eemzaal	LUNCH CONCERT Zemtsov Viola Quartet	
	SHOW CASE EXHIBITORS EXHIBIT AREA	Find your artistic identity Eider Armendariz EEMHUIS, ROOM 4.08 Promoting meaningful learning in string teaching (online) Clarissa Foletto EEMHUIS, ROOM 4.05	EXHI- BITORS' MEET EEMHUIS, EXHIBIT AREA	Mikhail Zemtsov, Julia Dinerstein, Eduardo Lucena Cabrera, Maria Matskevich sponsored by Thomastik Infeld 4 ST. AEGTEN	
		Paper Presentation Recep Gül and other Turkish viola composers Barış Kerem Bahar EEMHUIS, ROOM 4.02		CHAPEL	
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	ESTA CONFERENCE 20	25		55	

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15.00	16.00	16.45
ProTask Rico Schuijers EEMHUIS, ROOM 4.09	TEA BREAK sponsored by Pirastro EEMHUIS, CENTRAL CAFÉ	Barock Music, decoding the rhetorical codes Antoinette Lohmann EEMHUIS, ROOM 4.09
Viola Julia Dinerstein / Henry Kelder EEMHUIS, ROOM 4.06	SHOW CASE EXHIBITORS EEMHUIS, EXHIBIT AREA	Nurturing creativity with Graphic Scores Véronique Mathieu EEMHUIS, ROOM 4.06
Folk music, Fiddlers on the move 10 years Bojan Cvetrežnik / Wouter Vandenabeele EEMHUIS, ROOM 4.08		Folk music, Tune learning session Bojan Cvetrežnik / Wouter Vandenabeele EEMHUIS, ROOM 4.08
Tuning your body Hanneke Bakker, Bruno Treipl EEMHUIS, ROOM 4.05		Improvisation for beginners Thomas Gregory EEMHUIS, ROOM 4.05
		The use of Children Song in string teaching Agnes Stein von Kamienski EEMHUIS, ROOM 4.02

CITY PROGRAMME see page 15

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1	18.00	20.00			21.30		
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	restaurant in the city centre	c: Jan Ype No	ιta		EEMHUIS/ KADE CAFÉ		
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8.00 - 8.45 ROOM 4.09 YOGA AND BACH

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Rhodes Selhorst Yoga Coach / Kees Hulsmann (violin)

Start the day heavenly with Bach, deep listening and yoga!

9.00 - 9.45 ROOM 4.09 WORKSHOP

Heleen Delis

Prepatory Violin - auditive education for young children aged 4–7

We enter the day with a mindful hatha yoga and 'deep listening' session in conjunction with the beautiful devotional music of Bach.

How do you listen to your body, how do you listen to sound, how do you listen to the other person?

Hours of concentrated listening are a necessary tool within your daily routine as a musician or teacher. And being able to switch from listening to a 'do mode'. Be surprised by the combination yoga, deep listening and the embodiment of

experiencing Bach!

Everything starts with listening. Children develop an inner hearing by listening, singing, moving to music and using their fantasy. In the mean time they play games that encourage a healthy violin posture; rhythms of songs are played on open strings and left hands will get prepared for playing. When a child hears where and when to put fingers on the string, the song comes from inside out. Auditive education goes beyond imitation or memorization. We will discuss:

• What young children hear – learning by ear

- Lesson structure, games and exercises
- When a child is ready to play with fingers on the strings
- Practicing at home and parental support







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9.00 - 9.45 ROOM 4.06 WORKSHOP

Leonie Stevens

Preparatory Cello

9.00 - 9.45 ROOM 4.08 WORKSHOP

Norma Brooks

Preparatory Double Bass

Cellist Leonie will introduce the audience to her auditory methodology for young children between the ages of 4 and 6. Learn how to teach toddlers the right skills in a playful way in one to two years, before the child learns to read notes at the age of 7. You will learn about the pitfalls and what dóes work well. Songs and music games are aimed at developing fun, a beautiful sound and a healthy posture.

Leonie will share her skills as an Alexander Technique teacher to prevent muscle tension. I will share the ABCs of teaching the double-bass to children ages 5 and up. We will cover several aspects like encouraging a healthy use of the body, the development of inquisitiveness and how music connects everything around us! For anyone who wants to gain insight into how a child begins on the bass; who already teaches bass and cellists working with young bassists.

Bring a cello or bass, a bow, pencil and paper. If possible, a young enthusiastic student who would aid us in carrying out some of the new steps.



ESTA CONFERENCE 2025



9.00 - 9.45 ROOM 4.26 WORKSHOP

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Mayke Rademakers

Silent Cello

Sponsored by Yamaha Music

9.00 – 9.45 ROOM 4.02 WORKSHOP REGISTRATION OBLIGATORY

Jurriaan van Roon

Do's and Don'ts in Practical Violin and Cello Maintenance

Sponsored by Contrada Musica

My workshop will be a demonstration of the Silent Cello SVC110 of Yamaha. A One -Woman concert!

I composed a one hour solo piece for the Silent Cello, called 'STAGIONI 2.0'. The music is mostly built up life on stage. You will hear the cello as an intimate solo voice, a small band or an explosive orchestral sound, taking in influences of Hildegard von Bingen, Vivaldi, Ravel, Part, Blues and Rock. I would like to show you that the Silent

Cello SVC 110 deserves a place in the classical music scenery, but also in fusion, and on jazz stages.

In this workshop I will focus on the problems of violin and bow maintenance. I 'll give some practical advice which you can pass on to your students. With over 30 years of experience in our lively violin shop, I have a clear idea of the main issues. Some theory will be indispensable, but my main aim is to keep it simple. My goal is to supply you with enough background information and useful tricks you can use this during your lessons.





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10.00 - 11.00 ROOM 4.09 WORKSHOP

Pedro de Alcantara

The Hierarchy of the four mysteries: a practical workshop 10.00 – 11.00 ROOM 4.06 WORKSHOP REGISTRATION OBLIGATORY

Suzanne Konings

Choir

The world around you is architecture and art, geography and geology, laughter, friendship, and love. It's your environment: metaphysics, the mystery of existence. Your self is the instrument with which you live and play: psychology, the mystery of individuality. The creative stimulus can be sight-reading a score, an audition, composing: creativity, the mystery of music. Your creative response is your action: technique, the mystery of embodiment. When you play a note, you bring the mysteries together - we'll explore what this means. In this project you will sing together and explore the fundamentals of the Kodály method. In three workshops (29-30-31 May), we will examine how this approach can enhance the study of vocal and instrumental music. We will work on selected pieces by Bartók, and we will rehearse Fauré's Cantique de Jean Racine. On 1 June, we will perform Cantique de Jean Racine during the closing event, accompanied by the National Youth String Orchestra.

Please follow all workshops for the best result. We ask participants to study the music in advance. Practice materials will be provided beforehand.



ESTA CONFERENCE 2025



10.00 - 11.00 ROOM 4.08 WORKSHOP

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Corinna Eikmeier

Movement quality and music practice, inspired by Feldenkrais

10.00 - 10.30 ROOM 4.05 LECTURE

Edmond Carlier

Cello techniques according to André Navarra

The observation that the quality of playing movements differs when improvising and interpreting has led me to a research project. How the specific improvisational action affects the quality of the playing movements played a central role. Experiments were conducted with movement interventions inspired by the Feldenkrais method.

The test subjects were asked to try out a small movement task while improvising. Changes in improvisational behaviour could be observed. There was less control, which made the improvisations more spontaneous. Acting in the present is challenged by improvising. You will learn how the findings can be applied in other practices. When designing this book, together with André Navarra, I chose to focus on the visual aspect. Thanks to the posters and drawings, you have a tool that is clear and simple. This makes the complexity and technique of the cello more transparent and understandable.

The booklet is a short explanation of the drawings, to give everyone the freedom to experience their own sensations. The correct application of the basic positions and movements is a constant factor that must be practiced and nurtured throughout the training of the cellist. You can choose from 4 languages: French, English, German, Dutch.







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10.00 - 11.00 ROOM 4.02 LECTURE

Maj-Britt Permien

Optimising the sound of your instrument - with strings!

11.45 - 12.15 ROOM 4.09 LECTURE

Jan Verheye

Bowing is drawing in time

Sponsored by Larsen Strings

Ever wondered what influences the sound and response of your instrument, and how you can optimise this?

Maj-Britt Permien from Larsen Strings provides insight into how instruments, strings and external factors like humidity interact with one another, and what can be done to influence and improve qualities such as response, volume and tone. And how to make your strings last longer! When children start at the age of 8, they usually have no idea of a sound, certainly no insight into linking a movement to a sound.

But in most cases they already have experience with drawing and painting. They are no strangers to page arrangement. With drawing they try to be expressive and they do hand-arm movements. Incorporating that skill into teaching bowing has led to fluently expressive students in my classroom, who use their technology with insight to realize their ideas.

I would like to share the knowledge that I developed and discuss it.





11.45 - 12.15 ROOM 4.08 LECTURE

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Eider Armendariz

Find your artistic identity

11.45 – 12.15 ROOM 4.05 LECTURE (ONLINE)

Clarissa Foletto

Promoting meaningful learning in string teaching

How can we turn our students into confident musicians? How can we help them find their own musical voice? As a violinist, I've always struggled with being myself when performing in front of other people. My fears, insecurities and negative thoughts used to take over, stopping me from being the musician I wanted to be. One day I decided I would not go on stage anymore without feeling confident. I embarked myself on a journey to discover who I am as a person and as an artist. In this lecture I will tell you about my (ongoing) self-discovery process, the most important conclusions I drew from it, how it has shaped me as an artist and how I apply those conclusions into my teaching.

This lecture presents strategies and tools that support a student-centered approach, fostering meaningful learning in string teaching. The insights are based on an action research project: "Pedagogical Approaches for Optimizing the Communication Process in Instrumental Teaching and Learning." Meaningful learning is a process in which new information is connected to previously acquired knowledge. I will highlight how to encourage students to take an active and expressive role. Students become cocreators of their musical journey, fostering a more meaningful relationship with their instrument



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11.45 – 12.00 ROOM 4.02 PAPER PRESENTATION

Barış Kerem Bahar

Recep Gül's Viola Concerto titled "The Dream" and important viola works composed by Turkish composers in the 21st century.

Turkey is located in lands where different civilizations leaved their cultural effects. Today, classical Turkish music and folk music are widely performed, along with classical bar music. Many Turkish composers have composed works for the viola, especially since the 20th century. Recep Gül's 3-movement work "The Dream" was composed in dedication to Barış Kerem Bahar. The world premiere of the work will take place in 2024-2025. We will examine some Turkish viola pieces composed in the 21st century, and to examine the contribution to the development of young musicians. The presentation will also include a screening of the world premiere of the piece titled Dream.



ESTA CONFERENCE 2025

13.30 – 14.00 ST. AEGTEN CHAPEL LUNCH CONCERT

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Zemtsov Viola Quartet

Sponsored by Thomastik Infeld

Zemtsov Viola Quartet: Mikhail Zemtsov, Julia Dinerstein, Eduardo Lucena Cabrera, Maria Matskevich

The Zemtsov Viola Quartet Consist of Mikhail Zemtsov, Julia Dinerstein, Eduardo Lucena Cabrera and Maria Matskevich.

They will perform a special concert in Amersfoort.

The quartet will play a varied programme with beautiful and rarely heard romantic compositions and unique arrangements for four violas.

Debut performance of Zemtsov Viola Quartet was in 2010 at the Grachtenfestival in Amsterdam. With their expressive performances and masterful control of the instrument, the Zemtsov Viola Quartet has made an international name. Their concert offers an unique opportunity to experience their passion for music.

PROGRAMME

- M. von Weinzierl: Nocturne op. 34 for four violas
- J. Bowen: Fantasy quartet op. 41
- A. Piazzola: Tangos (arr. Evgeny Zemtsov)
 - 1 Verano porteño
 - 2 Milonga del angel
 - 3 Muerte del angel



15.00 - 15.45 ROOM 4.09 WORKSHOP

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Rico Schuijers

ProTask

In this workshop dr. Rico Schuijers (sports and performance psychologist) will talk about the psychological factors that influence music performance. Musicians practice a lot to perform excellent, but psychological processes are as important. Based on experiences with the Concertgebouw Orchestra and other orchestras, he will address four main themes: motivation, stress, concentration and self-confidence. The psychological skills we practice are goal setting, stressreduction, focus training and thought control training.

You will get the insights and skills to perform better at the moments that count.

15.00 – 16.00 ROOM 4.06 MASTERCLASS

Julia Dinerstein, Henry Kelder (piano)

Viola

By support of Maatschappij tot Bevordering der Toonkunst

In my class there is a very interesting combination of conservatory students (bachelor and master level), young talents and also beginners.

I'm fascinated by the art of helping young musicians of all ages to find their own way in the musical world.

I want my students to combine the natural way of technical perfection with deep understanding of music. My goal is the development of each student's own personality.







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15.00 – 15.45 ROOM 4.08 WORKSHOP

Bojan Cvetrežnik and Wouter Vandenabeele

Folk music, Fiddlers on the move 10 years

15.00 – 16.00 ROOM 4.05 MASTERCLASS

Hanneke Bakker, Bruno Treipl

Tuning Your Body

Fiddlers on the Move began with a deep love for the traditions of non-classical violin playing, rooted in the musical heritage of regions like the Balkans, Celtic music, Greece-Turkey, Arabic traditions, France, Belgium, and Germany. It has blossomed into an extraordinary festival where, violinists from across Europe gather in Ghent to offer workshops, perform concerts, and play together with participants. Authenticity is at the heart of this festival. Only violinists who are deeply connected to their traditions are invited. For instance. a Romani violinist devoted to his cultural heritage, or an Irish fiddler who learned the craft as a young girl through her father's teachings.

Your body needs regular tuning. You have your self-specific posture and self-specific movement pattern. Through exercises, you can reconnect with yourself and restore your natural posture, enabling you to express yourself fully and authentically. Unconscious physical tension suppresses parts of your freedom, preventing you from expressing yourself. This can result in physical injuries.

We offer a personal treatment (30-45 min.) on 30 May, 10:30 – 14:30 and on 31 May 10:30 – 16:00. We involve the entire body, touch parts of the body if necessary and provide a few tailored exercises. We charge a greatly reduced amount of \leq 17,50.



ESTA CONFERENCE 2025



Esther Klein & Michael Dartsch Together on Strings







- collection of 23 German and international children's and folk songs

- set for string ensemble from 1 year of lessons onwards
- scored for 2 violins, 2 violas, 2 cellos and double bass
- violins 3 and 4 as alternative parts for the violas
- for the first steps in ensemble playing with increasing level of difficulty
- practicing and applying elementary bowing and playing techniques
- colored highlighting of the leading melody part
- suggestions for playing, practicing and performing
- an overview of the technical requirements for playing

23 Song Settings for Young String Players



English texts for download at www.breitkopf.com

www.breitkopf.com

Breitkopf & Hārtel



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16.45 - 17.30 ROOM 4.09 WORKSHOP

Antoinette Lohmann

Barock Music, decoding the rhetorical codes

16.45 - 17.15 ROOM 4.06 LECTURE

Véronique Mathieu

Nurturing creativity with Graphic Scores

In comparison to modern standards, there are not many musical instructions and indications to be found in répertoire written before ca.1750. Yet the music is full of them, but one could say that the hints are encoded. One of the important keys for decoding the code is rhetoric.

The aim of rhetoric is to convey a message as effectively as possible. All the tools that can provide for such a message, or better to say: emotions, are already implicitly incorporated in the composition by the composer. It's up to the performer to make the meaning behind the tools explicit. In this workshop we will try to unravel this decoding. Creativity is the driving force that inspires change, development, and growth. However, this can be overshadowed by the focus on mastering a technique. Engaging with contemporary music through graphic scores can be an effective way to unlock creativity. Students explore unconventional paths of expression, fostering a deeper connection with their artistic instincts.

I will showcase several graphic scores and discuss how they can be used to introduce contemporary music and extended techniques. I will share strategies and exercises. It offers a unique opportunity to foster imagination, open-mindedness, and decision-making.





16.45 - 17.30 ROOM 4.08 WORKSHOP

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Bojan Cvetrežnik and Wouter Vandenabeele

Folk music, Tune learning session

16.45 - 17.30 ROOM 4.05 WORKSHOP

Thomas Gregory

Improvisation for beginners

At the 2024 ESTA conference in Porto, tune learning sessions, which introduced participants to folk music through the method of learning by ear, were a great success. These sessions helped break the initial hesitation among teachers, who then confidently played their instruments and connected over the tunes learned. The feedback from participants emphasized how this relaxed form of learning can easily be incorporated into any string classroom. Improvisation can offer the opportunity for free expression; a chance for the inner musician to find a voice, unencumbered by technical demands. We will explore ways to introduce improvisation into lessons. We will examine the benefits to students who lack confidence in notereading, and the role improvisation plays in sight-reading, composition and theory. Activities: • A summary overview - What is improvisation? • Sample lesson exercises • How to develop skills further to align with improved technical skill • Ideas on how to incorporate improvisation into an ensemble setting.

Bring your instrument for this practical work







FRIDAY 30 MAY 2025

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16.45 - 17.30 ROOM 4.02 WORKSHOP

Agnes Stein von Kamienski

The use of Children Songs to encourage elementary improvisation and composition in primary string

Children songs often show a contrast between a sweet melody and a frightening text, like the German song: 'Hansel und Gretel'. The melody does not express the scaring story. But one can use these aspects to set free fantasy, how music could underline emotions. Creating an improvisation helps children to recognize the relation between music and emotions and take part in a creative composition process. The workshop will encourage you to use some worldwide known songs, but bring your own national songs as well.



ESTA CONFERENCE 2025

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FRIDAY 30 MAY 2025

20.00 – 21.00 ST FRANCISCUS XAVERIUS CHURCH EVENING CONCERT

Haydn Youth String Orchestra (HJSO), Felicia Wardhana (violin)

conductor: Jan-Ype Nota

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The HJSO has been the place where young string talents from the north develop musically for 36 years. Under the direction of conductor Jan-Ype Nota, the orchestra performs a broad and adventurous repertoire, including works by Antonio Vivaldi, Ottorino Respighi and Joly Braga Santos.

Many former members of the HJSO continue their musical careers at a high level. Some go on to conservatories at home and abroad and later become members of professional orchestras and ensembles. Several orchestra members also take lessons at the Young Talent Class or the preparatory course of the Prince Claus Conservatory during their time at the HJSO.

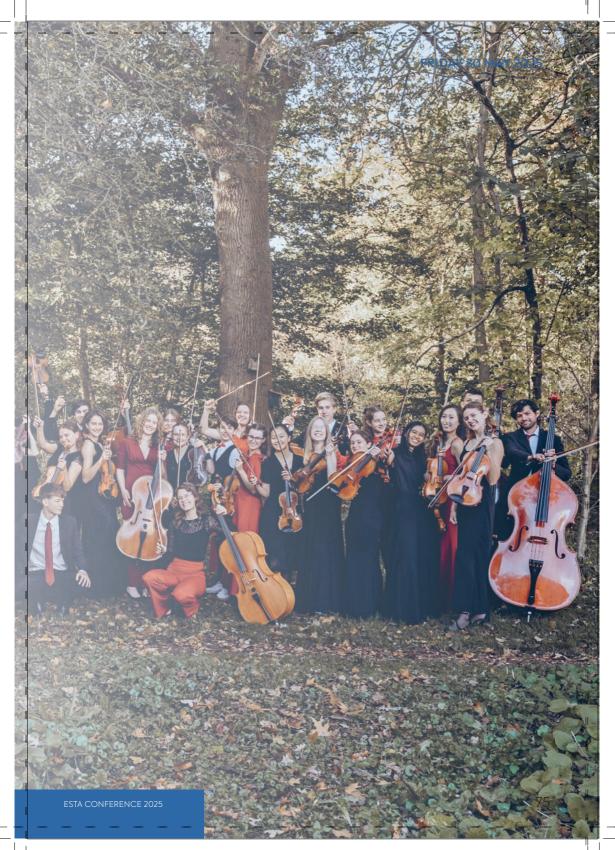


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Come and listen to the HJSO and experience a concert full of vibrant dynamics and musicality! More information: www.hjso.nl

PROGRAMME

- Antonio Vivaldi Concerto for Strings in G minor
- Ottorino Respighi Antiche danze et arie, suite no. 3, part 1
- Ernest Bloch Nigun, soloist: Felicia Wardhana
- Joly Braga Santos Concerto for Strings
 in D



A U R O R A VIOLIN-CELLO-VIOLA

Let's start at the very beginning

The Larsen fractional family is now complete with the arrival of Aurora for Viola in 3/4, 1/2, 1/4 & 1/8.

Complementing our fractional options for violin and cello, Larsen viola student strings are purpose designed and perfectly scaled. Offering, even the very youngest player, professional-grade strings *right from the very start.* High-end quality at an affordable price.

Visit us in the Exhibition room or book a FREE string consultation with our string expert:

Violin & Cello: 3/4, 1/2, 1/4, 1/8 & 1/16.

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FRIDAY 30 MAY 2025

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21.30 – 23.00 EEMHUIS/ KADE CAFÉ JAM SESSION

Join the Jam Café

bring your instrument

Club Classique concludes three evenings with a true instrumental jam session. Relax and enjoy the most beautiful music, drink in hand!

Bring your instrument—and your iPad if you have one—to this jam session and play along! Club Classique provides a piano trio, but can take any formation you like. Expect classics as well as adventurous detours into film music or jazz medleys! Without the pressure of a formal concert, the music comes to life in the moment, making the magic even greater for both musicians and listeners!

CLUB CLASSIQUE

Club Classique was founded 12 years ago, and to this day, the musicians still play in pubs every month—alongside performances in major concert halls, theaters, and on television.

TONIGHT

Jorian van Nee – piano Ruña 't Hart – violin Leonard Besseling – cello

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8.00	9.00	10.00
Yoga and Bach Rhodes Selhorst / Bérengère Scheppler db EEMHUIS, ROOM 4.09	Colourstrings, Violin Géza Szilvay EEMHUIS, ROOM 4.09	The Chemistry of Nervousness Julie Lyonn Lieberman EEMHUIS, ROOM 4.09
	Colourstrings, Cello Csaba Szilvay EEMHUIS, ROOM 4.06 (ONLINE)	Choir Suzanne Konings RESERVATION OBLIGATORY EEMHUIS, ROOM 4.06
	Colourstrings, Double Bass Bérengère Scheppler EEMHUIS, ROOM 4.08	Back to the Basics Päivyt Meller EEMHUIS, ROOM 4.08
	Nurturing the Whole Musician Maureen Yuen / Emily Agemura / Jamie O'Brian EEMHUIS, ROOM 4.05	Unlocking Musical Expression Through Physical Fitness Maureen Yuen EEMHUIS, ROOM 4.05
	Paper Presentation – Resonance: Seeing Music with Cymatics Laura Ritchie EEMHUIS, ROOM 4.02	Moving Strings, Play As We Are - Somatic Sound Practices Alex Welch / Maya Felixbrodt EEMHUIS, ROOM 4.02
CONCERT/JAM SESSION MASTERCLASS WORKSHOP LECTURE/ (PAPER) PRESENTATION MEETING/PANEL DISCUSSION	STARTS AT 9.15 How can Mindfulness support Teachers? Ruth Phillips EEMHUIS, ROOM 4.01	The practical application of mindfulness in the practice room Lucy Russell EEMHUIS, ROOM 4.01

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Competition Preparation In a Stanic / Sandar Strig TemHuls, ROOM 401Colourstrings teaching from the inside out Rachel Erdos EmHuls, ROOM 409LUNCH CLUNCH CHUNS, ROOM 409COFFEE Consored by PrastroWhat Teachers Need to Do Their Best Enabling and What Holds Us Back Eloise Hellyer Eloise Hellyer Eloise Hellyer Eloise Kocijančič / Vasilij Meljnikov ElmHuls, ROOM 408Stritten Youth String Orchestra ft. Elia van Poucke celloFORV CASE CASE CANNER CHUNS, ROOM 408Mat Teachers Need to Do Their Best Enabling and What Holds Us Back Eloise Hellyer Eloise Hellyer Eloise Hellyer Eloise Kocijančič / Vasilij Meljnikov ElmHuls, ROOM 408Stritten Youth String Orchestra ft. Elia van Poucke celloFORV CASE CASE CANNER CASE CASE CASE CANNER CASE CANNER CASE CASE CASE CASE CANNER CASE CASE CASE CANNER CASE CASE CASE CASE CASE CANNER CASE C				SATURDAY 31 MAY 2025
Preparation Jna Stanic / Sander Jint Stanic / Sander SemHuls, ROOM 4.01From the inside out Rachel Erdos EEMHUIS, ROOM 4.09DREAKCONCERTCOFFEE BREAKWhat Teachers Need to Do Their Best Enabling and What Holds Us Back Eloise Hellyer EEMHUIS, ROOM 4.06BREAKBritten Youth String Orchestra ft. Elia van Poucke celloponsored by ParastroPlaying without pain: relaxed, vital, expressive Zala Eva Kocijančić / Vasilij Meljnikov EEMHUIS, ROOM 4.08Playing without pain: relaxed, vital, expressive Zala Eva Kocijančić / Vasilij Meljnikov EEMHUIS, ROOM 4.08Image: Sonsored by Thomastik InfeldSchOW CASE CASE EMHUIS, ROOM 4.05Motivating Young Violin- ists: Keeping Beginners inspired from Day One Adam Kornas EEMHUIS, ROOM 4.26Image: Sonsored by Thomastik InfeldSchOW CASE EMHUIS, ROOM 4.05Strings Class Irene van den Heuvel EEMHUIS, ROOM 4.26String Still' Dwight Breinburg / Hamza AmraniImage: Sonsored by Thomastik Infeld	11.00	11.45	12.30	13.30
COFFEE SCREAKWhat Teachers Need to Do Their Best Enabling and What Holds Us Back Eloise Hellyer EEMHUIS, ROOM 4.06EEMZAALPouckee celloponsored by PrastroPlaying without pain: relaxed, vital, expressive Zala Eva Kocijančić / Vasilij Meljnikov EEMHUIS, ROOM 4.08St. FRANCISCUS XAVERIUS CHURCHSHOW CASE EXHIBITORS XHIBIT AREAMotivating Young Violin- ists: Keeping Beginners Inspired from Day One Adam Kornas EEMHUIS, ROOM 4.05EEMZAALPouckee celloStrings Class Irene van den Heuvel EEMHUIS, ROOM 4.26Strings Class Irene van den Heuvel EEMHUIS, ROOM 4.26Strings Class Irene van den Heuvel EEMHUIS, ROOM 4.26EChacbi Andalus: Sitting Still? No Way! Dwight Breinburg / Hamza Amrani	Competition Preparation Una Stanic / Sander Sittig EEMHUIS, ROOM 4.01	from the inside out Rachel Erdos	BREAK	CONCERT Britten Youth String
Strings Class Irene van den Heuvel EEMHUIS, ROOM 4.26	COFFEE BREAK ponsored by Pirastro EEMHUIS, CENTRAL CAFÉ	Do Their Best Enabling and What Holds Us Back Eloise Hellyer EEMHUIS, ROOM 4.06 Playing without pain: relaxed, vital, expressive Zala Eva Kocijančič / Vasilij Meljnikov EEMHUIS, ROOM 4.08		Poucke cello c: Loes Visser sponsored by Thomastik Infeld 3 ST. FRANCISCUS
Irene van den Heuvel EEMHUIS, ROOM 4.26 Chaabi Andalusi: Sitting Still? No Way! Dwight Breinburg / Hamza Amrani	CASE EXHIBITORS EEMHUIS, EXHIBITAREA	ists: Keeping Beginners Inspired from Day One Adam Kornas		
Still? No Way! Dwight Breinburg / Hamza Amrani		Irene van den Heuvel		
		Still? No Way! Dwight Breinburg / Hamza Amrani		

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15.00	15.45	16.30
Music and Medics Hilde Schouls / Suzanne Linn EEMHUIS, ROOM 4.09	TEA BREAK sponsored by Pirastro EEMHUIS, CENTRAL CAFÉ	Resonazlehre Yanna Pelser EEMHUIS, ROOM 4.09
Gamification in String Teaching – ViolinCircus Card game Kundri Lu Emma Schäfer EEMHUIS, ROOM 4.06	SHOW CASE EXHIBITORS	LearningLab Sacha Paredes Sánchez / Irma Kort / Susan Williams EEMHUIS, ROOM 4.06
Enduring exercises, lasting results <i>Dijana Ihas</i> EEMHUIS, ROOM 4.08	EEMHUIS, EXHIBIT AREA	Teaching and performing with beginning violinist: The Flying Fiddles Series Jeanne Dolamore EEMHUIS, ROOM 4.08
How to start improvising as a classical musician Joana Carvalhas EEMHUIS, ROOM 4.02		Albert Marcov's Theory of performance in viola teaching Jorge Alves EEMHUIS, ROOM 4.05
Delegates Meeting All ESTA members are welcome to share their experiences and ideas EEMHUIS, KEIZAAL		Strings Class Irene van den Heuvel EEMHUIS, ROOM 4.26
		Discover the magic of Swedish Folk Music ft. Nyckelharpa & Singing Sav Janine Buisman / Henrik Hol EEMHUIS, ROOM 4.01

CITY PROGRAMME see page 15

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19.00 20.30 **GALA CONCERT CONFERENCE DINNER** Amersfoort Youth Orchestra 6 GRAND THEATRE FLINT ft. Oene van Geel c: Rolf Buijs 6 GRAND THEATRE FLINT

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8.00 – 8.45 ROOM 4.09 YOGA AND BACH

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Rhodes Selhorst Yoga Coach / Bérengère Scheppler (double bass) Start the day heavenly with Bach,

deep listening and yoga!

9.00 - 9.45 ROOM 4.09 WORKSHOP

Géza Szilvay

Colourstrings, Violin

We enter the day with a mindful hatha yoga and 'deep listening' session in conjunction with the beautiful devotional music of Bach.

How do you listen to your body, how do you listen to sound, how do you listen to the other person?

Hours of concentrated listening are a necessary tool within your daily routine as a musician or teacher. And being able to switch from listening to a 'do mode'. Be surprised by the combination yoga, deep listening and the embodiment of

experiencing Bach!

Colourstrings integrates instrumental teaching with solfeggio and theory. Learning progress is carefully graded from the simple to the complex. Chamber music with mates at the same age soon gains an early start and, if the playing is regular, parent assisted and day-to-day involvement, Colourstrings opens the door either for high-level amateurism or professionalism.

No matter which path one will follow, the Colourstrings years of upbringing ensure a lifelong enjoyment of music, which very likely will greatly contribute to a full and happy life of the child.







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9.00 – 9.45 ROOM 4.06 WORKSHOP (ONLINE)

Csaba Szilvay

Colourstrings, Cello

9.00 - 9.45 ROOM 4.08 WORKSHOP

Bérengère Scheppler

Colourstrings, Double Bass

The Colourstrings primary aim is to create a musical home environment for the average family. Picture books, fairytales, game-like exercises and CDs ensure that the early childhood warm musical environment continues in the pre-school age as well. Colourstrings kindergarten should almost unnoticed develop into instrumental playing. Even the fairytale figures met in early childhood stories will appear in the instrumental books. Learning progress is carefully graded from the simple to the complex. The Colourstrings approach is child centered. During this workshop, I will present the main principles of the Colourstrings method for doublebass. Several games, that can be used in individual or group lessons, will be also presented by using songs from Colourstrings repertoire. By these games, children work unconsciously on rhythms, pulse, pitch or even the structure and are always encouraged to improvise from the very beginning. Participants are encouraged to bring their instrument for an interactive exploration of these different games together.



ESTA CONFERENCE 2025



9.00 - 9.45 ROOM 4.05 WORKSHOP

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Maureen Yuen, Emily Agemura and Jamie O'Brian

Nurturing the Whole Musician

9.00 – 9.15 ROOM 4.02 PAPER PRESENTATION

Laura Ritchie

Resonance: Seeing Music with Cymatics

This interactive workshop aims to equip teachers with practical tools and insights to nurture the whole musician, empowering students to achieve technical mastery while maintaining their physical and emotional well-being. It will cover a range of topics essential to supporting string musicians in their artistic journey, including basic human anatomy as it relates to stringplaying, spinal health, proprioception, and the effects of muscle asymmetry. Recognizing that musicianship is not just a physical pursuit but also a mental and emotional one, we will also address holistic wellness and mental health strategies tailored specifically to musicians. So Please, join us.

Cymatics is the process of visualizing sound by basically vibrating a medium such as sand or water. This workshop started with a composition for solo Cello by Jill Jarman, and was composed to be an augmented (multisensory) musical experience, seen with Cymatics. This project provided the opportunity to blend the senses with multiple representations of the piece and capitalise on each sense's strength to create a richer holistic experience. There are direct takeaways for teaching, learning, inclusion and awareness of our student's access to and perception of their learning.







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9.15 - 9.45 ROOM 4.01 LECTURE

Ruth Phillips

What is Mindfulness and how can it support Music Teachers?

10.00 - 10.45 ROOM 4.09 WORKSHOP

Julie Lyonn Lieberman

The Chemistry of Nervousness

Music education, steeped as it is in the language of perfectionism, is already one of the most fertile breeding grounds for anxiety. How can we, as teachers, support our students in moving towards an environment of safety and belonging that allows what is inside of them to blossom into creative expression? Mindfulness is one such way.

I will offer an introduction to awareness practices that can transform musicians' lives. For any teacher wanting to support their students mentally, physically and emotionally at a time of heightened anxiety and perfectionism.

It will lead into a separate workshop given by the violinist Lucy Russell. Call it 'performance anxiety' or 'fear', most musicians experience stage fright before and while performing. It's quite common to experience a sizable difference between one's best performance level at home and what occurs in public.

The remedies offered are entirely unrelated to the physiological processes between mind and body. The brain mistakenly perceives performance as dangerous and triggers a series of neural mechanisms. Once you understand this defence mechanism and how to dialogue effectively to quell it, you'll have the tools to create a quality experience for you and your listeners.





10.00 – 10.45 ROOM 4.06 WORKSHOP REGISTRATION OBLIGATORY

Suzanne Konings

Choir

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10.00 - 10.45
ROOM 4.08
WORKSHOP

Päivyt Meller

Back to the Basics

In this project you will sing together and explore the fundamentals of the Kodály method. In three workshops (29-30-31 May), we will examine how this approach can enhance the study of vocal and instrumental music. We will work on selected pieces by Bartók, and we will rehearse Fauré's Cantique de Jean Racine. On 1 June, we will perform Cantique de Jean Racine during the closing event, accompanied by the National Youth String Orchestra.

Please follow all workshops for the best result. We ask participants to study the music in advance. Practice materials will be provided beforehand. I cannot emphasize enough the importance of the very basic teaching of the beginners. This is when the foundation is laid for both: technical and musical skills. The reason why I wanted to become a teacher is because I have received so many good advice from my own teachers, like Tatyana Pogozheva. I also find it fascinating to discover how all the students are different. The bases are the same, but the approaches vary depending on the individuality of each student. I love to share this knowledge that I have gathered and processed further myself.





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10.00 - 10.30 ROOM 4.05 LECTURE

Maureen Yuen

Unlocking Musical Expression Through Physical Fitness: Enhancing Performance Ease and Artistry 10.00 - 10.45 ROOM 4.02 WORKSHOP

Alex Welch and Maya Felixbrodt

Moving Strings, Play As We Are -Somatic Sound Practices

This presentation will explore how addressing the physical challenges of playing string instruments can unlock a musician's full artistic potential. We assessed the effects of a 10-week strength and mobility training programme on bilateral muscle strength, stability, and range of motion among violin students at Drake University. We will emphasize the importance of a holistic approach to music education, where physical wellbeing is integrated into the learning process. Attendees will leave with practical strategies to incorporate physical training into their own performance and teaching. Somatic movement refers to practices and methods that enable you to be mindfully aware of your body while exploring your internal experiences and perceptions. Maya is trained in the Laban/Bartenieff Movement System. Alex has a background in mindfulness and meditation. Play As We Are is a platform for musicians and movement practitioners to research, teach and create. We play with sound and movement, with instrumental techniques, with repertoire, with each other and the space around us.



ESTA CONFERENCE 2025



10.00 - 10.45 ROOM 4.01 WORKSHOP

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Lucy Russell

The practical application of mindfulness in the practice room

The benefits of mindfulness come directly through practice. Lucy will explore some of the ideas presented by Ruth Phillips through direct experience.

We will start with a ten minute meditation. Questions you might be invited to reflect upon are: What tension am I experiencing? Can I bring kindness and acceptance in this moment? Am I practicing in a way in which my head is leading my body or my body is leading my head?

Regular meditation practice builds a trustworthy, stable and above all spacious environment, where the mind has less to worry about. In such an environment your students can grow strong and resilient, blossoming fully and freely. 11.00 - 11.30 ROOM 4.01 MASTERCLASS

Una Stanić, Sander Sittig (piano)

Competition preparation

By support of Maatschappij tot Bevordering der Toonkunst

The masterclass with the Talentclass SidK will focus on key aspects of competition preparation, with an emphasis on proper practice and mental preparation. Participants will learn how to organize their work, set realistic goals, and make the most of their practice time. We will cover strategies for effectively overcoming technical challenges, working on interpretation and emotional expression, and relaxation and visualization techniques. They will gain practical advice for improving concentration, control over the instrument, and confidence during public performances.





ESTA CONFERENCE 202

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11.45 - 12.15 ROOM 4.09 LECTURE

Rachel Erdos

Colourstrings teaching from the inside out

11.45 - 12.15 ROOM 4.06

Eloise Hellyer

What Teachers Need to Do Their Best Enabling and What Holds Us Back

Colourstrings is a translation into instrumental teaching of Kodaly's pedagogical concept, created by a and Csaba Szilvay. Kodaly wrote: 'A well-trained ear, hand, intelligence and heart. All four must develop together in constant equilibrium'.

Instead of layering direction upon direction, the focus is on unblocking anything that might get in the way of the expression of the inner musical self through the instrument.

The use of our singing and speaking voice, modelling and moulding healthy and resonant playing, and emotional connections all play their part simultaneously. The theme is 'Enabling the Inner Musician to Blossom'. But what do we teachers need to make sure our inner teacher blossoms? What roadblocks do we need to look out for to make sure that nothing holds us back? We will discuss three essential components (connection, focus, compassion) to helping students give birth to their 'blossoming' inner musicians, and will explore some of the six problematic attitudes teachers may have. We will touch on why every student is important for the future of music.



ESTA CONFERENCE 2025



11.45 - 12.15 ROOM 4.08 LECTURE

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Zala Eva Kocijančič and Vasilij Meljnikov

Playing without pain: Advanced methods of relaxed, vital and expressive playing 11.45 - 12.15 ROOM 4.05

Adam Kornas

Motivating Young Violinists: Keeping Beginners Inspired from Day One

This lecture is about our personal experiences in teaching (Vasilij Meljnikov) and recovering (Zala Eva Kocijancic) from playing-related injuries. This journey underscores the profound connection between mind and body, especially when the body signals urging us to listen and adapt. These signals guide us toward a path of conscious awareness, where we truly begin to feel, understand, and reconnect with our bodies. We'll share how starting from the basics, and incorporating insights from Tai Chi and other masters of movement, reshaped my approach to movement, learning, and recovery, ultimately leading to a more holistic and sustainable practice.

Many young violinists give up too soon. How can we keep them motivated and engaged from the very first lesson? Adam Kornas, author of Open String Tunes, explores innovative strategies to combat the high drop-off rate. He demonstrates how teachers can: transform early learning, strengthen technical foundations, make practice feel like play and introduce ensemble playing early. Expect a practical, hands-on approach with plenty of takeaways to apply in your own teaching!







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11.45 - 12.30 ROOM 4.26 WORKSHOP

Irene van den Heuvel

Yamaha Strings Class

Sponsored by Yamaha Music

The Yamaha Strings Class is a unique way of teaching violin, viola and cello in the group.

The professional teachers will be playing on a not familiar instrument. This way (starting from zero) they experience what the students experience. Therefore the workshop gives a good example of the joy and progression the students will make. It is challenging and very nice for a teacher; children love to get lessons together with their friends.

If a teacher wants to start a Yamaha Strings Class, a 2 days seminar will follow. 11.45 - 12.30 ROOM 4.01 WORKSHOP

Dwight Breinburg and Hamza Amrani

Amsterdam Andalusian Orchestra Chaabi Andalusi: Sitting Still? No Way!

Folkmusic from North-Marocco Chaabi Andalusi: Sitting Still? No Way! Step into the world of Chaabi Andalusi, folk music rooted in Northern Moroccan traditions. Let yourself be carried away by its infectious melodies, rhythms and the exhilarating power. One striking feature is the unique Andalusian violin technique. The violin is placed on the knee instead of under the chin. Various stories surround its origins and it is this mystery that makes the playing style so magical. The tradition of Chaabi Andalusi bridges eras, cultures, and communities. Don't miss this chance to experience this extraordinary repertoire up close!



ESTA CONFERENCE 2025



13.30 – 14.15 ST. FRANCISCUS XAVERIUS CHURCH LUNCH CONCERT

Britten Youth String Orchestra (BJSO), Odilie Celano ((Alix Rodenburg (viola), Ella van Poucke (cello)

conductor: Loes Visser Sponsored by Thomastik Infeld

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CONCERT - BRITTEN COMPETITION WINNERS PLAY NEW MUSIC!

The BJSO will play a very special programme. Two price winners of the Britten Competition 2025 (for cello and viola) will play two contemporary Dutch pieces at the concert. The orchestra starts with the Suite for String Orchestra, a late romantic composition from young Leos Janaçek. Cellist Odilie Celano will perform Beware!, a new composition especially made for the Britten Cello Competition 2025. It was composed by former BJSO cellist Joshua Herwig. Viola player Alix Rodenburg won the second price very deserved at the Britten Viola Competition 2025 and will play Pavane, a piece by Dutch composer Arne Werkman, who deceased last year. The superb cellist van Poucke will perform Haydn's wonderful and wellknown Cello Concert in C. Conductor Loes Visser and her BJSO always play with passion, which shows on stage. Young and experienced talent form a wonderful combination for the audience to enjoy!



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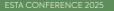
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- Leos Janacek Suite for Strings -Moderato - Adagio - Andante con moto
 - Presto - Adagio - Andante
- John Herwig 'Beware! for cello and string thestra - Odilie Celano cello (1e price winner Britten Celloconcours Cat. II , 13 t/m 15 jaar)
- Arne Werkman Pavane opus 52
 Alix Rodenburg (2e price winner Britten Altvioolconcours Cat II, 15 t/m 18 jaar)
- Joseph Haydn Celloconcert in C -Moderato - Adagio- Finale: Allegro molto Ella van Poucke cello







15.00 - 15.30 ROOM 4.09 LECTURE

Hilde Schouls and Suzanne Linn

Music and Medics

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| | | 15.00 - 15.30 ROOM 4.06 LECTURE

Kundri Lu Emma Schäfer

Gamification in String Teaching -ViolinCircus Card game

To make music you need a good instrument, knowledge, and skills. You also need your body. You may experience pain while making music, that can be distracting. Suzanne, the rheumatologist, explains about frequent causes of pain and treatment options. Hilde, the (hand) occupational therapist explains what you can do to reduce these complaints. Knowledge of anatomy and of how the body works can help. It is important to be aware of the way you use and strain your body while making music, and during daily activities.

We work together in helping musicians frequently.

Students are increasingly engaged by interactive and technology-driven learning methods. Gamification, the use of game design elements in non-game contexts, has proven to be a powerful tool in education. By integrating gamification into string teaching, educators can make learning more enjoyable and effective for students of all ages.

We will explore how gamification can be applied in string teaching. It will provide attendees with actionable insights how to enhance student motivation, retention, and overall musical development.







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15.00 - 15.30 ROOM 4.08 LECTURE

Dijana Ihas

Enduring exercises, lasting results

15.00 – 16.00 ROOM 4.02 MASTERCLASS

Joana Carvalhas

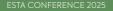
How to start improvise as a classical musician

Sponsored by Eastman Music

We will explore the legacy of historical pedagogical practices. These continue to influence modern violin pedagogy. Among the most influential is the Geminiani Chord or Grip, by F. Geminiani (1687-1762). We will examine how this technique remains a cornerstone for achieving the 'true or perfect' left-hand shape. Another key practice is Son filé or Spur Tones, by L'Abbé le fils (1727-1762). Additionally, the innovative anchor fingerings technique, by F. Habeneck (1781-1849), revolutionized articulation in fast descending passages. Finally, Tartini tones or combination tones, by L. Mozart (1719-1787) continue to refine intonation

Why are there so many classical musicians deeply afraid of improvisation? We are often told to not improvise and to follow the score the best we can. But if Mozart, Bach and other classical composers were alive, they would encourage us to improvise and create our own melodies and songs. Improvisation helps to improve our (classical) playing and musical knowledge. We will learn some methods and exercises to start improvising. You will be able to take your playing to a whole new level!







16.30 - 17.15 ROOM 4.09 WORKSHOP

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Yanna Pelser

Resonanzlehre

16.30 - 17.15
ROOM 4.06
WORKSHOP

Sacha Paredes Sánchez, Irma Kort and Susan Williams LearningLAB

The Resonance Training (or Resonanzlehre) is a sound-oriented movement practice. We'll practice the basic balance exercises that intensify the connection between hearing and moving. The balance organs connect the ears to all muscles. By truly listening to the full spectrum and resonance of the sound and allowing the body to balance, our muscles are optimally able to influence and change the sound as desired at any time.

This makes that unnecessary tensions and blocks don't arise.

The LearningLAB offers daily coaching sessions and peer group activities, forming a continuous learning spiral from the start to the end of the process. Particular emphasis is placed on the unique learning needs of young players, providing tailored approaches to support their growth. Join us as we explore strategies for building safe, healthy, and dynamic learning environments for young musicians. This presentation will delve into the program's content, daily practices, and its specific applications for string instruments.







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16.30 - 17.15 ROOM 4.08 WORKSHOP

Jeanne Dolamore

Teaching and performing with beginning violinist: The Flying Fiddles series

16.30 - 17.00 ROOM 4.05 LECTURE

Jorge Alves

Albert Marcov's theory of performance in viola teaching

Flying Fiddles©, will be at the center of this session, focused on guiding young violinists to connect with their inner musical voice. It embraces the philosophy that 'if you can sing it, you can play it,' empowering students to internalize music. You will be introduced to a variety of materials, including flying violin and flying bow activities, tune patterns, and progressing finger tunes. We will also touch upon The String Chorale Concept©, an ensemble approach that

urges directors to 'think choir, teach

strings'.

We will explore Albert Marcov's theory of performanceI - Imagination, Execution, Reaction - as a transformative framework for teaching violists. This innovative approach connects body, mind, and soul, guiding students beyond mere instrumental mastery to achieve a deeper, more expressive musicality. Participants will learn how to integrate this theory into their teaching practices to enable their students' inner musicians to truly blossom.



ESTA CONFERENCE 2025





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16.30 – 17.15 ROOM 4.26 WORKSHOP

Irene van den Heuvel

Yamaha Strings Class

Sponsored by Yamaha Music

16.30 - 17.15 ROOM 4.01 WORKSHOP

Janine Buisman & Henrik Holm

Discover the magic of Swedish folk music!

The Yamaha Strings Class is a unique way of teaching violin, viola and cello in the group.

The professional teachers will be playing on a not familiar instrument. This way (starting from zero) they experience what the students experience. Therefore the workshop gives a good example of the joy and progression the students will make. It is challenging and very nice for a teacher; children love to get lessons together with their friends.

If a teacher wants to start a Yamaha Strings Class, a 2 days seminar will follow. Nyckelharpa and Singing Saw

Ever wanted to dive into the rich tradition of Swedish folk music? Now you'll learn a traditional polska by ear. We'll explore melody and accompaniment, bringing the rhythm and energy to life. Here's your chance to try something unique—play the singing saw! Its haunting, voice-like sound blends in a surprising way with the nyckelharpa, Sweden's iconic folk instrument. This workshop is all about exploring, playing, and having fun. No prior knowledge needed - bring your instrument and join the adventure!







19.00 – 20.00 GRAND THEATER FLINT

GALA CONCERT

Amersfoort Youth Orchestra (AJO), Oene van Geel (violin)

Conductor: Rolf Buijs

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The AJO presents the closing concert of the ESTA Conference. The orchestra will collaborate with Oene van Geel, a composer, versatile violist and improviser known for his adventurous approach. His artistic input adds three special works for strings, windplayers and harps to this program, blending composed and improvised elements into it. The program offers classical masterpieces and the contemporary compositions of

Oene van Geel. This concert reflects the broad scope of music and the great energy of talented young musicians.

ABOUT THE AJO

The AJO is a symphonic ensemble with a string orchestra, double woodwinds, brass section, and percussion, founded in 1962. Since 2005, it has been conducted by Rolf Buijs. The approximately 65 orchestra members, aged between 13 and 24, share their passion for music and the eagerness to develop themselves musically. It is considered one of the better regional youth orchestras and has won several prizes at national and international competitions. The repertoire ranges from early classical to romantic to contemporary music, with excursions into other genres such as jazz, klezmer, and tango. Every three years, the AJO goes on tour in Europe.

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PROGRAMME

- Hector Berlioz (1803-1896) from Roméo et Juliette op.17 (1839): Roméo seul – Tristesse - Bruits lointains de concert et de bal – Grande fête chez Capulet.
- Oene van Geel (1973) Rapide et Lent (2004)
- Johannes Brahms (1833 1897) from Symfonie No.3, Op. 90 (1883): part 1
- Oene van Geel (1973) Ny-Ålesund (version 2025)
- Francis Poulenc (1899 1963) from Sinfonietta (1948): part 1 (Allegro con fuoco)
- Oene van Geel (1973) Chemin des Harpes
 (2025)
- Zez Confrey (1895 1971) Buffoon (1932)

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9.00	10.15	11.15
Nurturing little artists Hong Anh Shapiro EEMHUIS, ROOM 4.09	Feldenkrais in practice from the inside out Emma Alter EEMHUIS, ROOM 4.09	COFFEE BREAK
Violin Wiesje Miedema / Henry Kelder p EEMHUIS, ROOM 4.06	Steering versus Obedience Musical and physical autonomy at all stages Sally Anne Anderson / Sophie Till EEMHUIS, ROOM 4.06	EEMHUIS, CENTRAL CAFÉ
Double Bass Instant Composing Ernst Glerum EEMHUIS, ROOM 4.08	The bow of breath and Introduction to a low vision journey Jeffrey Lastrapes EEMHUIS, ROOM 4.08	
Cello Karlien Bartels / Sander Sittig EEMHUIS, ROOM 4.01	Annual Meeting ESTA NL All members ESTA NL welcome EEMHUIS, KEIZAAL	
CONCERT/JAM SESSION MASTERCLASS		
WORKSHOP LECTURE/ (PAPER) PRESENTATIC MEETING/PANEL DISCUSSION GENERAL PROGRAMME	N	
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11.45

13.00

CLOSING CEREMONY

Panel Discussion, wrap-up

Hand-over to ESTA 2026 Helsinki

EEMHUIS, MAIN HALL

<u>CONC</u>ERT

GRAND FINALE

Dutch Young String Players (NJSO) ft. Essi Kettunen (FI)

Participants choir formed by Suzanne Konings

c: Carel den Hertog

EEMHUIS, MAIN HALL

9.00 - 9.45 ROOM 4.09 WORKSHOP

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Hong Anh Shapiro

Nurturing Little Artists

Mastering the violin requires years of training and dedication. As they progress, violin students may lose sight of their artistic purpose, which is to play music. This workshop aims to address these concerns by offering strategies to nurture the artistic development of young violinists.

The workshop will focus on methods to bring out the inner musician in each child, stimulate their artistic growth, and ensure effective artistic development through a special pedagogical strategy and effective repertoire. 9.00 - 10.00 ROOM 4.06 MASTERCLASS

Wiesje Miedema + Henry Kelder (piano)

Violin

By support of Maatschappij tot Bevordering der Toonkunst

Wiesje teaches courses and masterclasses in different cities all over the world and gives lectures about violin teaching for different groups of teachers. She tailors her teaching method to the individual student. Her students have won first, second and third prices at the Dutch violin completion, PCC and Britten- competition. In this masterclass, she demonstrates her approach.







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9.00 – 10.00 ROOM 4.08 MASTERCLASS

Ernst Glerum

Double Bass- Instant Composing

By support of Maatschappij tot Bevordering der Toonkunst

A fun way to create and perform music simultaneously. Let's find our own music from within.

We improvise, play a line, a sound, a rhythm, a melody by using our ears and playing by heart, in groups and solo.

9.00 – 10.00 ROOM 4.01 MASTERCLASS

Karlien Bartels + Sander Sittig (piano)

Cello

By support of Maatschappij tot Bevordering der Toonkunst

During this masterclass we will work together on your performance piece to take it to a higher level. It may only be about the music you play, about phrasing, about your physical posture, or about a certain technical issue... but in most cases all of these topics will be discussed. After all, making music and the technical execution of it are inextricably linked! I am curious to see which piece you bring!







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10.15 - 11.00 ROOM 4.09 WORKSHOP

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Emma Alter

Feldenkrais in practice from the inside out

10.15 - 11.00 ROOM 4.06 WORKSHOP

Sally Anne Anderson and Sophie Till

Steering versus Obedience Musical and physical autonomy at all stages

We explore how 10 minutes a day of the Feldenkrais Method can enhance ease and comfort in string playing. The workshop will combine theory and practical exercises. Regular Feldenkrais practice reduced pain and increased awareness of movement in string players.

Traditional teaching often emphasizes external cues - what the teacher sees and hears. The Feldenkrais Method uses an 'inside-out' approach, promoting sensorymotor learning to help musicians reconnect with their own sensations. This enhances self-awareness, movement efficiency, and overall playing comfort. Musicians can reduce tension and increase performance quality.

Our brains and bodies are designed to use highly sophisticated patterns of movements, we hardly notice them. But we do know when they go wrong. The partner instinct to knowing what feels right, is knowing what feels wrong. These two elements are essential to our design. We create an environment of steering rather than obeying. When we steer our students. we build their self-awareness. This means creating space and time for the student to observe what feels good and not good in their playing. Participants will explore this through hands-on, interactive work and video footage.



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10.15 - 10.45 ROOM 4.08 LECTURE

Jeffrey Lastrapes

The bow of breath and Introduction to a low vision journey

Recent generations of string players have made technical strides beyond our wildest expectations. But the musician that learns to sing on the instrument will produce a more satisfying performance. We explore the vocal aspects of string playing with the bow as the liberating tool for expression.

A Low Vision Journey: I have low vision and am considered legally blind. I describe my journey to becoming an accomplished musician who has travelled the world, experiencing culture, music and life as a disabled person.



11.45 – 12.45 MAIN HALL CLOSING CEREMONY

Theme: Enabling the Inner Musician to Blossom

Panel discussion, wrap up and hand-over to ESTA 2026 (Helsinki)

As this year's conference comes to a close, we take a moment to reflect, share, and look ahead.

In a dynamic conversation with sponsors, young professionals, and ESTA Finland, among others, we will discuss the essence of this gathering: What have we learned, what can we improve, and how can we continue to strengthen ESTA? Topics such as the future role of the harp within ESTA and how to engage young professionals will guide our discussion.

We invite the audience to actively participate, sharing ideas that will help shape the future of ESTA.

With gratitude, we look ahead to the next conference in Finland, where a new theme and new opportunities will continue our shared journey.

We hope this conference has inspired you all to carry these ideas forward, continuing to blossom until we meet again.

13.00 – 13.45 MAIN HALL CONCERT GRAND FINALE

Dutch Young String Players (NJSO), Essi Kettunen (violii

Choir, formed during the conference by Suzanne Konings Conductor: Carel den Hertog

The Netherlands Youth String Orchestra presents a romantic program with works from all over the world.

Tchaikovsky wrote his Souvenir in memory of his stay in Florence. Next summer the NJSO will tour Florence and with this piece.
Sibelius was a gifted concert violinist and that can be heard in the sparkling and virtuoso humoresques for violin and orchestra. The soloist is the talented Finnish violinist Essi Kettunen with whom ESTA Nederland symbolically hands over the baton to Esta Finland for the conference next year!

Nino Rota became world famous with his film music, including for The Godfather. But he also wrote great music for the concert stage. His Concerto for Strings is visual and imaginative.

We conclude this concert with the Cantique de Jean Racine in collaboration with the choir, formed during the conference. All the voices from different European countries come together in harmony to celebrate the music and the beauty.

The Netherlands Youth String Orchestra (NJSO) is the only national training orchestra for young talented string players between the ages of 12 and 21. The NJSO was founded in 1986 and currently consists of approximately 30 members. The orchestra provides young string players

SUNDAY 1 JUNE 2025

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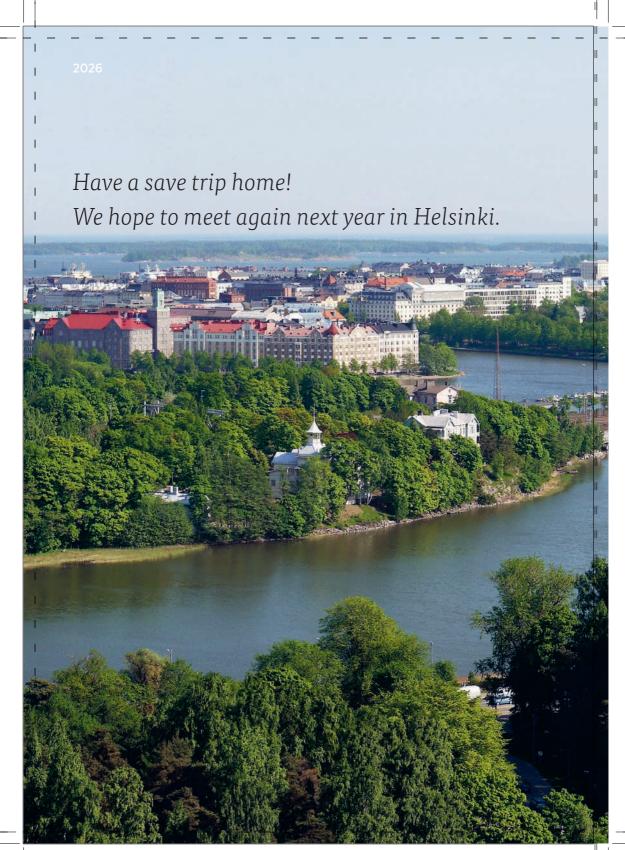
with a good orientation on the profession of a fully-fledged (orchestral) musician.

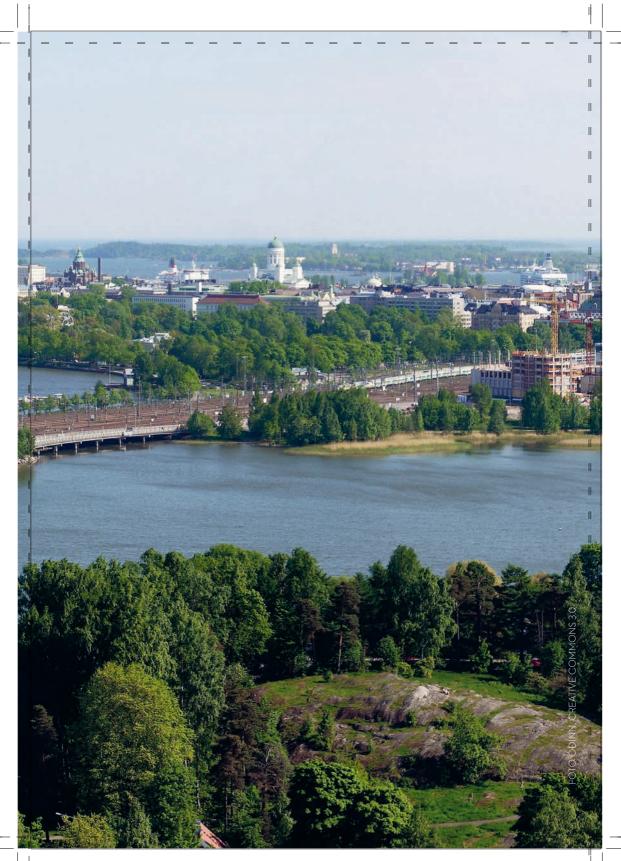
PROGRAMME

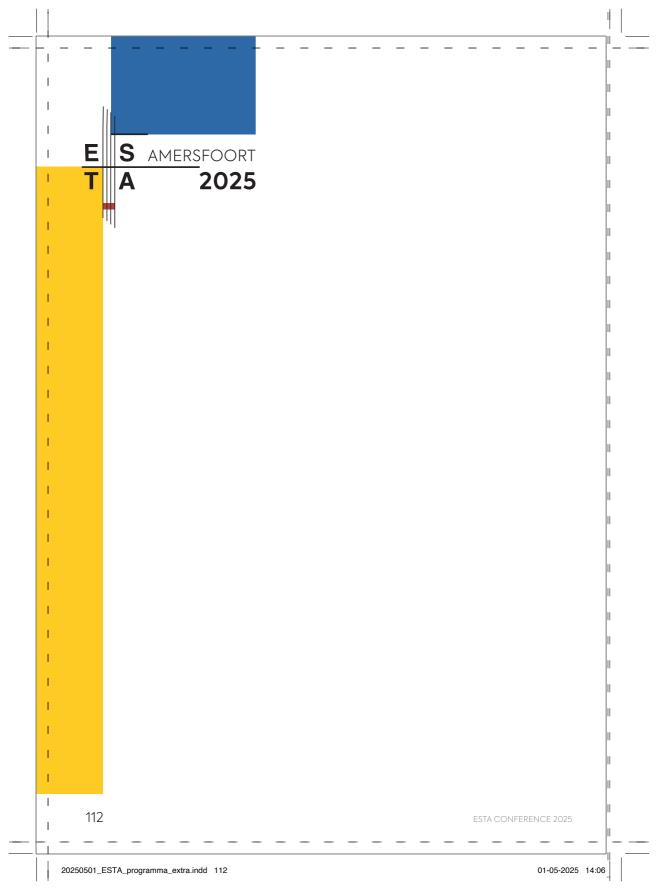
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- Pjotr Iljitsj Tsjaikovski Souvenir de Florence, deel 3
- Jean Sibelius Humoresken op.89 nr.2 en nr.3 voor viool en strijkorkest
- Nino Rota Concerto per Archi
- Gabriel Fauré Cantique de Jean Racine

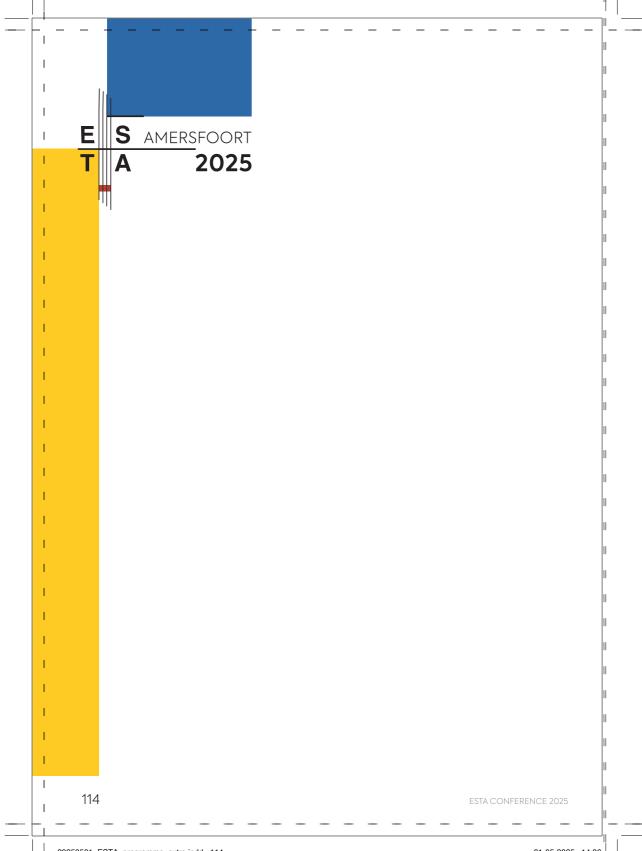
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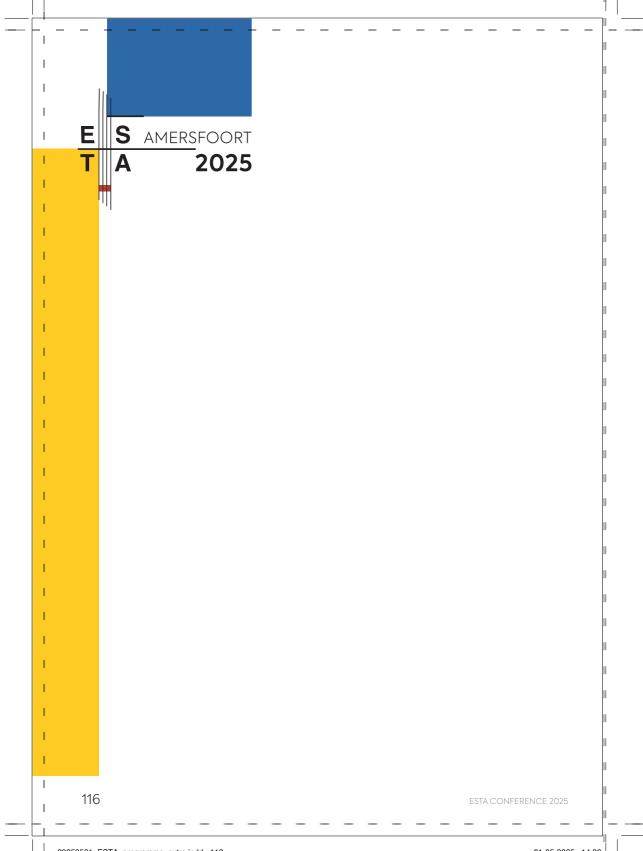




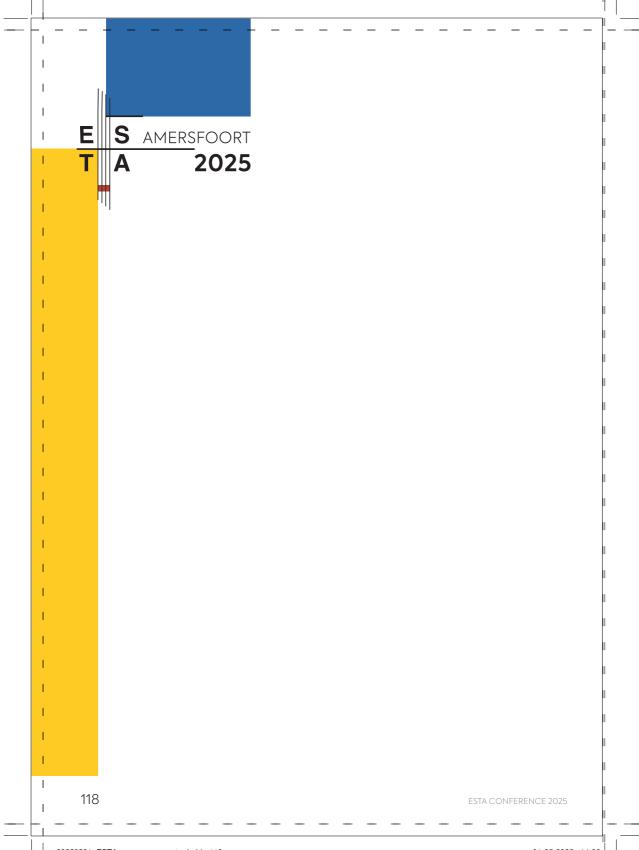
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WEB DEVELOPMENT

Woerdekom Webdesign

SOCIAL MEDIA

Marjolein Spruit

DESIGN

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Kitty Molenaar

PRINT

Wilco Amersfoort

paper Biotop

typefaces Axiforma en Tisa