



*Catherine Elliott and the bass group*

similar problems and successes. Here follows a brief summary of my experiences. •

#### *Kodály*

David Vinden was a delightful speaker who communicated his enthusiasm for the Kodály method effortlessly. In no time he had us composing and singing four part canons without reference to a text book. I am sure we can all use this valuable aural training in the course of our work.

#### *Dalcroze*

Karin Greenhead managed to get everyone unselfconsciously dancing round the room and playing ball games to music just like children. We had such fun and in the process learnt a great deal about teaching rhythm.

#### *Better Health/Alexander Technique*

These classes were relevant to all of us in one way or another. Both Elizabeth Andrews and Vivien Mackie, though highly skilled, were able to explain simply the complex physical and mental stresses involved in playing an instrument. An awareness of how we use/misuse our bodies is invaluable and enlightening.

#### *Basics*

Simon Fischer was fascinating, dissecting logically exactly what it takes to make a violin sound. His analytical approach was most intriguing and of great practical use. Dona Lee Croft was entertaining and informative covering a wide variety of topics from how violins are made, through their history to some basic technical tips and on to more sophisticated work on repertoire.

#### *Jaap Schröder*

The baroque classes were comprehensive and sensitively given. We were all quite convinced by the end of the week. One evening we were

treated to a superb concert given by Mr Schröder, Jennifer Ward Clarke and Kenneth Mobbs.

#### *Itzhak Rashkovsky*

Mr. Rashkovsky's masterclasses were a different experience again. He concentrated on interpretation with a charming, witty and charismatic manner. We got a fascinating insight into how established soloists approach their work.

#### *Mary Cohen*

Mary Cohen's music for children is excellent. She is also dedicated and enthusiastic, truly grasping what sort of things small people can play and enjoy.

#### *Aidan Massey*

He cleverly linked the baroque theme of the course to his subject - Bach was a great improviser. Aidan had us all busking and playing jazz numbers in different modes within minutes.

The overall impression gained from our speakers was one of total dedication to their subject delivered with passion and humour.

*Wendy Poulston*

Before I write anything else I should like to say a big 'thank



*Cello Basics*

you' to Sylvia Palmer for encouraging me to go to summer school and an even bigger 'thank you' for my Nutshell Bursary which made it possible.

As a 'mainly mum' and time violin teacher, it is easy to feel cut-off and with my teaching. It was helpful and enjoyable to be able to chat with other teachers. The atmosphere among the delegates was pretty relaxed and friendly. There was a wide variety of sessions to choose from which would have been easy to book. I was fully booked from 0900 to 2145 each day - longer sessions were wished to play chamber music late into the night! I was particularly inspired by Simon Fischer's Basics sessions to persevere *even more* with things such as localising actions with particular fingers of mine. Also not being satisfied with the hope that a pupil will correct a fault in the future (crooked bow, retracted left or right shoulders), looking for immediate results. 'At 9 years old the tone of the bow can be as good as at 18 - why are you waiting for?'

Dona Lee Croft's classes were great fun and highly informative. We all ended with violins and violas trying various bowings and vibrato exercises. Those who were fortunate enough to have private lessons with her as well also had the opportunity of a masterclass with her.

The course has enthused me for my teaching, and has helped greatly with my playing, and for this I am extremely grateful to the Nutshell Fund.

*Rebecca L*

Recently I was lucky enough to be awarded a Nutshell Bursary which enabled