

As a soloist, recitalist and chamber musician Helena Buckmayer has toured through Europe, Japan, USA, Canada with concerts being broadcast on television and radio, playing in venues such as Ulmer Kornhaus, Frankfurter Dom, Usher Hall, Queen's Hall, Kobe Concert Hall, Matsue Concert Hall, Hamamatsu Concert Hall. She performed with conductors Philip Jordan, Roberto Paternoster, Kenneth Kiesler, Robert Dick, Henning Kussel, with orchestras such as Augsburger Philharmoniker, Württembergische Philharmonie Reutlingen, Sewanee Symphony Orchestra, Collegium Musicum and many more. As artistic director she organised various music festivals such the Czech Music Fest, Schumann Festival and Young Chamber Music. Receiving many accolades and support from organisations such as the Gideon Klein Foundation in Prague, City of Ulm, Enterprise Music Scotland, Kunststiftung Baden Württemberg and many more. She taught at the Royal Conservatoire of Scotland, St Andrew's University and St Mary's Music School. In recent years, Helena prioritised the intense training of young, gifted pianists and has specialised specifically in the knowledge of effortless, ergonomic and tension free playing. This research led her to study intensely with Prof. Edna Golandsky in NYC. Many of Helena's students have been prizewinners at national and international youth competitions and all are studying at top Conservatoires in Europe. During her life, Helena was taught and musically shaped by some of the finest musicians such as Béla Siki (USA) who was Dinu Lipatti's assistant, Gyorgy Sebök (USA), Leonard Hokanson (USA), Fernande Kaeser (Germany) and Bernard Roberts (UK).



Contact Presenter

Web  
Email

View Presentation

### ***How to use movements effectively to convey the music encountered by protecting small hands from injury***

A presentation of a learning process of one of my young students, aged 12, learning the 3<sup>rd</sup> movement from Ravel's Sonatina. Showing the importance of using natural resources such as the free arm weight, correct alignment of the body to the piano, correct alignment within the playing arm, hand, wrist and fingers; the importance of choosing small hand friendly fingerings to avoid stretching out of individual fingers and twisting; listening and applying these things by understanding and fulfilling the musical texture.