

ALIZA STEWART

AND HER

EMBODIED MUSIC



Workshop am Samstag, 5. März 2011
10.00 - 17.00

Ludwig van Beethoven Institut
Neuer Konzertsaal am Rennweg

"At the Yellow Barn Music School and Festival Aliza Stewart became something of a phenomenon. Her deep knowledge of the Feldenkrais Method and her remarkable instincts for reading a musician's physical tendencies made her constantly in demand. A musician in her own right, she

Aliza Stewart started her piano lessons at the age of four. She frequently describes music as her "first and most enduring language". She went on to receive an Artist Performance Diploma from the Rubin Academy of Music of the Tel Aviv University and studied with Maria Curcio Diamond in London. She has performed and taught in Israel, England and the U.S. for 40 years. As a developing young musician, Aliza attended a workshop held by Dr. Feldenkrais and thus began a life long passion for the Feldenkrais Method.

After 24 years of learning, practicing and studying, she has become an accredited Feldenkrais Trainer. Aliza has presented her work at universities and music schools and is currently teaching a graduate course at the Mannes College of Music in New York City. She is also the Feldenkrais Teacher in residence in the Marlboro Chamber Music Festival and the Yellow Barn Chamber Music festival in Vermont.

the sounds needed to realize the original musical idea. Without this internal, sensory map, none of this would be possible. In order to refine our musical skills, we have to refine and complete this sensory map of ourselves. We are the primary instrument when we play. The more accurate the internal map, the more accurate are the movements that produce the music. The more complete and detailed the self- image, the more the whole self is involved in music making.

is not only a practitioner capable of preventing and healing pain, but a partner in a search for greater freedom in how one makes music."

- Seth Knopp, The Peabody Trio
Director, Yellow Barn Music Festival

Playing is a complex process that begins with a musical intention, which is then translated into a series of movements involving changes in weight, speed, orientation in space, and relationship to gravity. These elements combine to

ERSTMALS AN DER UNIVERSITÄT FÜR MUSIK UND DARSTELLEND KUNST WIEN

**FELDENKRAIS
INSTITUT
WIEN**
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Anmeldung per E-Mail an Frau Fischer-Dinhof: dinhof@mdw.ac.at
Begrenzte TeilnehmerInnenzahl: first come, first served.
Anmeldeschluss: 3. 3. 2011
Beitrag: 10 Euro/StudentIn
Eine Kooperation mit FI Wien, www.feldenkraisinstitut.at