

Elijah has been increasingly engaged with teaching over the last years. As personal and individual maturity become noticeable not only through recognition and fulfilment but also through the way one starts looking at things, the perception of reality expands and the challenges in life become demystified by acquiring understanding for the whole. Elijah has discovered the need to share the own experience and seek for reflection of his ideas, amplified by the constant demand for perfection have laid out a new key responsibility in his professional coverage. Imbued by prominent European schools and world personalities of cello playing, Elijah has found his own artistic path in solid balance with the own individuality, authenticity of style and musical language, as well as tradition and understanding for time. Throughout his career he has been strongly influenced by the Eastern European School of string playing, consolidated by the so called Old German School and flourished in the free, non-dogmatic genius of the tradition Alexanian-Casals-Janigro. By listening to the call of talent and intuition, Elijah believes in the individual uniqueness of every truly dedicated player, anchored in the motivated urge for knowledge and the incessant curiosity for the invisible beyond the boundaries. Being the understanding for the art a sublime phenomenon, consisting of forms and structures, but also words, colours, scents and landscapes, is the constant research on the fundament essential to each player. The utmost dominion of the instrumental handicraft, as well as the resulting symbiosis between player and his instrument are indispensable ingredients in the savouring of art. In the course of familiarisation with the previously exposed, Elijah enjoys guiding and accompanying the maturation of young talents in an honest and productive debate, based on experienced and practical techniques and methods. In the course of this familiarisation Elijah believes that quality is not always synonymous with quantity, being the first one of greater value. Elijah specialises in the fields of:

- Technique and Mechanics - in-depth studies of the fundamental mechanics of cello playing, left hand-technique: concept, forms of progression, relaxation and tension, compactness and elasticity, articulation and centring, vibrato; sound production and expressiveness, bowing grip and motion, sensitivity of bow, contact spots and bow speeds, bow distribution and sound colours; physical factors - body centre and apparatus; assimilation of the instrument as an integral part of the body, energetic input and control of motions, independence and distance from mechanics conditions.
- Modules and Textures - complimentary studies of the key elements in music textures such as choice and character of tonalities, understanding of intervals as the “bricks” of any musical texture, music motives and phrases, application and relation of modes and tonalities, musical forms and comprehensive elementary theory of music.
- Performance and Stage - focus on the performing part of a musician’s life: psychological attitude, artistic appearance, handling of ego and compliments, the seek for recognition and ovations, knowing and understanding the audience, reaction and interaction with the audience, satisfaction of expectations, self-criticism, ego and success, nervousness and stage fright.
- Professional Outlook and Orchestra - realistic approach of professional requirements in the course of specific orchestra studies, understanding of the expectations in the orchestra, differences of soloistic and orchestra attitude of playing, leadership in the orchestra, proactive behaviour and individuality in the Section.
- Auditions, Exams and Competitions - choosing the right programme, seek of solidity and perfection, the will to win and to classify first, understanding the differences of expectations at concerts and at auditions; orchestra auditions - anonymity and eliminatory approach, finding the right idea as a key for individual motivation, sportive attitude and positive thinking, psychological preparation and post-processing.
- Chamber Music - coaching and directing, understanding the score and finding the “proof” for the right interpretation, voicing and timing; the most genuine form of music making, interaction, exchange of ideas and sound, listening to the others, enforcement of musical ideas and expressions, making a compromise, living together.

Elijah believes that the best way to sense and respond to the needs of each student should be individually without imposed conditions of time, lesson units and terms. Beyond private lessons he teaches Cello and String Chamber Music at the University of Auckland. He is also staff member of the Epsom School of Music in Auckland. He is also involved with the Education Programme of the Auckland Philharmonia Orchestra with a variety of opportunities for young musicians to receive a professional orientation and inspiration already at school, get involved with the orchestra, playing as in the section or as a soloist, participate at local competitions and other creative and exciting events. Before coming to New Zealand Elijah was a staff member of the Feuermann Cello School at the prestigious Kronberg Academy in Germany. He has also given master classes at the Royal Irish Academy of Music (Dublin), the Universities of Otago and Victoria (NZSM), as well as Monash University (Melbourne).

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