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MEET THE

Makers

MAKERS' DAY



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Welcome to Makers' Day 2024

Bringing together musicians and makers for a celebration of our craft

Makers' Day is a unique event in the British musical calendar. The event showcases the living craft of bowed string instrument making and promotes it to a wider audience of musicians and general public.

When you walk through the doors of Kings Place on Makers' Day, you'll be met with the immediate buzz of atmosphere from makers and musicians, meeting, talking and playing as it echoes out across the galleries. For the whole of the day, you can walk around the galleries and meet makers at their stands where they'll be displaying currently available instruments. You can discuss your needs, ideas and even trial instruments right where you stand.

Makers' day is one of the founding traditions of the British Violin Making Association and takes place each year with about 40 stands for makers who are members of the association. Exhibitors typically join us from all across Europe.

From the beginning, the BVMA has applied one simple rule that exhibitors must be showing instruments that they have made themselves in order to be eligible for the exhibition. The sale of instruments by other makers, whether living or dead, is prohibited in order to maintain the unique and very special nature of the event.

An exception is made for a limited number of 'trade stands' that sell parts of instruments, such as tonewood, varnish pigments or fittings as the day is a useful time for makers to connect with their suppliers. We also extend an invitation to any violin making school and allow them to exhibit whatever work they feel necessary to promote their educational goals.

Although Makers' Day is primarily an opportunity for musicians to meet makers, it has also become a very important event for makers to compare each other's work, drawing many other violin makers to the event, and making a significant contribution to the goal of raising of standards in contemporary making.

The afternoon concert with the Kreutzer Quartet is the highlight of Makers' Day. Join them as they play excerpts on a selection of instruments that have caught their attention for a quality that each member of the quartet likes or finds interesting. Between playing, they'll talk about why they selected the particular instrument, and guide listeners to hear the unique tones or qualities that they've found.

The BVMA would like to express their enormous gratitude to King's Place for their collaboration since 2017 and the enormous boost it has given to the event.



Letter from the BVMA Management Committee

Dear Makers' Day exhibitors and visitors,

We are delighted to be back at Kings Place for our eighth year. We're very grateful to the wonderful team at Kings Place for continuing to support our event.

The activities organised throughout the year by the BVMA, our short courses in particular have been going from strength to strength. We're proud of working to maintain high standards within our industry and to be supporting musicians and makers alike.

We also welcome back the **Kreutzer Quartet**, who are an integral part of the day. With their help, makers and attendees can hear the different characteristics of many different instruments

all in one concert. An opportunity to directly compare styles of sound in a concert environment is rare. The BVMA committee would like to take this opportunity to thank the members of the quartet for taking part, and for always bringing an infectious enthusiasm for our craft along with them.

To the players and members of the public who are visiting: we hope that you enjoy wandering around the exhibition floor, speaking to makers and trying out their instruments. This is a highlight of our year, and we are excited to share with you what everyone has been working on.

Kindest Regards

BVMA Management Committee

Schedule

Meet the Instrument Makers

10:30am–5:30pm

FLOOR -2 & -1

Join our main exhibitors fair, where you can meet cello, violin, viola, bow and double bass makers from across the world.

Lunchtime Concert with the Kreutzer Quartet

12:30pm–1:30pm

HALL ONE (FLOOR -2)

The Kreutzer Quartet will play through their instruments selected from those brought by exhibitors. They'll switch between playing longer excerpts together, to smaller excerpts whilst discussing the merits or characteristics of the various instruments selected.

Q&A with the Kreutzer Quartet

2:15pm–2:45pm

LIMEHOUSE ROOM (FLOOR -2)

Join the members of the Kreutzer Quartet for a Q&A after their lunch time concert.

Event Closes

5:30pm

The Kreutzer Quartet



The Kreutzer Quartet has established itself as one of the most sought after string quartets in the UK. They appear regularly at the major London venues and have made many live and studio recordings for the BBC, and major networks all over

Europe. They have taken their extremely eclectic programmes to Italy, Germany, France, Holland, Serbia, Montenegro, Sardinia, the US, Spain, Cyprus, Poland, and Lithuania. Recent critical and publicly acclaimed performances have been at the Warsaw Autumn Festival, de Doelen, Rotterdam, Quartet 2000, Manchester International, and the Vilnius Philharmonic Festival.

The Kreutzers have a busy recording schedule, reflecting their commitment to musical exploration. Following the critical acclaim accorded their releases of cycles of quartets by Gerhard Weir, Finnissy, Birtwhistle, Tippett, David Matthews and Hallgrímsson, the quartet are in the process of recording and releasing ground-breaking recordings of contemporary music while

also keeping a hand in the classical repertoire with a forthcoming Metier disc of Beethoven. They have a particularly strong association with the Metier label, and have also recorded for Naxos, Toccata, NMC, Chandos, PARMA, Guild and New Focus. >>

The Kreutzer Quartet was formed in 1988. The group quickly became recognised as one of the foremost young string quartets in the U.K. The Kreutzer Quartet's rise did not occur despite its adventurous repertory, but in many ways because of it: from the beginning, they worked closely with many of the contemporary composers mentioned above, especially Tippett, Matthews, Weir, Hallgrímsson, and a few others. The group garnered numerous awards and citations in the coming years, including being selected for the 1996-1997 National Federation of Music Societies Tour. The Kreutzer Quartet's recordings soon began drawing attention, too. Among its earlier successes were a pair of Metier CDs from 2000: *String Quartets 1 & 2* by Roberto Gerhard and *Catalan Quartets*, an album that offered quartets by Josep Soler, Miguel Roger, and Albert Sardá. In 2002 Naxos began issuing recordings by the Kreutzer Quartet, the initial CD offering *Quartets 1, 5 & 6* by Germany-based American composer Gloria Coates.

The Quartet's personnel:

PETER SHEPPARD SKÆRVED | VIOLIN
 MIHAILO TRANDAFILOVSKI | VIOLIN
 CLIFTON HARRISON | VIOLA
 NEIL HEYDE | CELLO

*Information on the Kreutzer Quartet
 from violist Clifton Harrison
 (www.cliftonharrison.co/kreutzer-quartet)*



Festival Team



Julian Pindar
EVENT MANAGER
& CONCERT MC

Julian trained at Merton College in violin making and repair. He has built a repair and sale business in the Surrey area and also travels regularly to China advising workshops and factories on instrument making and quality control. He is also the secretary of the British Violin Making Association.



Renato Carrano
EVENT
ADMINISTRATOR

Renato studied at Merton College before taking up a role in the workshop of Stringers, London, where he focused on set ups and repair work. Since August 2023 he started a new step in his career working for Philip Brown Violins. Renato is the administrator for the BVMA.



Katy Thomas
COMMUNICATIONS
COORDINATOR

Katy studied at the Newark School of Violin Making and graduated in 2007. After graduation she worked in Toronto repairing and restoring violins. Now she lives in Perugia, Italy and runs a workshop with her husband, Filippo Protani, a violin maker.



Emma Hardy
EVENT
COORDINATOR

Emma is a violin maker and repairer based in Sheffield where she enjoys being part of the city's thriving music scene. She studied violin making and repair under Keith Graves at Merton College, London. Emma is also editor of the BVMA Quarterly magazine.



Paul Fremantle
VOLUNTEER
COORDINATOR

Paul Fremantle is studying bowed instrument making including Viols and Baroque violin family instruments at West Dean College. Paul also studied Violin making at Merton College for one year. Before that, Paul was an entrepreneur in the software industry.



Tibor Szemmelveisz
EVENT
COORDINATOR

Tibor Szemmelveisz is an experienced Violin, Viola Cello Maker based in North London. He is also a member of the BVMA committee.

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Floor Plans

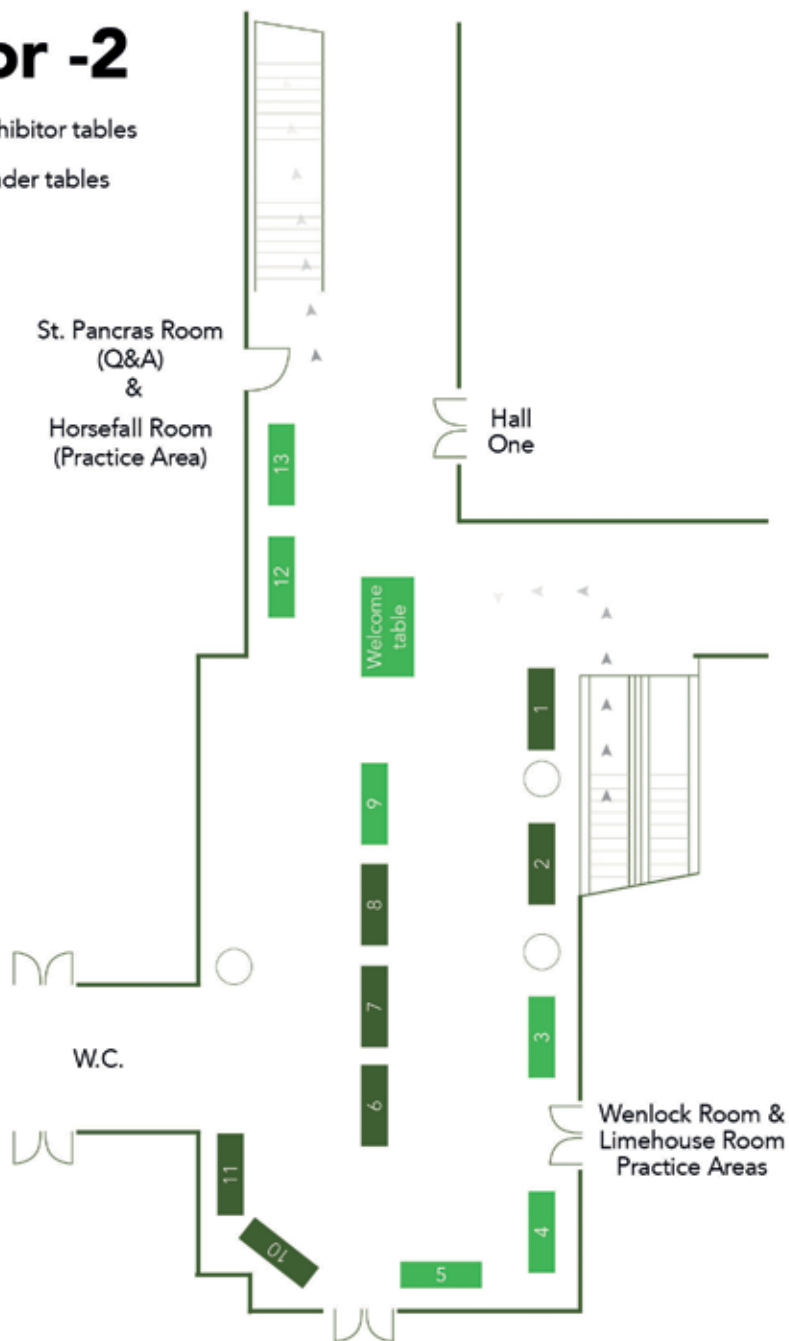
Floor -1

- Exhibitor tables
- Trader tables



Floor -2

- Exhibitor tables
- Trader tables



Maker Profiles

See below for information about the instrument and bow makers exhibiting today

TABLE ONE



Tibor Semmelweis (Szemmelweisz)

Violin, Viola, Cello

Through regular contact with musicians, Tibor draws inspiration to create individual instruments. Each personality requires a special companion; the challenge to find this harmony is his main motivation. Tibor's instruments received medals and distinctions at international competitions (Salt Lake City VSA competition 1998; Cremona Triennial 2000).

Members of orchestras including Age of Enlightenment, National Youth, Philharmonia, Covent Garden Opera, Halle and Budapest Festival, enjoy playing on his instruments, as do many members of chamber music ensembles.

TIBORS@BTINTERNET.COM

TABLE TWO



Stefan Krattenmacher

After living in London, Melbourne, Berlin, I am now based in a little vine growing village at the foot of the black forest, Germany, where I make mainly cellos and double basses. Players using my instruments include Berlin Philharmonic, LSO, Oslo Phil, English Chamber Orchestra and many others.

- First prize at makers competition in Lucca, 2018
- First price at makers competition in Namur, Belgium 2023

STEFAN@KRATTENMACHER.COM

KRATTENMACHER.COM

TABLE SIX**Stephen Thomson***Bows*

Stephen changed career from engineering, via a circuitous route, to making and restoring bows for the violin family.

Feel free to come and chat with him about any issues you may have regarding your bow, or if you are looking for a new one. Or contact him via the attached details to make an appointment.

INFO@THEBOWBUSINESS.COM

[@THE_BOWBUSINESS](https://www.instagram.com/the_bowbusiness)

THEBOWBUSINESS.COM

TABLE SEVEN**Steve Fletcher****TABLE EIGHT****Volunteer Table****TABLE TEN****Michael Kurucz***Violin, Viola, Cello*

Born 1977 and raised in Ontario Canada, Michael Kurucz while studying piano, developed a keen interest for the violin in his early teens. After finishing trade school as a Moldmaker, Michael began making his first violin as a hobby. This instrument opened up a whole new world of collaborations with fine violinmakers in the greater Toronto area and triggered a tireless journey of violinmaking study, experimenting and making. In 2001 Michael relocated to a small Kibbutz in northern Israel where he continues to create fine instruments in the Italian tradition.

MIKESFIDDLE@GMAIL.COM

TABLE ELEVEN

Philip Brown Bows and IJmkje van der Werf

Philip Brown Bows

Baroque, Bows



I have been making bows with various colleagues, this last year with the talented Lee Guthrie, working on a very successful English cello model that has been very popular. I have also been making renaissance and classical bows, the former in woods with perhaps more sustainable attributes. The Larch bow from a 1600 model has also proved very popular... Classical bows are a current mainstay of production too. We have a workshop in Newbury (70 km from London).

PHILIP@PHILIPBROWNVOLINS.CO.UK

[@GEORGFREDERICHAENDEL](https://www.instagram.com/georgfrederichaendel)

PHILIPBROWNVOLINS.CO.UK

IJmkje van der Werf

Violin, Viola, Cello



IJmkje is a violin maker and restorer working in Cambridgeshire. She has nearly fifteen years professional experience of which seven specialising in cellos.

In her workshop at home she makes new instruments, mostly violins, and carries out restorations. IJmkje enjoys looking for the character of an instrument and searching for its optimal sound, in collaboration with the player of course.

She also works part time in the workshop of the Royal Academy of Music in London, and regularly at Philip Brown Violins in Newbury.

IJmkje graduated from the Newark School of Violin Making in 2008.

IJMKJEVANDERWERF@HOTMAIL.COM

VANDERWERFVIOLINS.COM

TABLE FIFTEEN

Fabio Nicotra*Violin, Cello*

Restauro e costruisco strumenti del quartetto nel centro storico di Palermo. Sono un liutaio di Palermo, suono il violoncello e mi occupo particolarmente del settaggio dei violini e violoncelli.

I am a violin maker and restorer in Palermo who works on violins, violas and cellos. I am a cellist and I specialize in set ups on violins and cellos.

NICOTRAFABIOVIOLIN@GMAIL.COM

[@FABIONICOTRAVIOLIN](https://www.instagram.com/fabionicotraviolin)

TABLE SIXTEEN

Gerard Kilbride and Simon Jones**Gerard Kilbride***Violin, Viola*

A self-taught violinist graduating from the Newark School of Violin Making in 1991, Gerard honed his skills in bustling violin shops in the southwest of the UK before becoming a restoration outworker to the trade. He specialised in restoring early English and Italian violins, he crafts 3-4 violins annually, cherished by musicians worldwide and available in select violin shops in the southwest U.K.

Inspired by years of restoring fine instruments, Gerard's creations embody the essence of light varnish, meticulous workmanship, and the intrinsic beauty of wood.

WEB@VIOLINBRIDGES.CO.UK

[GERARDKILBRIDE.COM](https://www.gerardkilbride.com)

Table sixteen continued**Simon Jones***Violin, Viola, Cello*

From the making of his first violin Simon soon moved on to attend and graduate from the N.S.V.M. where his passion and love for making was fed and fuelled. Now set up as an independent maker his workshop is situated in the Township of Narberth, in wild West Wales. The influence of the Pembrokeshire environment informs Simon's making of Classic Italian instruments.

SIMONSVIOLINS@GMAIL.COM[@SIMONSVIOLINS](https://www.instagram.com/SIMONSVIOLINS)SIMONSVIOLINS.CO.UK**TABLE SEVENTEEN****Boris Haug****TABLE EIGHTEEN****RAB Trust**

The Rowan Armour-Brown Memorial Trust Fund offers support to students of violinmaking in the UK.

This includes financial grants for the purchase of materials and tools, or for specialised additional training; distribution of donated wood and tools; and work experience placements.

INFO@RABTRUST.ORGRABTRUST.ORG**TABLE NINETEEN****Kai-Thomas Roth***Violin, Viola, Cello, Double Bass, Baroque*

Kai-Thomas Roth trained at the Newark School of Violin Making and has exclusively been making bowed stringed instruments of modern and all historical period specifications since 1986. He is a founder member of the BVMA. With well over 110 cellos made to date, as well as violins, violas, viole d'amore and double basses, as well as a few viols being played all >>

over the world he has established a reputation that insures his instruments are in high demand.

KAITHOMASR@AOL.COM

[@KAITHOMASROTHCELLOS](https://www.instagram.com/KAITHOMASROTHCELLOS)

KAI-THOMAS-ROTH-CELLOS.CO.UK

TABLE TWENTY

Gabor Draskoczy and Franziska Truestedt

Franziska Truestedt

Bows



Trained as a violin maker in Mittenwald, Franziska studied the craft of bowmaking in Munich with Markus Worz, applying the French method of Stephane Thomachot.

She honed her skills with respected contemporary makers such Noel Burke in Ireland and at l'Atelier d'Arthur with Arthur Dubroca and Alexandre Aumont.

She regularly works alongside Emmanuel Carlier in Paris, where she focuses on making bows with excellent playing and sound qualities.

She established her own business as bow maker and restorer in London in 2020, where she is studying French masters' bows.

FRANZISKA.TRUESTEDT@POSTEO.DE

TABLE TWENTY-ONE

Ram Sathiakumar and Laszlo Szalacsovis

Ram Sathiakumar

Violin, Viola, Cello



Ram has been an artist for decades. Being a physicist and a luthier, through his research he crafts instruments that serves as an extension of the musician and delivers a soulful sound, which are loved by concert and recording artists. Ram is passionate about sharing his master making skills with aspiring master violin makers. As a revered maker-educator, his influence extends to a new generation of violin makers, contributing to his enduring legacy. He is joined at table twenty-one by Laszlo Szalacsovis, his student.

RAM.SATHIAKUMAR@GMAIL.COM

Table twenty-one continued**Laszlo Szalacsovis***Violin, Viola, Double Bass*

I am Laszlo Szalacsovis, originally born in Hungary to a musical family. All my family members are musicians, including myself as I am a double bass player. For 30 years I've had the pleasure of playing double bass with my family band all across Europe. I moved to the UK with my family and for a while I felt like something was missing and that is when I had the idea to join a violin making and repairing course. Through this course I feel like I have found myself again, it is my passion and I know this path is for me.

LASZLOSZALACSOVIS@HOTMAIL.COM**TABLE TWENTY-TWO****Steffen Nowak (Bristol Violins)***Violin, Viola, Cello, Baroque*

Steffen Nowak (WSVM 1986 with Merit) Bristol Est.1986. Handmade from old European tonewoods and oil-varnished.

- Violins: after Stradivari, Guarneri, Stainer, Amati
- Violas: many sizes after Amati, da Salo, Maggini, Guarneri, Grancino, Mantegatia
- Celli: a smaller full-size, Stradivari and Montagnana models

A passionate maker, aware of his clients' needs and expectations means his instruments are appreciated by professionals and advanced students from many countries.

Special emphasis is placed on set up and playability. A few instruments are readily available to purchase—please enquire.

S@NOWAKVIOLINS.CO.UK[@NOWAKVIOLINSBRISTOL](https://www.instagram.com/NOWAKVIOLINSBRISTOL)NOWAKVIOLINS.CO.UK**TABLE TWENTY-THREE****Ladislav Prokop***Violin, Viola, Cello*

Ladislav Prokop has been making and restoring >>



stringed instruments for over 25 years, in the great instrument-making tradition of his family. Established in London in 2005, he provides instruments of quality, enjoyable to play, and a pleasure to hear. In continuing the great luthiers' acoustical craft, he aims to create affordable instruments for the most discerning of customers.

PROKVIOLIN@AOL.CO.UK
PROKOPVIOLIN.COM

TABLE TWENTY-FOUR



Florian Leonhard

Violin, Viola, Cello, Bows

At Florian Leonhard Fine Violins we take an expertise led approach to our violins. The very same processes used in our authentication and restoration are applied to the process of making. Over several decades, our processes have been refined to a point where it can take an internal 'Florian Leonhard' brand mark to tell the difference between our copy and the original.

OFFICE@FLORIANLEONHARD.COM
[@FLORIANLEONHARD](https://www.instagram.com/FLORIANLEONHARD)
FLORIANLEONHARD.COM

TABLE TWENTY-SIX

Colin Cross and Alberto Cassutti

TABLE TWENTY-EIGHT



James Stephenson

Cello

From a background in Fine Art, James combines his love of making, painting and music to create beautiful instruments of the violin family.

Whilst still making violin and viola, over the past few years James' work has had a focus on the cello which he enjoys playing.

Trained at the Newark School of Violinmaking, James is now based in Somerset.

JAMES@JAMESSTEPHENSONVIOLINS.CO.UK
[@JAMESCELLOS](https://www.instagram.com/JAMESCELLOS)
JAMESSTEPHENSONVIOLINS.CO.UK

TABLE TWENTY-NINE

Jonathan Hai

TABLE THIRTY

William John Violins*Violin, Viola, Cello*

William John started work at Ealing Strings in 1977 restoring and studying instruments of the great Italian masters; Amati, Stradivari, Guarneri etc. He started making violins, violas and cellos in 1980, alongside some of Europe's finest makers.

Having left Ealing Strings in 1991 William continues to make and restore instruments for soloists, orchestral musicians and students.

WJOHNVOLINS@AOL.COM[@WILLIAMJOHNVOLINSLONDON](https://www.instagram.com/williamjohnviolinslondon)WJOHNVOLINS.CO.UK

TABLE THIRTY-ONE

Stefano Gibertoni & Valerio Nalin and Chris Halstead**Stefano Gibertoni & Valerio Nalin***Violin, viola, cello*

Winners of highly renowned international competitions, we devote ourselves to the highest aesthetical and tonal results when creating our instruments.

Understanding musicians' needs is our main goal and we constantly strive for perfection to help professionals finding their ideal companion.

INFO@GIBERTONINALIN.COM[@GIBERTONI_NALIN](https://www.instagram.com/gibertoni_nalin)GIBERTONINALIN.COM**Chris Halstead***Bows*

Trained in the French tradition, the bows Chris makes are inspired by makers of the transitional and early modern periods and combine traditional woods with more unusual decorative materials: Whitby Jet, Lapis Lazuli, Black Oyster. >>

Working with musicians he has created bespoke bows tailored to their specific requirements.

Besides modern bows Chris makes period bows, copied and adapted from surviving examples. He also does sympathetic restorations of old bows, repairs and re-hairs.

HALSTEADJ@YAHOO.CO.UK

TABLE THIRTY-TWO

Andreas Hudelmayer

Violin, Viola, Cello



Established in London since 2002, Andreas has gained a reputation for making excellent sounding instruments as well as for sound adjustments and set ups.

He has made instruments for the renowned cellist Raphael Wallfisch, chamber musicians Nicholas Miller, Roger Coull, Marina Solarek, Jane Gordon, orchestra leaders and soloists David Fruehwirth, Julia Schroeder, Lea Birringer, Triin Ruubel and the Salzburg Mozarteum's leading violin teacher Igor Ozim, who have performed, broadcast and recorded extensively on their Hudelmayer violins

ANDREAS@HUDELMAYER.COM

HUDELMAYER.COM

TABLE THIRTY-THREE

Jan Bartos and Honorata Stalmierska

Jan Bartos

Violin, Viola, Cello



Jan Bartos was born in Poland. Having graduated in violin making from the Paderewski Academy of Music in Poznan he spend ten years in Cremona as the head of the violin making workshop of Eric Blot, developing a deep-rooted understanding of the construction and restoration of stringed instruments. In 2007, he opened his workshop in the Marais district in the heart of Paris at 60 rue du Vertbois, where he continues to make his instruments and carries out his research on acoustics and varnish fabrication and application. He is currently preparing his doctoral dissertation.

CONTACT@JANBARTOS.IT

JANBARTOS.EU

PK



TABLE THIRTY-FOUR

Piotr Kulcenty Violins and Florian Bailly**Piotr Kulcenty Violins***Violin*

Piotr Kulcenty, a Polish violin maker and restorer based in London, began his craft at 14 in Poznań under the Krupa family. With a master's degree in Violin Making from the Academy of Music in Poznań, Piotr refined his skills through international training in Italy and Switzerland from 2012. Currently head of the workshop at Stringers in London, he dedicates his private studio to restoration and crafting new violins. His experience in setup and restoration enhances the craftsmanship of his creations, reflecting a deep understanding of instruments' acoustic properties and musicians' needs.

PIOTR.KULCENTY@GMAIL.COM

[@QULCENTY_VIOLINS](https://www.instagram.com/qulcenty_violins)

WWW.PIOTRKULCENTY.COM

Florian Bailly*Bows*

Florian will be exhibiting the very last bow of his career. He will then dedicate his time to fine restoration and teaching.

FLORIAN.BAILLY.ARCHETIER@GMAIL.COM

[@FLORIANBAILLYBOWS](https://www.instagram.com/florianbaillybows)

TABLE THIRTY-FIVE

**Carlos Libreros Rios
and John Francis Wright**

TABLE THIRTY-SIX

Lorraine Bitaud and Antoine Gourdon**Lorraine Bitaud***Violin, Viola, Cello, Baroque*

Lorraine graduated from the Newark School of Violin Making in 2010. Since then, she has been perfecting her skills as a restorer, working for major workshops on the finest instruments. She now has her own workshop in Acton, London, specialising in large scale restorations but also undertaking smaller repairs, maintenance work and tonal adjustments. Alongside restoration, Lorraine also continued to make instruments, mostly cellos which she has always felt drawn to, but also the occasional violins or violas...

LORRAINE_BITAUD@HOTMAIL.FR
BITAUDVIOLINS.COM

**Antoine Gourdon
(The Workshop—Newark)***Violin, Viola, Cello*

Antoine co-founds The Workshop—Newark in 2022 with luthiers John-Francis Wright and Carlos Libreros Rios.

Internationally rewarded (Paris. Viola's 2016), Antoine is specialized in the making of fine violas, violins and cellos.

In 2023, he co-founds with his friend and colleague Paul Gosling the Collaborative Instrument Making Exchange project. Working closely with violist, researcher, educator and philanthropist Dr. Louise Lansdown, they are preparing a project in South-Africa for the end of the year 2024.

Antoine taught at the International Violin Making School of Newark for 13 years

GOURDON.LUTHERIE@GMAIL.COM
WWW.ANTOINEGOURDON.COM

TABLE THIRTY-SEVEN

Colin Charles Adamson and Mark Jennings**Colin Charles Adamson***Violin, Viola, Cello*

I studied at The Newark school of violin making. My work as a maker has taken me to Canada, Finland and Germany, where I've worked on and handled many instruments by Italian, French and British masters. As well as making new violins, I also make copies of 17th century Italian instruments to commission. It's certainly a challenge to copy an old masterpiece and re-create every little mark and wear pattern! My instruments can be found in the hands of musicians, freelancers all round the world and in major orchestras all over the UK including RSNO, Scottish Ballet and Liverpool Philharmonic.

MAIL@ADAMSON-VIOLINS.COMADAMSON-VIOLINS.COM**Mark Jennings***Violin, Viola, Cello, Baroque*

Mark is a graduate of the Newark School and has been making instruments for over 30 years. His work follows the classical traditions of the 17th and 18th Century Cremonese makers... Amati, Stradivari and Guarneri. Mark's workshop is situated on the beautiful Lizard Peninsula in Cornwall. Several times a year he takes a satellite workshop in London, Manchester and Cardiff to see and work with clients. Instruments can be taken on approval directly from him or alternatively from Florian Leonhard Fine Violins and My Luthier, both in London.

JENNINGSVIOLINS@YAHOO.COM[@JENNINGSVIOLINS](https://www.instagram.com/JENNINGSVIOLINS)JENNINGSVIOLINS.COM

TABLE THIRTY-EIGHT**Rod Ward***Violin, Viola, Cello*

I make violins, violas, and cellos from a very large stock of the finest wood, collected over many years. My customers include Professionals, Students and Amateurs alike. I have numerous recommendations, from William Primrose, to the present day. Please come and try an instrument at Table 38 on Makers Day 2024, or contact me for any further information or trial.

RODWARDVIOLINS@GMAIL.COM
WARDVIOLINS.COM

TABLE FORTY**Okan Violins***Violin, Viola, Cello*

Luthier Atilla Okan has 25 years experience in violin making and restoration. He participated in several workshops and exhibitions. In 2014, at Julie Reed Yeboah Restoration and Consultation Workshop, New York, he studied traditional Italian violin making and restoration techniques. He is a lecturer at Ege University STMC, Department of Instrument Making.

INFO@OKANVIOLINS.COM
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OKANVIOLINS.COM

TABLE FORTY-ONE

Nemessányi László and Ágoston L. Márton**Nemessányi László***Violin, Viola, Cello, Double Bass*

László Nemessányi got his master degree in 1983 in Budapest, where he lives and works to this day. He builds his violins on Stradivari's and Guarneri's models, his double basses on his own models, and his cellos after Montagnana's Sleeping Beauty model. He has joined BVMA in 2014, then participated in the West Dean College's Violin and Bow restoration master courses 3 times. After learning from several masters during these courses, he started to do more serious restorations, the influence of which is visible on his new instruments as well.

His son, Bálint is currently studying in Klingenthal.

NEMESSANYI@GMAIL.COM

NEMESSANYI.COM/ENGLISH/INDEX_ENG.HTML

Ágoston L. Márton*Violin, Viola, Cello*

Ágoston L. Márton came to violin making later in his life after spending twenty years in a restoration workshop, working on several long projects restoring carved wood furniture, wooden statues and altar pieces from medieval churches. He started making violins after working in a variety of violin making workshops and the knowledge gained there has been augmented by practical violin making courses at Halsway Manor in Somerset, UK. At present he makes violins, violas and cellos after Stradivarius models. Instrument repairs are also undertaken.

INFO@AGOSTON-VIOLINS.COM

AGOSTON-VIOLINS.COM

TABLE FORTY-TWO

Henry Mann and Tony Padday

TABLE FORTY-THREE

Helen Michetschläger*Violin, Viola, Cello*

Specialising in personalised commissions to meet your ideals for sound and playability, during a career spanning over 40 years I've made more than 340 instruments. These are loved by musicians as far afield as the USA and Hong Kong, from the children who benefit from my small-sized violins and violas to front desk orchestral players. In 2023 I was invited to participate at the Klanggestalten exhibition in Berlin. Alongside my work at the bench, I have been active writing about violin making, speaking at conferences, organising events and supporting the next generation of violin makers.

HELEN@HELENVIOLINMAKER.COM

[@HELENMICHETSCHLAGER](https://www.instagram.com/HELENMICHETSCHLAGER)

HELENVIOLINMAKER.COM

TABLE FORTY-FOUR

William Castle

As a well-established maker, William Castle's many instruments are recognized amongst musicians for their ease of playing, reliability and character of tone. Having trained at Newark, he worked for Geigenbau Machold, then one of the top workshops in Europe before setting up on his own in York. Now living in Shropshire, he makes his living from making new instruments, still enthusiastic about fulfilling the needs of musicians and about the making process, most recently gaining recognition for his research and experimentation with authentic tools and methods of construction. He is known as being one of the few violin makers who make small violas, as well as violins, some medium-sized violas and cellos.

WILLIAM@WILLIAMCASTLE.CO.UK

WILLIAMCASTLE.CO.UK

TABLE FORTY-FIVE

Filippo Protani and Gareth Ballard**Filippo Protani***Violin, Viola*

I started training at the Maestri Liutai school in Gubbio, moved to England and completed the 3 year course at the Newark School of Violin Making. From 2007- 2010 I worked as a maker at the Roger Hansell workshop, in North Yorkshire.

In 2010 I moved back to Italy, where I set up my workshop in Perugia. I won Best Sound in 2013 at the ANLAI violin making competition with a violin, and in 2015 a viola received the Edrev Prize.

In the past few years I've taken courses with Francois Peregó on varnish, Sound Adjustment with the BVMA and taken part at the workshop in Brandenburg as well 3 weeks in Montreal at the Collectif Lutherie Montreal.

[FPROTANI@GMAIL.COM](mailto:fprotani@gmail.com)[@PROTANIVIOLINS](https://www.instagram.com/protaniviolins)[PROTANIVIOLINS.COM](http://protaniviolins.com)**Gareth Ballard***Violin, Viola, Cello*

I am a new maker based in Central London. My work is distinguished by a unique method of arching, as described in The Strad 2023, designed to create a more authentic structural shape.

[GARETHBALLARD1@GMAIL.COM](mailto:garethballard1@gmail.com)[@BALLARDVIOLINS](https://www.instagram.com/ballardviolins)[VIOLINSLONDON.CO.UK](http://violinslondon.co.uk)

TABLE FORTY-SIX

Rudolf Pilsel*Violin, Viola, Cello, Bows*

Making my first violin in 1973 whilst studying Design at Loughborough University was the beginning of a lifelong adventure making violins, violas, cellos and bows. >>



Made for professional players, music teachers, students of all levels and keen amateur players my instruments and bows have been much appreciated for their fine tonal qualities, their exquisite workmanship and their beautiful varnished finish.

RUDI.PILSEL@GMAIL.COM

[@RUDIPILSEL](https://www.instagram.com/rudipilsel)

WWW.RUDOLFPILSEL.CO.UK

TABLE FORTY-SEVEN

Nigel Crinson and Hansell Violins

Nigel Crinson

Violin, Viola, Cello, Baroque



For over 30 years Nigel's inspired work is exclusively as a maker, by maintaining a balance of visual beauty with strong character and sophisticated sound, encapsulating the dynamics needed by today's players.

NIGELCRINSON@ICLOUD.COM

Hansell Violins

Violin, Viola, Cello



Hansell Violins is a long-established stringed instrument and fittings maker based in the North Yorkshire town of Leyburn. We specialise in instruments of exquisite detail in the manner of the old masters. Having established himself with many players as a maker of note, Roger became frustrated by the difficulty acquiring fittings of quality and determined to remedy this. Thirty years on Hansell Violins is known as much for fine English fittings as for superb instruments.

ROGER@HANSELLVIOLINS.COM

[@HANSELLVIOLINS](https://www.instagram.com/hansellviolins)

HANSELLVIOLINS.COM

**TABLE FORTY-EIGHT****Boardman Violins***Violin, Viola, Cello*

Boardman Violins is a family business. Peter and Rory Boardman make and restore instruments in a rural workshop next to the family home just outside Donaghadee, Northern Ireland.

BOARDMANVIOLINS@GMAIL.COM[@BOARDMANVIOLINS](https://www.instagram.com/BOARDMANVIOLINS)BOARDMANVIOLINS.COM**TABLE FORTY-NINE****Tim Baker***Bows*

Tim Baker graduated from the Newark School of Violin Making in 1981 and worked for W.E. Hill & Sons and J & A Beare as a bowmaker and restorer. He has been a regular jury member for international bow making competitions for over 30 years, and was a major contributor to 'The British Violin' and 'Musical Instruments in the Ashmolean Museum'. He is currently short course coordinator for the BVMA, working with colleagues to run a variety of professional development courses at different venues throughout the year. Since 2000, Tim has worked independently as a bowmaker in Oxford.

TIM@BAKERBOWS.CO.UKBVMA.ORG.UK/MAKERSDIRECTORY/TIM-BAKER**TABLE FIFTY****Newark School of Violin Making***Violin, Viola, Cello, Double Bass, Baroque, Bows*

Musical Instrument Crafts has been taught at Newark College since 1972. With a global reputation and excellent connections with industry, our students pursue the craft they love whilst gaining high-quality practical skills. >>



Students can learn the basics with our one-year Foundation programmes or develop their existing skills with our three-year BA (Hons) Musical Instrument Craft (Violin Making and Repair) degree. Our tutors bring considerable skills and experience as well as their understanding of current business practice and techniques, making our courses highly valued.

HHILL@LINCOLNCOLLEGE.AC.UK

[@NEWARKCOLLEGE](https://www.instagram.com/newarkcollege)

MUSICALINSTRUMENTCRAFTS.CO.UK

TABLE FIFTY-TWO

Christopher Graves

Bows



Christopher Graves is a bow maker and cellist. For ten years he was cellist of the Castalian Quartet, with whom he played at many of the world's major music venues. Since he left the quartet he has dedicated himself to bow making. Inspired by his first-hand knowledge of the formidable demands the repertoire makes of musicians, he endeavours to create bows that meet those demands. Many of his bows are played by eminent musicians. He studied bow making with Gary Leahy and his making is inspired by Tourte, Persoit, and Pajeot, among other great makers from the early days of the modern bow.

CHRISGRAVES@HOTMAIL.COM

GRAVESBOWS.COM

TABLE FIFTY-THREE

Emma Hardy and William Bates**Emma Hardy***Violin, Viola*

Emma makes violins and violas from her workshop in Sheffield. She spends time out in the Peak District using the landscape as inspiration to inform her approach to making. She is currently experimenting with using locally sourced woods such as Ash for her instruments. After finishing her training at Merton College, London she continued her professional development via work placements with a variety of makers/repairers across the UK. Since 2018 she has been a committee member of the British Violin Making Association and is currently the editor of the BVMA Quarterly magazine.

HELLO@HARDYVIOLINS.CO.UK

@HARDYVIOLINS

HARDYVIOLINS.CO.UK

**William Bates***Violin, Viola, Cello*

Will is usually to be found in his workshop near Gloucester making violins, violas and cellos using traditional methods. He trained as a maker and repairer at Merton College, London. As well as full-size instruments based on the work of his own favourite makers, he also makes fractional sizes for children.

WORKSHOP@WILLIAMBATESVIOLINS.CO.UK

@WILLIAMBATESVIOLINS

WILLIAMBATESVIOLINS.CO.UK

TABLE FIFTY-FOUR

William Szott*Violin, Viola, Cello*

Having graduated from Merton College and worked at J P Guivier, London, I have used my experience of working on thousands of old instruments to design and make the next generation of violins, violas and cellos, which caters to the demands of modern day playing.

>>

My shop is based in south Manchester were I serve a large majority of professional string players in the North of England.

WILLIAM.SZOTT@GMAIL.COM
[@WILLIAMSZOTT](https://www.instagram.com/WILLIAMSZOTT)
THEVIOLINMAKER.CO.UK

TABLE FIFTY-FIVE

Samuel Wells

Double Bass



Sam started his education as a Luthier with a Saturday job at Thwaites Fine Stringed Instruments. Having learnt wood and metal work from his father and being a keen double bass player it was an obvious career path.

Upon finishing school, he went on to study violin making at Merton College before embarking on a 7 year apprenticeship with the late Roger Dawson. This allowed him a privileged insight into the tradition of English double bass making.

Sam already has an international reputation for repair work and is now focusing on becoming a leading Double Bass Maker.

SAM@DOUBLEBASSREPAIR.CO.UK
[@SAM_WELLS_BASS](https://www.instagram.com/SAM_WELLS_BASS)
DOUBLEBASSREPAIR.CO.UK

Trader Profiles

See below for information about the traders exhibiting today



TABLE THREE

PIRASTRO

Since our company was founded in 1798 in Offenbach am Main, Germany, PIRASTRO has become one of the world's most famous manufacturers of fine handcrafted strings, rosin and accessories.

As a family business in its 6th generation, PIRASTRO feels committed to tradition and dedicated to craftsmanship and quality as well as to innovation. Our drive for innovation is not restricted to discovering new materials or the improvement of techniques for musical string production. It also led to the development of the PIRASTRO KorfkerRest® shoulder rests and their market introduction, now 10 years ago.

BERENTKORFKER@ME.COM
[@PIRASTROOFFICIAL](https://www.instagram.com/PIRASTROOFFICIAL)
[PIRASTRO.COM](https://www.pirastro.com)

TABLES FOUR AND FIVE

Alpentonholz



Andreas Pahler is a Mittenwald trained violin maker. He studied forestry at TUM in Munich before opening his tonewood sawmill in the old farmers house of his parents amongst 3 cats, a dog and 10 chicken. Several years later he and his team moved to the 1000m² warehouse in Altomünster 40 minutes from Munich airport.

INFO@ALPENTONHOLZ.DE
[ALPENTONHOLZ.DE](https://www.alpentonholz.de)

**TABLE NINE****Lark Music**

Violin, Viola, Cello, Double Bass, Baroque, Bows
 For more than 25 years, Lark Music has been a leading musical instrument insurance specialist, offering musicians a choice of either a bespoke and personal service, or quick and easy online quotes, depending on your needs. We understand the diversity of the musical sector, so we cater for all musical instruments across every type of genre, whether you play professionally or as a hobby, and whether you play locally, nationally or internationally. Our specialist team can tailor our service to you, and because we share your passion for music, we always respond rapidly in the event of a claim.

MUSIC@LARKMUSIC.COM
[@LARKMUSIC_MI](https://www.instagram.com/LARKMUSIC_MI)
LARKMUSIC.COM

TABLE TWELVE**The Sound Post Ltd**

Violin, Viola, Cello, Double Bass, Baroque, Bows



The Sound Post Ltd is the UK and Ireland's leading specialist bowed stringed instrument distributor. The company is the exclusive distributor for Larsen Strings, Bam Cases, Chevalets Despiau Bridges, Oldwood Varnishes. Major brands also include, Pirastro, Jargar, D'Addario, Corelli, Wittner, Kun rests, Goetz Accessories and a host of other brands. The Sound Post supports the BVMA and its members and sponsors some of the CPD courses.

JUSTIN.WAGSTAFF@THESOUNDPOST.CO.UK
[@THESOUNDPOSTUK](https://www.instagram.com/THESOUNDPOSTUK)
WWW.THESOUNDPOST.CO.UK

TABLE THIRTEEN**Amati Auctions**

Violin, Viola, Cello, Baroque, Bows



SARAH@AMATI.COM
[@AMATI_AUCTIONS](https://www.instagram.com/AMATI_AUCTIONS)
AMATI.COM

HW International Group**TABLE FOURTEEN****H W Wood Limited**

Specialists in insurance for Fine Art, Collectibles and Musical Instruments- Dealers and Makers Collectors and Musicians and Orchestras. Broker at LLOYD'S.

CLAIRESANDERS@HWINT.COM
HWINTERNATIONAL.COM

TABLE TWENTY-FIVE**Anima Nova**

Anima Nova is the original height-adjustable soundpost made out of carbon fibre. The revolutionary soundpost brings out the best of your instrument: better projection, more focus, quicker response, more volume. Since its launch in 2015 it has attracted a lot of attention from luthiers and musicians alike. Anima Nova is now available at over 150 violin makers in 23 countries. Internationally renowned artists such as Cynthia Phelps, Paul Neubauer, Louise Lansdown, David Finckel, Clive Greensmith, Ron Carter and Joel Quarrington already trust Anima Nova. Patent protected. Made in Germany.

MOLNAR@ANIMA-NOVA.DE
[@ANIMANOVASOUNDPOST](https://www.instagram.com/ANIMANOVASOUNDPOST)
ANIMA-NOVA.COM

TABLE THIRTY-NINE**D'Addario Strings**

Violin, Viola, Cello, Double Bass



D'Addario is the world's largest manufacturer of musical instrument strings and accessories. A family-owned and operated business with roots dating back to the 17th century, we make bowed strings for all levels of players and playing styles.

MARKUS.LAWRENSON@DADDARIO.COM
[@DADDARIOORCHESTRAL](https://www.instagram.com/DADDARIOORCHESTRAL)
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Nicola Benedetti
Nicola Benedetti





Become a Member

The British Violin Making Association was founded in 1995 to promote fellowship between those who have an interest in the history and the craft of violin and bow making. We welcome professional and amateur violin makers and restorers alike, as well as all those who share an interest in the subject and the craft.

Although we are the British Violin Making Association, **we welcome members from around the world.**

Membership of the BVMA includes:

BVMA QUARTERLY MAGAZINE

Four of the BVMA Quarterly magazine per year, which includes articles about all aspects of violin making and history.

CONFERENCE DISCOUNTS

Discounted access to BVMA conferences which happen every alternate year, and the BVMA study days which happen in between.

ACCESS TO COURSES

Access to sign up for BVMA courses (at an additional cost), such as bow making and repair, advanced violin set ups, violin making and many more.

ACCESS TO EXHIBIT

Ability to become a Makers' Day exhibitor (table booking fee applies).

Pricing per year:

Individual—£75.00 | Joint—£100.00 | Over 65—£60.00

Student—£35.00 | Friend of BVMA—£75.00 | Advertisers—£75



Friends of the BVMA

Join the Friends of the BVMA Today

Over the years we have met many people in with a deep interest in the violin, who would benefit from being a member of the BVMA, but who have been put off by the focus on professional making and restoration. As part of our 25th Anniversary campaign, we developed a new kind of membership as Friends of the BVMA both to extend our hand to our many supporters, and to give a new focus to our remit of communicating the craft of violin making to a wider audience.

The benefits of membership as a friend of the BVMA are exactly the same as being a regular member, with the same newsletter and invitation to our events, but you will be invited to a number of special events put on through the year that have more of a focus for general interest and less professional audiences. Whether you are a musician, an amateur maker, or simply someone who would like to support the magical craft of violin making, we'd like to extend you the warmest welcome.



LARK MUSIC

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