

THE STRING PROGRAM

What you can expect from us

We will provide the highest quality instruction in violin, viola, cello and double bass. Your children will learn from the best teachers in the best learning environment—a university setting. We believe that music instruction should be available to every child and to that end we accept every child who applies.

We will interview every new student for placement with the appropriate teacher. We believe that a good match between a student and a teacher is extremely important to a successful and fulfilling learning experience.

For very young beginners, age 3-5, we recommend Suzuki instruction. By age 6-7, we recommend that a student begin or continue using the traditional method.

What We Expect From You

In order for this program to be successful we expect students and parents to be as committed to the work as our faculty. We expect students to practice daily and to complete all assignments given at the lesson. We expect students to take the appropriate musicianship classes and to demonstrate good progress. We suggest that parents attend all private lessons especially with young children and daily supervision of home practicing. Finally we suggest that each student or parent keep a practice journal.

Practice Time

The **minimum** time your child should practice each day at home:

6-7 years	30 minutes
8-10 years	45 minutes
11-18 years	60 minutes

Evaluation

All students will be continuously evaluated during an academic year. Each student will be expected to participate in recitals and to play required material from memory with technical command and musicianship. If at some point a change of teacher is deemed necessary an appropriate recommendation will be made to students and parents. The jury examination will take place toward the end of the year. First year beginners or first year transfer students may be excused from juries.

Elementary Level Grades 1-4

Technique—Two octave scales in the key of choice, 3 or 4 notes on one bow (depending on edition used). Two octave arpeggios in the key of choice, 3 or 4 notes on one bow.

Repertoire—One Baroque or Classical piece, one piece from a different period.

Intermediate Level Grades 5-8

Technique—Three octave scales in the key of choice, 6 or 8 notes on one bow (depending on the edition used). Three octave arpeggios in the key of choice.

Repertoire—One Baroque or Classical piece utilizing at least up to 3rd position. One piece from another period utilizing at least up to 3rd position.

Advanced Level Grades 9-12

Technique—Three octave scales in the key of choice, 12 or 16 notes on one bow (depending on edition used). Three octave arpeggios in the key of choice.



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Repertoire—One Baroque or Classical piece such as Bach Sonatas and Partitas. One piece from another period utilizing up to 5th position.

COMPREHENSIVE PROGRAM FOR BEGINNING VIOLIN

Violin Class

In a small and relaxed classroom setting, the 5 to 7 year-old beginner will learn basic information: correct hand position, how to read notes on the staff and simple rhythmic patterns. At the end of the 2nd semester all students will perform in recital. Following this year the student will be placed with a teacher for private instruction. A parent must attend the lesson and support home practice.

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The class will be taught by Peter Snitkovsky, Chair of the String Department and a member of the Pittsburgh Symphony Orchestra. As part of the program students will also take the appropriate Eurhythmics class and have 30 minutes in the computer lab.

STUDENT PERFORMANCES

The Performance Class

The weekly Performance Class is part of the core curriculum. The purpose of this class is to give students even more experience performing in public. We often hear "I played perfectly at home, but I don't know what happened on the stage." No matter how well the piece is prepared, the mind may play tricks during a performance. To avoid unfortunate mistakes and memory slips students must learn how to focus, direct their thinking process to artistic goals rather than the notes, and most importantly to project confidence. I always tell my students "Doubt and criticize every note when you practice, but be the greatest on stage". You can't recreate the performance environment at home or even at your lessons because of the lack of an audience. This is why this class is irreplaceable for every performing student.

Formal Recitals

In addition to the weekly Performance Class during the year we hold 3 formal recitals and 4 dedicated Suzuki Recitals.

Ensembles

All students will be offered a chance to participate in various ensembles: duets, trios, quartets etc. We feel it is crucial for a young musician's development to take part in ensemble playing.

THE SUZUKI STRING PROGRAM

- Private Lesson
- Group Lesson

Joe Petron, Suzuki Program Coordinator

Developed by Dr. Shinichi Suzuki this is an approach to teaching the violin to very young children which can begin as early as 3-1/2 years. The program consists of a private lesson, a group lesson, a Eurhythmics class, and frequent recitals during the year.

FACULTY

Peter Snitkovsky, Chair–Violin

Peter Snitkovsky began studying violin at the age of six and attended a special music school in Kharkov where he studied with Professor Leschinski (a student of Karl Fleish). He won the Ukrainian Violin Competition in 1969 and was invited to study at the Moscow Conservatory from 1970 to 1975 with Professor Yankelevitch. At the age of 20 while at the Conservatory, Mr. Snitkovsky became a member of the Moscow State Symphony Orchestra where he remained until leaving the Soviet Union for the United States in 1977. Mr. Snitkovsky joined the Pittsburgh Symphony Orchestra in 1977.

Gregory Bouyanover–Cello

MArts, Cello and Music Education, Gnnessin School, Moscow Conservatory; member, Moscow Symphony Orchestra and State Symphony Orchestra of Cinematography; Principal Cellist, Moscow Chamber Orchestra Music Theater.

Jeff Irwin–Suzuki Violin and Viola BFA and MFA, Violin Performance, Carnegie Mellon University; studied with David Cercone and George Grossman; completed study of the Suzuki literature at Ithaca College, Steven's Point and Chicago Institutes and is now registered through Book 10 with the Suzuki Association of the Americas; performing musician with the Wheeling, Westmoreland, McKeesport, Butler and Johnstown Symphony Orchestras; violist, Burchfield String Quartet.

Marian Irwin–Suzuki Violin

BFA, Violin Performance and Music Education, Carnegie Mellon University; registered through Book 10 with the Suzuki Association of the Americas; participated in Suzuki workshops and Institutes at Ithaca, NY, Steven's Point, WI and Chicago, IL; visiting faculty, String Department, Penn State University; member, McKeesport, Butler, Westmoreland, Johnstown and Wheeling Symphony Orchestras; first violin with the Burchfield String Quartet; currently Middle School String Specialist, Bethel Park Schools.

Mary Moser–Violin

BMus in Performance, University of the Pacific; MMus in Performance and Pedagogy, Arizona State University; regularly performs with the Erie Philharmonic and Wheeling Symphony Orchestras; Principal Second Violin for Musica Nova Orchestra in Scottsdale, AZ; member of the Arizona State University Contemporary Music Ensemble; founding member of the ASU Katherine Herberger Graduate String Quartet; has participated in festivals in Rome, Italy; Tanglewood and Aspen; studied with Dr. Katherine

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McLin, Jane Cromwell, Dr. Olivia Hajioff and Dr. James Stern; Suzuki training with Ronda Cole, Michele George, Teri Einfeldt, Stevie Sandven, Edmund Sprunger and Kimberly Meir-Sims.

Joseph Petron—*Chair, Suzuki Violin Department*
BMusEd and MMusEd, Duquesne University; faculty, public and private schools K-12; post-graduate studies in Suzuki teaching methods, both in the U.S. and with Dr. Shinichi Suzuki in Matsumoto, Japan; faculty, Suzuki workshops and Institutes; member, McKeesport Symphony.

Freya Samuels—*Chair, Chamber Music Program/Cello*
BMus, New England Conservatory; recipient C.D. Jackson Master Award; former member, Opera Company of Boston Orchestra, Atlantic Symphony (Canada), Boston Pops Esplanade Orchestra, ALEA III-Contemporary Music Ensemble in residence Boston University and Toledo Symphony; former faculty, New School of Music (Cambridge, MA), All Newton Music School and Heidelberg College; guest faculty, Miami University of Ohio, Bowling Green State University and University of Toledo; currently freelance cellist in Pittsburgh.

Julia Scott—*Harp*
BMus, Ohio University; MMus, Indiana University, Bloomington, *summa cum laude*; Artist's Diploma, Duquesne University; studies with Isabelle Perrin, Gretchen Van Hoesen, Susann McDonald, Rita Sharpes, Mildred Dilling; Fulbright Scholar to Ecuador; former Principal Harpist of the Orquesta Nacional of Ecuador; taught four years in Ecuador; currently Principal Harpist with Westmoreland and Butler Symphonies, and Alla Musica

Pittsburgh. Various performances with Pittsburgh Symphony Orchestra since 1995, as well as with Baltimore Symphony, Pittsburgh Opera Ballet, and various local ensembles; Adjunct Faculty, Grove City College; teacher at the Moon Crest Summer Music Camp for under-privileged children; founder of HarpFX Ensemble.

Aaron White—*Double Bass*
Studies at Southern Methodist and Duquesne University. Studies with Thomas Lederer and Jeffrey Turner. Member of Louisville and Florida Orchestras. Currently member of Pittsburgh Symphony Orchestra.

Andrew Wickesberg—*Viola*
BMus in Viola and Violin Indiana University and a MMus in Viola Performance from New England Conservatory. Former member of the New World Symphony. Worked with conductors James Levine, Kurt Masur, Michael Tilson-Thomas and Rafael Frühbeck de Burgos; studied under the direction of Marcus Thompson, Atar Arad and Alan deVertch. Member of the Pittsburgh Symphony Orchestra.

Rufina Yefimova—*Violin*
MArts and Mus Ed, Moscow Conservatory, student of Belenky; member, Russian National Orchestra under Pletnyov and Spiakov.

Yulia Zhukoff—*Cello*
Born in St. Petersburg, Russia, Yulia Zhukoff began her cello career at the age of six, studying under Professor Alexey Lazko of the St. Petersburg Conservatory of Music. In 2000, Ms. Zhukoff performed in the St. Petersburg Academic Philharmonic Hall as a soloist, a chamber group member and an orchestra member. Two years later, she became a recipient of a New York Community Trust Fellowship in New York City. In June 2005, Yulia was awarded an F.H. LaGuardia Music Diploma, and received a LaGuardia Award for Excellence in Symphony Orchestra as well as the Stephen Kates Cello Award. She is also the recipient of a Young Artists Diploma and a Certificate of Accomplishment in Chamber Music from the Lucy Moses School of Music. Additionally, Yulia was awarded a 2006 Medal of Excellence by Maj. General Elbert N. Perkins, U.S. Army, in Germany. During her music career, Yulia has performed throughout Europe as a soloist and chamber musician and has held annual solo cello recitals since 2004. Recently, Ms. Zhukoff graduated from Duquesne University's Mary Pappert School of Music with a degree in Music Performance. She currently continues her musical career by performing and teaching.