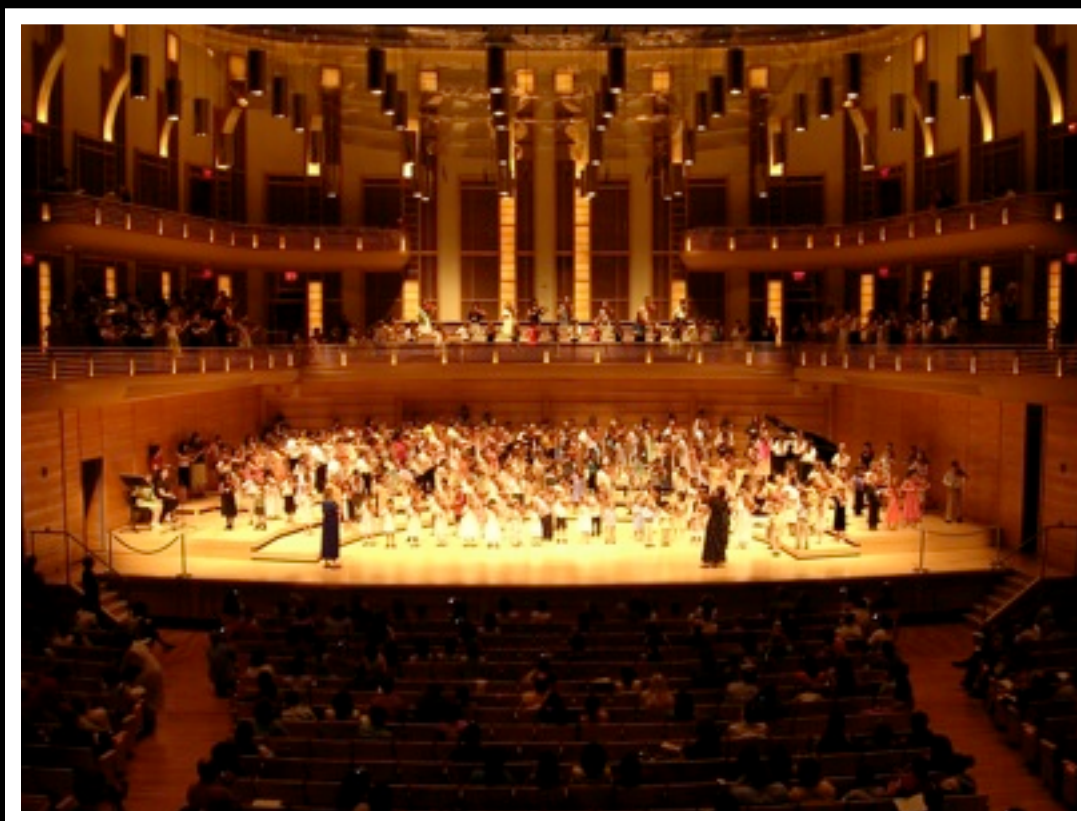




SAGWA *String Festival*

40th Anniversary

April 24 - 25, 2010



proudly presented by

Suzuki Association *of the*
Greater Washington Area

www.sagwa.org

FESTIVAL HISTORY

In 1970 a young violinist named Ronda Cole graduated from Eastman School of Music and moved to the DC area to open her first violin studio. At that time the Suzuki method of teaching music was a new concept in America and there were few Suzuki teachers in the DC area. Ronda was able to find only a handful of others which included Bill Foster, Neva Greenwood, Julia Strode, and Murray Labman.

While Ronda had been a student at Eastman, Dr. Suzuki came to the campus several times to train teachers and organize an annual Festival. Ronda saw the value of the Festivals that Dr. Suzuki fostered. They were a healthy and invigorating experience for students, parents and teachers alike. Ronda erroneously assumed that Suzuki students always participated in Festivals and she was surprised to find instead that, not only were there few teachers in the DC area, but there weren't any Festivals either. The Suzuki approach was so new in the area that no one had witnessed or even thought of organizing a Festival.

Ronda and the other Suzuki teachers she had met in the DC area set to work coordinating the first local Festival. It

was held 40 years ago on a small stage at American University and consisted of the combined students from the studios of these 5 teachers. There weren't more than 40 students altogether but all were very happy to have found each other. The Festival helped established a collective sense of belonging and identity for the Suzuki students and offered parents and teachers from the various studios the opportunity to meet one another as well.

Once parents and teachers discovered that the Suzuki Talent Education approach produced much more than just teaching little fingers to play, the Suzuki movement exploded across the US and worldwide. Our little Festival did as well. Over the years the Festival has been held in several different venues including the Wolf Trap Filene Center before it burned down in the 80s. Even President and Mrs. Carter sat in the audience once and watched their daughter Amy, Ronda's own student, perform.

Forty years later, Ronda Cole will be featured as a guest clinician at the String Festival that she once contributed to founding, and SAGWA is proud to celebrate the 40th anniversary with her.

MEET THE CLINICIANS



RONDA COLE

Graduate of Eastman School of Music; Studied with Carroll Glenn; writer for the Violin Column of the American Suzuki Journal; recipient of the Leadership and Excellence award from the American String Teacher's Assn.; faculty of ASTA International Workshops in Austria,

Switzerland, Hawaii, France, Scotland, Norway and Australia; clinician in Canada, Central and South America; SAA Teacher Trainer; Presenter, Keynote speaker or Violin Coordinator at eleven S.A.A. Teacher's Conferences: Presenter, Keynote speaker at Australian

String Teachers Assn. in Cambura, Australia and Australian Suzuki Assn. in Melbourne, Australia; Violin faculty at the University of Maryland; (formerly) Director of Master Degree program in Performance with Specialization in Suzuki Pedagogy; Directs the Northern Virginia Suzuki Music School. Director of the Greater Washington Suzuki Institute. Recently created a DVD called, "May I Help You Tune?", to help parents and students with learning to tune a violin, viola or cello.

Ronda believes in stimulating the development of expressive talent right from the beginning stages. Technique should be made easy using balance and release as key components, so that the player can have their heart invested in musical expression rather than on technique. Musical literacy can be fostered from the start, even in the Suzuki format.



GABRIEL BOLKOSKY

Violinist Gabriel Bolkosky has been praised for the way he “takes audiences into his confidence and includes them” and is described as having “the serenity of a master without a hint of coldness.”

He is executive director of The Phoenix Ensemble, an Ann Arbor, Michigan based nonprofit arts organization dedicated to helping artists and the educational community. His debut solo album, *This and That*, features both jazz and classical music. Other recordings include explorations of klezmer with *Into the Freylakh* (The Shape of Klez to Come), of the nuevo tango music of Astor Piazzolla (The Oblivion Project Live), of children’s folk music with the children’s-music group Gemini (The Orchestra is Here to Play), and the contemporary music composers such as Xenakis and Boulez with his former group Non Sequitur (Non Sequitur). His most recent recording is a duo album, *Home From Work*, featuring jazz standards with guitarist and singer Sando Slomovits.

In May 2008, Bolkosky made his debut at Carnegie Hall with Opus 21. Since 2008, as first violinist of the Phoenix String Quartet, he has guest artist in residence at the University of Michigan and currently teaches violin there.

Bolkosky is a sought-after guest artist, performer, and teacher at schools and workshops across North America and worldwide. In Ann Arbor, he directs one of The Phoenix Ensemble’s signature events, PhoenixPhest!, an annual amateur chamber music festival held each May, and maintains a private violin studio.

www.gabrielbolkosky.com



REBECCA WHITE

Born into a Suzuki family, Rebecca White began playing her violin at the age of four. She continued on to earn her undergraduate degree in violin performance from the University of

Illinois and her master’s degree from the University of Wisconsin at Stevens Point where she studied long-term

Suzuki training with Pat D’Ercole. Upon completion of her master’s degree she started her own studio in Lexington, KY where she maintained a full studio, played in the Lexington Philharmonic and was President of the Central Kentucky Suzuki String Teachers Association. She now lives in Pickerington, OH with her family where she is the director of the Pickerington Suzuki Strings. She also teaches at Denison University in their Suzuki program where she helps run the group classes and winter workshops. She brings the unique perspective of being on all three sides of the Suzuki triangle to her home students and the many she teaches at workshops and institutes around the country.



RICK MOONEY

Rick Mooney grew up in a musical family where he began studying piano at age 5 and cello at age 8. He studied both instruments until high school graduation when he decided to concentrate on the cello while he took a degree in mathematics at the University of Southern California. His early cello studies

were taken with Victoria Bettencourt and Victor Sazer. He studied with Gabor Rejto and Eleanor Schoenfeld while attending USC. He studied Suzuki teaching methods at USC with Phyllis Glass and studied in Japan in the spring of 1976. Mr. Mooney teaches cello privately in the Los Angeles area. He has also performed as soloist with the Claremont Community Orchestra and the Claremont Chamber Orchestra.

As a specialist in the Suzuki method of teaching, he has been active with the Suzuki Association of the Americas, serving on the Board of Directors, on the Cello Committee and writing for the American Suzuki Journal. He has been invited to teach at many institutes, conferences and workshops throughout the United States and Canada as well as in England, Australia, Japan, Korea, Taiwan, Hong Kong and New Zealand. Several of his books have been published by Summy Birchard Publications including “Double Stops for Cello”, “Position Pieces for Cello” Books 1 and 2, and “Thumb Position for Cello” Books 1 and 2. Mr. Mooney is also the founder and director of the National Cello Institute which has held a week long session each summer since 1976. The National Cello Institute also holds an annual Winter Suzuki Cello Workshop and has a Publications division which specializes in arrangements and original compositions for cello ensemble.

VIOLIN REPERTOIRE

	Sakura	Japanese Folk Song
Twinkle, Twinkle Little Star Variations	Suzuki	
Lightly Row	Folk Song	
Song of the Wind	Folk Song	
O Come Little Children	Folk Song	
Long, Long Ago	Bayly	
Andantino	Suzuki	
Minuet No. 1	Bach	
The Happy Farmer	Schumann	
Musette	Bach	
Bourree	Handel	
Gavotte	Lully	
Gavotte	Martini	
Gavotte	Becker	
Concerto #2, Op. 13, mvmt. 3	Seitz	
Perpetual Motion	Bohm	
Concerto for Two Violins in D Minor	Bach	
Gigue	Veracini	
Sonata in D Major, Affettuoso & Allegro	Handel	
Courante	Bach	
Largo Espressivo	Pugnani	
Malaguena	Sarasate	



CELLO REPERTOIRE

	Sakura	Japanese Folk Song
Twinkle, Twinkle Little Star Variations	Suzuki	
French Folk Song	Folk Song	
Go Tell Aunt Rhody	Folk Song	
May Song	Folk Song	
Rigadoon	Purcell	
Minuet No. 2	Bach	
Chorus from "Judas Maccabaeus"	Handel	
March in G	Bach	
The Two Grenadiers	Schumann	
Minuet	Boccherini	
Allegro Moderato	Bach	
Chanson Triste	Tchaikovsky	
Sonata in E Minor, 2nd mvmt.	Vivaldi	
Tarantella	Squire	
The Swan	Saint-Saens	
Gavotte Op. 23, No. 2	Popper	



FESTIVAL – A SUZUKI MOM’S PERSPECTIVE BY JUDITH MOSELY

I am a Suzuki mom of two little budding violinists, McKenna age 9, and Tara age 7. McKenna and Tara began studying Suzuki violin when they were each 4 years old. I must confess, I had my struggles and doubts during our first year of violin studies. I don’t think I completely understood the immense amount of dedication and commitment required of both Suzuki students and parents even though our teacher had explained this to me at the outset. I remember thinking at the end of our first year, *What do you mean, no summer break?* I silently wondered whether I actually had the fortitude to be a Suzuki parent.

It was about that time when McKenna attended her first SAGWA String Festival. Until then, we hadn’t attended any workshops, festivals, or institutes so I really didn’t know what to expect. What a fabulous experience it was! I credit that Festival with saving my Suzuki soul and renewing *my* commitment to our violin study. McKenna loved every class she attended. The clinicians were so talented and engaging. She had great fun while practicing the repertoire with the other kids. Imagine that. Fun while practicing. McKenna connected immediately with this group of kids that she had never met before and yet had so much in common with nonetheless. Those friendships have continued to blossom and grow over the years as we often see the same group of kids from one SAGWA event to the next.

The String Festival culminates every year with a concert performed by all of the students together on stage at Strathmore, one of DC’s most beautiful concert halls. It is a spectacle to behold. I was mesmerized as I watched all of those children perform on stage the first year we attended. There were *several hundred* students altogether and they played so beautifully in unison. Teenagers playing alongside 4 year old twinklers. I had never seen anything like it. I was genuinely moved, and that is when I realized that this thing called Suzuki is truly something special and worth the commitment.

Since then we have attended the SAGWA String Festival every year. We consider the Festival a valuable supplement to our private violin instruction and the concert performance integral to the Suzuki experience. It inspires us and renews our sense of commitment to our study and I am continually impressed with the superior instruction of the clinicians.

My daughters and I are excited about the 40th Anniversary of the Festival. If you haven’t registered to attend this event yet, I cannot recommend it highly enough. This will be an enriching weekend in which your student will have the opportunity to learn from some of the finest instructors in the country, surrounded by other students who share the same interests and pursuits as they do. It will be a weekend full of instruction from highly gifted and sought-after instructors that I personally would not have access to if it weren’t for these type of SAGWA events. Not only are the clinicians superior, but Festival also provides the opportunity for students to establish relationships outside of their private violin studios within the extended Suzuki community. These SAGWA events help facilitate a sense of connectedness and belonging within the local musical community.

The Festival is structured as a two day event. The first day will consist of group classes which will be held at Bullis School in Potomac, MD. The students will attend classes based on their most advanced performance piece and will focus on the repertoire for the concert. The second day of the Festival will be the concert which will be held at The Music Center at Strathmore (www.strathmore.org). The students will all perform together on stage beginning with the most advanced piece and working down to the Twinkles. It goes without saying that my children simply would not have the opportunity to perform in a true concert hall were it not for the SAGWA String Festival. We look forward to the Festival every year and I encourage you to take advantage of this wonderful opportunity too. It will be an event you won’t want to miss!

Registration will be limited to the first 500 registrants. Register now at www.sagwa.org.



