

Ms. Bargerstock studied violin at the Juilliard School in NYC with Ivan Galamian and Sally Thomas, (one of Mr. Galamian's assistants.) For many years, Mr. Galamian was the violin instructor at the Juilliard and the Curtis Institute of Music in Philadelphia. Some of his more famous students include, Itzhak Perlman, Pinchas Zuckerman, and the famous teacher, Dorothy Delay. "Ivan Galamian wasn't a performer," Ms. Bargerstock recalled, "he was a highly revered teacher. He had a real system. He possessed a great ability to adapt to the various levels of skill and artistry with each student, never losing his patience. He was a man of few words, partly because of the many international students, who did not speak English fluently - but mostly because he had the ability to communicate precisely, in a word or two, the proper instruction for each student. With his type of methodology you knew exactly what your homework was when you left his studio." Ms. Bargerstock has adopted his "tried and true" system of teaching.

She also coached with the reknown, Felix Galimir (an Austrian imigrant to the US in the 1930s) who was the main chamber music teacher at Juilliard and Curtis. "Mr. Galimir had a great career as a chamber and solo performer," Ms. Bargerstock said. "I studied with him while I was at Juilliard getting my Bachelor and Master degrees in Music. He was such an inspiring teacher that I continued to study with him privately for about six years after I graduated."

Ms. Bargerstock is also proficient in viola which she also teaches at ASU. "Viola came along later," she said. "I've always owned violas and played them for fun, even though my main instrument was violin. While teaching in Athens, Greece, which is a very mind-expanding and culturally diverse part of the world, I found myself taking on viola students who were preparing graduation recitals. In order for these viola students to graduate, becoming certified to teach and perform, I had to be officially certified myself according to the Greek Ministry of Culture." As a result, in addition to degrees in violin, Ms. Bargerstock holds a Soloist Diploma in Viola from the Orpheo Conservatory in Athens, Greece.

Ms. Bargerstock has a very extensive and prestigious performance career including radio, television and recordings. She has performed in venues such as Carnegie Hall, Boston Symphony Hall, Chicago's Severance Hall, the Kennedy Center in Washington, D.C., as well as many European and Asian centers. She was violin soloist for fifteen seasons with Alexander Schneider and the Brandenburg Ensemble, one of the most prestigious and well-known international ensembles. While performing with the Brandenburg Ensemble in 1988, she appeared in eight concerts for the opening ceremonies of the Pablo Casals Hall in Tokyo, Japan. "This was a very special time for me," Ms. Bargerstock recalls, "as I was performing with Alexander Schneider and other world-class musicians. And I should tell you a bit of music history here: Mr. Galimir and Mr. Schneider both escaped the Nazi invasions of the late 1930's. They got out just in time, bringing to America their great European traditions and very high musical standards. Therefore, after World War II, the level of artistry of the American music conservatories became much higher and in time, the American students began to surpass the European students. Both Galimir and Schneider are responsible for imparting the European interpretive style to Classically-trained American string players. In 1988, Mr. Schneider was the music director of the 13-player Brandenburg Ensemble. Getting on in years, at times it was physically painful for him to play the violin. Despite this handicap, he soloed often with the ensemble. At the final concert of the opening ceremonies of the Pablo Casals Hall in Tokyo, Japan, Mr. Schneider played a short encore, his way of thanking the Japanese people for their gracious hospitality and appreciation. His performance was, I think, the most moving two minutes of my life. It was so simple and absolutely so heart-felt. The Ensmble was in an accompanying role with him, so it came from all of us to the Japanese hosts who had invited us to celebrate the establishment of this "temple of music." It was one of those rare moments in one's career as the music crossed all boundaries of communication and touched the hearts of everyone there."

Ms. Bargerstock understands the importance of music as part of any child's education. "As a youngster or student in college, when you have success in some field of study, you tend to be drawn to whatever field that is. I have observed that youngsters who are involved in performing music, somehow escape the trap, or the pull, towards drugs or they simply avoid getting in with the "wrong crowd." There seems to be some kind of spiritual filtering that goes on when kids become associated with music. It's something quite magical and certainly it's something that appealed to me. There were some influential musicians I met when in my young teens who helped shape my life. They were able to communicate through their instruments and their music touched something in me. I could see the power they had. And now, as an educator, I see the power of music working in a educational situation. It's a salvation for many young kids who might otherwise go astray. I've worked with many students and I've found that music students are fun loving and generally most eager to please."

"Being a music student takes a real commitment," she continues. "You must give a lot of time and attention to mastering your instrument. The parents also have to get involved, driving their children to lessons, buying expensive instruments and helping their children balance their schedule so that there's time for everything. Also, students taking music lessons on a one-to-one basis with an adult teacher are forced to be more adult themselves." . . .