

Teacher lineage

Me

- Francesca dePasquale
- Kirsten Marshall
- Janis Butler

Francesca dePasquale

- Itzhak Perlman
- Catherine Cho
- Robert Lipsett

- Hirono Oka
- William dePasquale

- Norman Carol
- Arnold Steinhart

Itzhak Perlman

- Ivan Galamian
- Dorothy DeLay

Ivan Galamian

- Konstantine Mostras
- Lucien Capet

Lucien Capet

- Jean-Pierre Maurin

Jean-Pierre Maurin

- Pierre Baillot
- François Habeneck

Pierre Baillot

- Giovanni Battista Viotti
- Pollani

Pollani

- Nardini

Pietro Nardini

- Giuseppe Tartini

Giuseppe Tartini (first known owner of a strad)

- Bohuslav Matěj Černohorský

Bohuslav Matěj Černohorský



Francesca dePasquale

(~1989 —)

Born in Philadelphia. From a prominent musical family. Professor of violin at Oberlin conservatory since 2020, professor at Juilliard pre-college, former violin professor at Rutgers. Teaching assistant to Itzak Perlman during her doctorate.



Itzak Perlman

(1945 —)

Born in Tel Aviv. Started violin at 3 on his own, moved to US at 13 to study with Sivan Galamian at Juilliard. At this age he famously played on the Ed Sullivan show. Contracted polio at age 4, unable to walk unassisted. In 2003 he succeeded his teacher Dorothy DeLay as a professor at Juilliard.



Ivan Galamian

(1903-1981)

Born in Tabriz, Iran, died in New York City. Studied in Russia and always incorporated Russian and French styles into his teaching. Wrote two notable books on violin technique. Served on faculty at Juilliard and Curtis. Founded Meadowmount.



Lucien Capet

(1873-1928)

Born and died in Paris. Taught at Société Sainte-Cécile de Bordeaux. Wrote a treatise on bowing techniques. Worked with a bow maker to create a new design. Made early recordings of Beethoven string quartets.

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Jean-Pierre Maurin
(1822-1884)

Unknown place of birth and death - Paris? He studied and taught at the Conservatoire de Paris. Contributed to the performance of late Beethoven works in Paris. Wagner, often a scathing critic, heard his quartet and said it was "most perfect."



Pierre Baillot
(1771-1842)

Born and died in Paris. Taught alongside Rode and Kreutzer at the Conservatoire de Paris and together with them developed the school's official violin method. He published other notable method writings as well. Concertmaster of the Paris Opera. Upon hearing 16-year-old Mendelssohn's audition for the Conservatoire, he was so moved he simply embraced him.

Could not find a picture

Pollani

Could not find any information other than that he was a pupil of Nardini who taught Baillot around age 12 in Rome.



Pietro Nardini

(1722-1793)

Born in Livorno, died in Florence. Worked for a short time at the court chapel in Stuttgart before becoming Kapellmeister in Florence. Leopold Mozart wrote of him, "The beauty, purity and equality of his tone, and the tastefulness of his cantabile playing, cannot be surpassed; but he does not execute great difficulties."

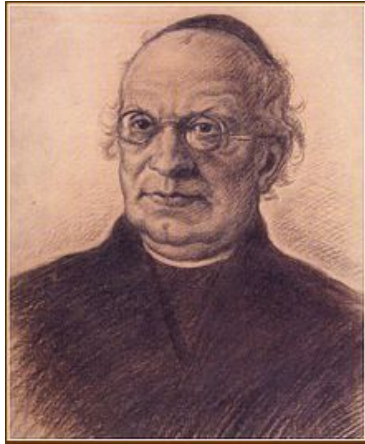


Giuseppe Tartini

(1692-1770)

Born in Pirano, now Slovenia, died in Padua. First known owner of a Strad. A virtuoso himself, he wrote a number of violin concertos and the

well-known Devil's Trill Sonata. Started a violin school which he ran for decades.



Bohuslav Matěj Černohorský
(1684-1742)

Born in Nymburk, now Czech Republic, died in Graz, Austria. Organist of the Baroque era. Predominantly wrote fugues and motets for organ and choir.

I think that this line of pedagogues influenced how Professor dePasquale has an open approach to technique, based on what works for each individual. This is to say that she is not completely sworn to one school of teaching or another, though she has a deep understanding of them. Many of these violinists, especially more recently have favored teaching young prodigies, as my professor does, alongside their conservatory position. They have also been champions of composers of their time as she is of contemporary compositions. It was sad but unsurprising to see that Dorothy DeLay was the last female pedagogue in this lineage, but this divide is certainly no longer the case with my studio being 11 to 1 females to males. That shift in classical musician demographics has really come recently and rapidly.