

AMBASSADOR

Aber Suzuki Center

University of Wisconsin-Stevens Point
College of Fine Arts and Communication
inspire, create, achieve

November 2007

It's Snot Funny!!

It's true -- germs can live on any surface for two hours or more. If someone in your music lesson, school or work is infected, those germs can reside on anything they've touched -- chairs, instruments, door handles, bows, music stands for two hours or more. So what can we do about it?

1. WASH YOUR HANDS frequently in cold and flu season. As mama always said, use soap and warm water -- and rub hands for 15 to 20 seconds. Sing Twinkle, Twinkle Little Star while rubbing your hands with soap, to keep track of the time. If soap and water are not available, the next best thing would be to use the waterless skin cleansers.

2. Keep your hands off your face to keep the flu virus at bay (this includes not picking your nose).

3. Sneeze or cough into a tissue and throw the tissue away. Wash your hands after coughing or sneezing.

When should you not come to your lesson? If you are sniffing, achy, tired, or have a fever, you may be coming down with the common cold or the flu. This is the time you are most contagious and it would be best (and really thoughtful!) to keep your germs to yourself by staying home.



From the Director's Desk

By Dee Martz

Can Adults Praise Children Too Much?

Most adults agree that praise is critical to developing children's self-esteem -- so the more praise the better. Right?

Wrong! Praising everything a child does will not build self-esteem. Although praise is obviously good for children, if adults applaud everything children do, the praise can eventually lose its effect and

can even create "approval junkies" -- youngsters who constantly seek praise.

Specific praise is what is needed. So rather than using "Good job" or "Nice work," try describing exactly what was good or what improved. "Nice tone" could be replaced by "Your tone was really sweet" or "Great job using your forte tone all the way through." "Good lesson" can become "Good lesson, you really used your brain today."

Honest, unambiguous praise is a powerful tool that does build self esteem.



Slow and Steady to the Goal

By Dave Becker



Illustration by Millo Winter 1919

The Hare and the Tortoise is one of the best known fables by the Greek slave, Aesop. The Hare, who boasted of his superior speed, challenged all of the animals to a race and the slow, plodding Tortoise accepted the challenge. Although the Hare sprinted off to a huge lead at the beginning of the race he dawdled along the way stopping to eat leaves and carrots and eventually fell asleep while the Tortoise

continued moving steadily towards the finish line. When the Hare woke up he sprinted towards the finish but not before the Tortoise had won the race.

This didactic story gives us insight into how one might best approach the whole learning process. At a couple of recent lessons I listened to students who were playing new sections of their working pieces up to performance tempo. When they showed their exasperation because of playing wrong notes, rhythms or bowings I asked them if they knew the story of the Hare and the

Tortoise. Both students not only knew the story but immediately realized how the "slow and steady approach" might have saved them a lot of frustration.

One Step Learning vs. Three Step Learning

In one step learning we learn it once and learn it right. This is more likely to happen if we give ourselves more time to process the music by taking a slower and more methodical approach. Diving into a new piece at full speed is a recipe for three step learning where one first "masters" the mistake-filled version, then has to deprogram the mind and body from making those mistakes and finally learns to play it correctly. Clearly Dr. Suzuki understood the more gradual, effective approach to learning new music by emphasizing the importance of first listening to a piece and developing an ideal aural blueprint before trying to play it on one's instrument.

Warm Up Slowly

Musicians and athletes have a lot in common. They are training the muscles in the body to perform certain tasks with ease and accuracy. Whether it's mastering that perfect golf swing, shooting a jump shot from the top of the key or playing a three octave scale with beautiful tone and impeccable intonation, the goal is perfection. Well-trained athletes usually have warm up routines that most often begin with simple stretching exercises to slowly prepare the body for the rigors of all-out effort.

Musicians do well to develop a warm-up routine that gives the muscles a chance to "wake up" before placing high speed demands on them. Lorre Lynn Trytten, who dazzled us all with her marvelous violin playing at the October marathon mini-concert, was our house guest during the two weeks she was in Stevens Point. Her daily warm up regimen began with slow bows on open strings followed by slow shifting exercises and scales in double stops. Although she is capable of incredible high-speed playing she didn't rush into it until she felt sufficiently warmed up.

Forcing the body to process new music too quickly creates anxiety that can lead to tension. Playing with perpetual tension can cause pain and even serious injury. Slow practice lets the body stay more relaxed so muscles function with greater ease and fluidity. Once the body is comfortable with the complex muscle movements required to play a difficult passage the groundwork is laid for increasing the speed.

Slow Practice is the Fastest Practice

Practicing a new piece of music slowly has numerous benefits. String players and singers have more time to correct faulty intonation. Slower tempos give everyone a better shot at figuring out complicated rhythms and paying attention to details like articulation and dynamics.

Athletes often say they "take it one game at a time" even though the ultimate goal is to win a championship. Conquering one challenge at a time is also the key to musical excellence. Musicians who focus practice time on polishing problematic passages will achieve a higher level of proficiency on a piece more quickly than if they routinely race through it from start to finish, stumbling along the way.

Jascha Heifetz, the legendary violin virtuoso, is said to have routinely practiced music at half speed just before a performance.

Norman Paulu, the former first violinist of the Pro Arte quartet in Madison, began his daily practice with several minutes of slow, sustained fifteen second bows. These professional musicians knew that slow practice leads to a winning performance. Apparently the Tortoise had the right approach all along.



Voila Viola

By Dee Martz

The most amazing thing happened at the Central Wisconsin Symphony Orchestra Concert in October. The orchestra started the concert (in fact started the 2007-08 season) with a performance of *A Roman Carnival Overture* by Hector Berlioz. The overture has a dreamy and very melodic opening section in which the English horn introduces the melody which is then played by the viola section. Apparently the viola section performed extraordinarily well on Sunday because the conductor, who decides who gets extra recognition, motioned for the whole viola section to stand for applause right after the English horn player and before anyone else in the orchestra. I have been playing in the Central Wisconsin Symphony Orchestra since 1978 and this is the first time that the viola section got that kind of acknowledgment. Way to go violas!

P.S. The Roman Carnival Overture would be an excellent choice for your CD library.



The First 07-08 Parent Education Session

By Ann Marie Novak



The kick off meeting of the parent education sessions was held on October 9. Those in attendance were **Kathy Schroeckenthaler, Kris Irons, Wendy Carlson, Shari Pfeffer and Shane Beversdorf**.

Ann Marie Novak presented the home environment issue as related to motivation for the child to practice. She covered philosophical, psychological and practical points. Kyoko Fuller added some philosophical points as related to her study with Dr. Suzuki. Parents shared with their own experiences and asked

some questions relating to the topic. The parent's comments and stories were very much appreciated, and the lively discussion that followed was interesting to all present.

This session is not only the place for parents to gain good ideas but is a place to share the joy and struggles of the Suzuki journey. It is a wonderful time for parents to bond and to say "We are in this together".

Please join the November session "Practice of Practicing" on November 13 at 7:30 pm, NFAC 144.

Future sessions are as follows:

December 11 - "The Art of Reviewing with a Purpose"
February 12 - "Suzuki: Translating the Philosophy Into Reality"
March 11 - "Do You Hear What I Hear?" (Listening)
April 8 - "Fostering Independent Learning"
May 13 - "In the Good Old Summertime: Survival of Those Lazy Days of Summer"

We look forward to seeing you there!!!



Needs-based Scholarship

The American Suzuki Foundation received applications from eighteen families for the needs-based scholarships awarded for the Fall 2007 semester. Twelve families with a total of nineteen children in the Aber Suzuki Center programs were awarded a total of \$3,860.

The applicants for the needs based scholarships are guaranteed confidentiality when they apply for these awards so the names of the recipients are never announced. A number is assigned to each family upon receipt of their application in the Aber Suzuki Center office. Information is then consolidated into one spreadsheet which is submitted to the Scholarship Committee. Only Christine, who prepares the materials for the American Suzuki Foundation Board Scholarship Committee, and the committee members know any specifics about the applicants.

The students who receive financial assistance from the American Suzuki Foundation are very grateful as this means that they are able to continue in the Aber Suzuki Center programs. Their lives are changed because of the generosity of others.

Check your mail for the needs-based scholarship application for scholarships to be awarded in November for the Spring 2008 semester. Applications are due by November 15th.



Alumni News – Christopher Marion

Christopher Marion, attending Berklee College of Music in Boston, MA, was chosen to play in an ensemble for the premier of Robin Williams' next movie "August Rush" in New York City on November 9th. Warner Bros. Pictures provides travel and expenses. Christopher is a former student of Pat D'Ercole.



Chamber Music Weekend

Applications for this year's Chamber Music Weekend will be mailed shortly to those students who fit the program criteria. Applicants must be 11-14 year's old. String students must be in Book 4 or above, and piano students must be on the last piece of Book 3 or above. The event will be held January 18-19, 2008, and requires a commitment from the participants to be in attendance from 7:00 pm to 8:30 pm on Friday, January 18, and from 10:00 am to 4:30 pm on Saturday, January 19. Everyone is welcome to attend the Chamber Music Weekend Concert on Saturday, January 19, 3:30 pm, Michelsen Hall.



Student News

Pianists **Lydia Anderson, Soren Anderson, Joe Banovetz, Jordan Hornung, Jillian Jenkins, Julida Kochanowski, Hannah Locher, Zachary Markman, and Zara Markman** performed at the Hi Rise Manor on October 25.

Ami Yamamoto won an honorable mention on the Youth Concerto Competition sponsored by Central Wisconsin Symphony Orchestra. She played Wieniawski Violin Concerto #2 1st movement accompanied by David Becker.

The following students performed with the Wisconsin High School Honors Orchestra at the Wisconsin State Music Educator's Convention held in Madison during the last weekend in October: **Sam Schenkman, Hannah Buehler, Kelley Rolak, John Banovetz.**

Teddy Schenkman played viola, and **Stacey Rolak** played saxophone in the Wisconsin Middle School Honors Orchestra which performed at the same convention.

Jonathan Cochrane sang in the All State Middle School Choir.

Aber Suzuki Center cello students **Jesse Nummelin and Audrey Mutschlecner** attended the Wisconsin Cello Society's Cello Day, October 21st in Milwaukee. The event included observing a master class with Wendy Warner and performing in a cello choir.

The following piano students participated in the annual Halloween Piano Recital:

Amelia Burke, Supriya Keefe, Marco Kurzynski, Evan Pfeffer, Bergen Beversdorf, Sam Ginnett, Mac Lucas, Ted Irons, Joanna Kamps, Lamu Ryavec, Katla Anderson, Vivian Norman, Zach Langemeier, Taylor Langemeier, Trevor Carlson, Samantha Carlson, Rebekah Glazer, Morgann Glazer, Emily Seegert, James Smyth, Alexa Haynes, Kobe Carlson, Kala Jensen, Kiira Jensen, Aubrey Borchardt, Sienna Borchardt, Erin Tschida, Maria Thimmesch, Michael Thimmesch, Sarah Thimmesch, Hannah Locher, Mary Siebert, Megan Siebert, Sam Sheibley, Ann Tillotson, Kelly Tillotson, Victoria Tillotson, Talie Zinda, Lydia Anderson, Soren Anderson, Nathan Hunter, Keith Kunze, Gwynna Norton, Annelise Odder, Sabrina Tang, and Amy Sutheimer.



Faculty News

Dee Martz, Tim Mutschlecner and Dave Becker performed with the Central Wisconsin Symphony Orchestra on October 13 and 14 at Sentry Theater. The concerts featured Lorre Lynn Trytten (who was in Margery Aber's first group of Suzuki students) as soloist on her own composition, Sugarbush, which was commissioned by the CWSO. Ms Trytten also performed several showpieces by Fritz Kreisler.

Tim Mutschlecner worked with the SPASH Chamber Orchestra's cello section on the first movement of the Brandenburg Concerto No. 3 in preparation for their concert on October 18th.

Tim is has also begun collaborating with UWSP faculty art professor Mark Breuggeman on a series of works based on the Bach Suites for Unaccompanied Cello. An exhibition of Breuggeman's work with performances by Mutschlecner is being planned.

Pat D'Ercole taught the the SAA course, *Every Child Can! An Introduction to Suzuki Education* at the University of South Carolina, on October 27th.



October Graduates

Annika Enders, Viola Twinkles
Grace Castagna, Violin Book 1
Grace Castagna, Violin Book 2
Bethany Anderson, Viola Book 2
Lauren Sheibley, Violin Book 5
Alex Buehler, Violin Book 5
Zachary Markman, Piano Book 5
Rachel Ley, Violin Book 2
Cal Irons, Violin Book 2
Grace Luetmer, Violin Book 5
Jon Peck, Violin Book 2
Marcus Morris, Violin Book 3

Annie Yao, Violin Book 5
Lydia Anderson, Piano Book 6
Will Peck, Viola Book 7



Welcome New Students!

Welcome to all the students who have joined the Aber Suzuki Center this semester: Barrett Severson, Evan Pfeffer, Eleanor Mutschlecner, Audrey Mutschlecner, Eli Wetter, Emma Loy, Calvin Selwyn, Emily McIntee, Kristen Pingel, Nathaniel Taylor, Tim Ginnett, Abishua Kealiher, Avita Cole, Bergen Beversdorf, Kayla Cates, Sara Hopper, Dwight Anderson, Clara Allar, Ethan Allar, Samantha Carlson, Joel Guerrero, Caitriona Quirk, Ada Sell, and Sadie Cronce.

The Aber Suzuki Center has immediate openings in violin, cello and piano, for children three years or older. Call the Suzuki Office at 715-346-3033, or email us for more information: suzuki@uwsp.edu.



Upcoming Events

November 3, 2007
Marathon, 9:00 am – 12:00 pm.

November 4, 2007
Solo Recitals, 2:00 and 3:30 pm, Michelsen Hall

November 12, 2007
UWSP Faculty Voice Recital, 7:30 pm, Michelsen Hall.
Susan Bender, soprano, Dennis Willhoit, tenor, Michael Keller, piano.

November 22, 2007
Thanksgiving Day

December 1, 2007
Central Wisconsin Symphony Orchestra, 7:30 pm, Sentry Theater

December 2, 2007
Central Wisconsin Symphony Orchestra
Family Concert, 1:00 pm, Sentry Theater
4:00 pm, Sentry Theater

December 8, 2007
Marathon, 9:00 am – 12:00 pm

December 9, 2007
Solo Recitals, 2:00 and 3:30 pm, Michelsen Hall