

# AMBASSADOR

## Aber Suzuki Center

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

**November 2008**

### **From the Director's Desk**

**By Dee Martz**

After months of planning, the day set aside for the Music of the Masters finally arrived. Much of the Marathon time was spent in final rehearsals for the music portion of the event and then we all went home, hoping for an especially successful evening since all of the proceeds are used for the Aber Suzuki Center scholarships that are distributed on the basis of need.

Congratulations to all of you for presenting a very successful Music of the Masters. First of all, it was really exciting to see the big framed art Music of the Masters signage out in the hallway welcoming the guests. Then the excitement increased when I walked into the room and saw all those tables set up in preparation for a much, much bigger crowd. Thank you to everyone who bought or sold tickets this year. In spite of all the tough economic news in the media our crowd was about 70 larger than in 2007. The buzz in the room during the entire evening is no doubt a good omen for the future.

The Silent Auction items and the raffle seemed to work very well in combination for fundraising. I suspect that the Foundation will have a good financial base of support for the needs-based scholarships as a direct result of all the effort it took to get this part of the evening up and running.

Congratulations and a big thank you to ASC graduate and UWSP Freshman Jesse Nummelin for his portrayal of Edvard Grieg. It seemed to me that he welcomed each Music of the Masters guest upon arrival and continued his portrayal of Grieg in casual conversation throughout the evening. He guided the listener through the concert program with pithy remarks and sensitive

compliments to the performers. Our Grieg, Jesse, added a special flavor to the event that will be remembered for a long time. No doubt there will be many photos proudly shared of Grieg and Friends at the MoM.

Congratulations to all the young musicians and the faculty and parents who prepared them. From the first sounds of the quartet during cocktails to the final note of "O Come, Little Children" the Aber Suzuki Center students were fine examples of the high standards that can be achieved with the Suzuki approach.

Thank you to the parents who organized their family schedules so that these students were prepared for the performances and present at the Holiday Inn.

Thank you to the American Suzuki Foundation Board members for the many hours of work and worry. This Music of the Masters was a really special one.



### **The Mysteries of Motivation**

**By Ann Marie Novak**

Over the years, I have heard parents say, "I wish my child was more motivated to practice." This statement invariably leads to a discussion about the why's and how to's of motivation. Since human motivation is such a complex phenomenon, it is best to look first at the basics.

## **Motivation: a definition**

Motivation can be defined as the drive or desire to act. Usually, we tend to focus not on the drive itself, but on the cause of the drive (the motivating factors). Motivating factors usually are tangible but temporary. Internal motivations often are less tangible but tend to be more consistent over time.

## **What motivates us?**

Exactly what kinds of things motivate us to act? When asked our reasons for a particular action (especially one we do frequently) we usually can list several; if asked the same question on another day, we may find that we have an entirely different set of reasons. Sometimes we do certain tasks without any thought as to the why's and wherefore's; but other times, we must search within ourselves for reasons. Take, for example, the daily task of going to work... What motivates you, as an adult, to get out of bed on a cold Wisconsin winter morning and drive through a snowstorm to do essentially the same things you did yesterday? Is it the same thing that motivated you on a sunny June morning to finish that special project you were working on just before your two-week vacation? Probably not... Some days we go to our jobs just because it is what we are supposed to do; other times, we do it because of the possible consequences we may experience if we choose *not* to go. Sometimes we go to work because we are looking forward to something special (a special project with a favorite colleague or the hope for recognition for a job well-done); other times we get in that car and head for our jobs simply because we like what we do. Some of these motivating factors come from internal sources, some from external; some are present daily, some only occasionally. Rarely do we have the exact same reasons from day to day; even more rarely do we have only one reason.

## **What about children?**

As adults, we are tempted to think that the motivational systems of children are far less complex than our own. However, quite the opposite is true...children's motivational systems are at *least* as complex as those of adults. Not only do children have internal and external motivating factors similar to those of adults (expectations of those around them, desire for approval, fear of consequences, meeting challenges and celebrating special events, enjoyment of the task itself, etc.), but they also hold the unique position of being in a world where everything is new and exciting...and it's all competing for their immediate attention!

Young children tend to rely more heavily on external sources of motivation (*especially* motivating factors linked to their parents) than do adults. As children mature, they tend to shift more toward greater reliance on internal sources (with the notable exception of peer pressure in adolescence). I find that when parents comment on their desire for their children to be "more motivated to practice," they usually are saying that they would like their children to be more internally motivated and less dependent on them.

## **Fostering Internal Motivation**

The question now seems to be: "What can we do to facilitate this shift toward internal motivation?" As with all learning, we must begin with the basics...that which we model for our children forms the foundation for all that develops in the future. Keeping in mind that our children always will rely on *some* external sources of motivation (just as we do), we can take some steps to foster internal motivation:

### **1. Create a positive working environment.**

Creating a practice area which is free from distractions will allow both you and your child to focus on the matter at hand. Making sure that the instrument and all audio equipment and recordings are in good working order will make practice time smoother and will indicate that this activity is a priority to you.

### **2. Set an example.**

Show your children that their musical studies are important to you. Give your full attention during practices and lessons; make regular lesson attendance a priority; let your child see the effort you make in looking over lesson notes and preparing practices. Remember that you are your child's primary role model...your attitudes and priorities will rub off on them.

### **3. Help them feel successful.**

Setting short term attainable goals in practice will allow them to feel a sense of accomplishment on a daily basis. Remember that your teacher usually gives you an assignment that is designed to be completed in a week. If your teacher gives you a step-by-step plan for accomplishing the week-long project, make every effort to follow it. If you discover that one of the steps is a little too big on a particular day, break it down even farther. Invite your child to be part of the planning

process; ask, "how can we make this easier?" If you guide them now in the process of breaking down a task, they will carry this with them into their own practicing and, more importantly, into other areas of their life. Remember, no project is too big if it is taken one small step at a time!

#### 4. Celebrate each small step!

Don't wait to party until the longer-term goal is achieved; praising each small accomplishment shows your child that the process has its own rewards. In this manner, the focus is placed on the *learning*, not on the performance. In essence, the process *becomes* the goal.

#### 5. HAVE FUN!

Enthusiasm is contagious. Try approaching your child with, "Hey! When can we practice? I can't wait to work on..." If you show your child that you are looking forward to practice time, they will look forward to it also. Of course, some days you will naturally feel more enthusiastic than others. If you have had a particularly hard day and your patience has been stretched to the limit, be good to yourself...declare a "Top Ten" day (pick only your/your child's favorites; OR, try something completely different, maybe even something crazy: reverse roles; play a review piece in the dark (or by candle light – like Bach and Mozart practiced); play a concert for the family or for your favorite stuffed animals; try some duets...don't worry about what you *didn't* practice...the happiness and enthusiasm generated will carry into many practices to come and will *more* than make up for the scale or bowing you didn't work on that particular day.



**Voila Viola**

By Dee Martz

Sometimes composers are so inspired that they include two violas in a chamber work. (Of course it is likely that only a violist would make such a bold statement!) This is the case with the Mendelssohn Sextet that Dave Becker and I will be performing at 7:30 p.m. in Michelsen Hall on November 7. The piece, which was

written by Mendelssohn when he was only 15, also includes violin, cello, double bass and piano. I think that it is easy to tell that Mendelssohn was a pianist when you listen to this particular work but it is also possible to hear a foreshadowing of the symphonies that he wrote much later in his life.

Also included on the program is a piano quintet written by Ralph Vaughan Williams in 1903. Completed when the composer was 31, this work was held back from publication as he felt that it, along with quite a number of other pieces written in the same decade of his life, did not reflect his personal style as a composer. Fortunately family members allowed it to be published almost 100 years after it was written. Written for violin, viola, cello, double bass and piano, the instrumentation is the same as that in Schubert's Trout Quintet but the style is much richer and the technical demands are much greater, especially for the viola. Perhaps this is because Vaughan Williams first instrument was the viola.

We would love to see you in the audience on November 7. If that is not possible perhaps you can listen to us perform on Wisconsin Public Radio *Live from the Chazen* at 12:30 p.m. on Sunday, November 9.



#### ASC Parent Education Sessions

All Aber Suzuki Center parents are encouraged to attend the Parent Education Sessions which are offered to you free of charge! Join the November session, **"Practicing: The Great Quest for Consistency Without Boredom"**, on Tuesday, November 11, at 7:30 pm in NFAC Room 144.

Future sessions are as follows:

**December 9:** "The Art of Reviewing with a Purpose"  
**February 10:** "Suzuki: Translating the Philosophy Into Reality"

**March 10:** "Do You Hear What I Hear?" (Listening)

**April 14:** "Fostering Independent Learning"

**May 12:** "In the Good Old Summertime: Survival of Those Lazy Days of Summer"

We look forward to seeing you there!!!

## Cello News

By Tim Mutschlecner

Aber Suzuki Center cello students **Trenton Seegert, Natalie Van Tiem, Paul Beshire, and Olivia Yang**, along with other violin students, provided music during the intermission of the Central Wisconsin Symphony Orchestra Concerts on October 11<sup>th</sup> and 12<sup>th</sup>. Thanks to these musicians for illustrating how the featured soloist, Joel Fuller got his start.

**Isa Mahon** performed for the Geselle Institute on October 29, inspiring parents and students with her enthusiasm for cello playing.

Two new cello students began lesson in October: **Noah Hummel Hall, and Otto Boelk**. Thanks for continuing to get the word out about openings in the cello program.

Congratulations to all the musicians and parents who helped out with the Music of the Masters event. Your playing really added to the success of the evening.

Dr. Lawrence Leviton and Tim will be combining forces for a **Cello Day**, January 18<sup>th</sup> from 10:00-5:00. Offerings will include master classes, cello choir, and improvisation. Students age 14 and above please reserve this date.



## Chamber Music Weekend

Applications for this year's Chamber Music Weekend have been mailed to those students who fit the program criteria. Applicants must be 11-14 years 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 16-17, 2009, and requires a commitment from the participants to be in attendance from 7:00 pm to 8:30 pm on Friday, January 16, and from 10:00 am to 4:30 pm on Saturday, January 17. Everyone is welcome to attend the Chamber Music Weekend Concert on Saturday, January 17, 3:30 pm, Michelsen Hall.



## Voice News

By Mary Hofer

Thank you again to all the parents and students that helped with the Music of the Masters event. Your time and efforts are much appreciated.

Congratulations to **Emily McIntee** for being chosen to participate in the State Honors Choir.

Congratulations to **Natalie Leek** for her performance of Chip in the Community Theater's production of *Beauty and the Beast*.



## Student News

**Jonathan Cochrane, Wade Dittburner, Annie Yao, and Michael Josephson** performed with the All State Middle School Honors Orchestra on November 1<sup>st</sup>, in Madison, WI.

On October 30<sup>th</sup>, **John Banovetz, Hannah Buehler, Will Mitchell, Will Peck, and Lindsey Mocadlo** performed at Overture Hall with the All State High School Honors Orchestra. The performance was among the premier presentations that occurred during the annual Wisconsin State Music Educators Conference in Madison, Wisconsin.

**Dinesh Traynor** performed the Vivaldi Am Concerto 3<sup>rd</sup> Movement for members of the LIFE class on October 6, 2008.

**Emma and Erik Sands** will be playing in the Waupaca High School pit orchestra for their production of *South Pacific*. Shows will be November 2-8. Emma plays first violin and Erik plays viola.





A group of twelve ASC violinists performed for the University Of Wisconsin System Board Of Regents and invited guests at an afternoon cocktail party that was held in the Noel Fine Arts Center Courtyard. Although out of sight, a music department jazz combo provided background music that wafted down from the second level. Right at 5:00 the jazz stopped, Dean Morin spoke briefly (some people stopped talking) and then the Suzuki violin students walked into the courtyard while playing Variation A. The entire crowd turned to watch and listen. ASC students performed for about 10 minutes and received a warm ovation from a very attentive crowd. It was quite an honor to be the only featured act during the party. Also, because all of the University of Wisconsin System Chancellors and a number of community leaders were present, this short performance provided lots of statewide visibility for UWSP's Aber Suzuki Center.

One exciting new performance endeavor this year is taking place in the lobby at Sentry Theater on Central Wisconsin Symphony Orchestra (CWSO) concert days, during the intermission of the orchestra concert. In October young violin students performed what they thought was going to be background music. However, we were all astonished when the entire intermission crowd stopped in their tracks and turned their full attention to the ASC violinists.



In December ASC string quartets and singers will present Holiday music during the CWSO intermission.

During this entire year of intermission concerts, each ASC performer will be eligible for two free tickets to the concert. In this way we get a new venue for ASC students and the CWSO gets a new way to try to grow their audience. It took many years for this idea to take wing so we are extra excited to have this kind of collaboration between the Aber Suzuki Center and the CWSO.



### Faculty News

**Pat D'Ercole** was the Book 1 violin teacher trainer for the 6<sup>th</sup> Festival Internacional Cedros UP in Mexico City, November 3-9.

**Kyoko Fuller** was one of the clinicians at the Fall Suzuki String Workshop hosted by the Suzuki Association of Greater Washington in Washington, DC, October 11 and 12.



### September Graduates

**Natalie Van Tiem, Piano Book 1**  
**Kate Young, Violin Book 2**  
**Antony Van Tiem, Viola Book 4**  
**Havilah Vang, Violin Book 3**  
**Dinesh Traynor, Violin Book 4**  
**Antony Van Tiem, Violin Book 6**  
**Lucas Chan, Violin Book 10**  
**Seth Barnes, Piano Book 1**  
**Luisa Marion, Violin Book 2**  
**Morgan Carlton, Viola Book 2**  
**Petrea Schedgick, Violin Book 7**  
**Hannah Buehler, Violin Book 9**

### October Graduates

Quan Higdon, Cello Twinkles  
Caitriona Quirk, Violin Twinkles  
Linnea Turner, Violin Book 1  
Tom Felt, Violin Book 2  
Jillian Jenkins, Piano Book 3  
Jonathan Peck, Violin Book 4  
Alexander Reeser, Violin Book 5  
Lucas Chan, Viola Book 5  
Alex Buehler, Violin Book 6  
Teddy Schenkman, Violin Book 6



### Upcoming Events

**Saturday, November 1, 2008**

Piano Halloween Recitals, 11:00 am and 12:30 pm,  
NFAC Michelsen Hall

**Tuesday, November 11, 2008**

Parent Education Session  
"Practicing: The Great Quest for Consistency  
without Boredom"  
NFAC 144, 7:30 pm

**Saturday, November 22, 2008**

Marathon, 9:00 am – 12:00 pm

**Sunday, November 23, 2008**

Solo Recitals, 2:00 and 3:30 pm, NFAC Michelsen Hall

**Tuesday, December 9, 2008**

Parent Education Session  
"The Art of Reviewing with a Purpose"  
NFAC 144, 7:30 pm

**Saturday, December 13, 2008**

Marathon, 9:00 am – 12:00 pm

**Sunday, December 14, 2008**

Solo Recitals, 2:00 and 3:30 pm, NFAC Michelsen Hall

