



AMBASSADOR

Aber Suzuki Center

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

April, 2010

Upcoming Events

Saturday, April 10, 2010

Piano (only) Marathon, 9:00 am-12:00 pm

Sunday, April 11, 2010

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

Tuesday, April 13, 2010

Parent Education Session
"Fostering Independent Living"
7:30 pm, NFAC 144

BRING A FRIEND!

Saturday, April 24, 2010

Marathon (except piano), 9:00 am – 12:00 pm

Sunday, April 25, 2010

String and Voice Festival Concert, 2:00 pm
Ben Franklin Junior High Auditorium

Saturday, May 8, 2010

Solo & Ensemble Concert, 2:00 and 3:30 pm
NFAC Michelsen Hall

Saturday, May 8, 2010

Central State Chamber Orchestra Concert
7:30 pm, NFAC Michelsen Hall

Sunday, May 9, 2010

Piano Festival Concert
NFAC Michelsen Hall

Tuesday, May 11, 2010

Parent Education Session
"You Decide the Topic"
7:30 pm, NFAC 144

From the Director's Desk

By Pat D'Ercole, Interim Director

As many of you know, the Aber Suzuki Center has launched a strategic planning process. Our intent is to examine our offerings in light of best practices in the Suzuki world, changes in family life, the needs of the ASC families and our resources both human and financial. We have heard a family sociologist speak about trends in family life and have held focus groups with parents, high schoolers, junior high students and elementary students who represented various demographics of the program. The focus group interviewers, Chris and Kim, will present their reports at our faculty meeting on April 15th. If you have any further thoughts regarding what you appreciate about the Aber Suzuki Center or suggestions for change, please email me or stop by for a chat.

To further assist us in our planning we've also been studying the demographics of ASC. We have a total of 234 students from 47 different elementary, junior high and high schools. Of the total student body, 25% are in pre-school to grade 2; 21% - grades 3-5, 21% in grades 6-8; 26% -grades 9-12; and 6% are adults. Thirteen of our students are seniors and will be graduating. We know that 57% of our students are in Books 1-3; 24% are in Books 4-6; and 18% are in Book 7 or above. We also know that 47% of our students are independent learners. In addition, we have each of these statistics by instrument and by studio. Last year we also surveyed families who were new to ASC. We asked them how they found out about us. 90% had some affiliation with someone already in the program.

Having these kinds of statistics will help us plan better and understand the cycles through which our program passes. For example, knowing that we have thirteen seniors graduating means that we will have openings in the fall. Knowing that nearly half of our students are independent learners means that we need to find better ways of communicating with parents who are no longer attending lessons. Knowing the grades and book levels of our students will help us anticipate the numbers of personnel for each of our ensembles. Knowing that you, the ASC families, are our best ambassadors increases our

awareness of our dependence upon you to bring new families to the program.

And that brings me to the ASC Festival Concert. This is a celebration of the achievements of each of the students as they contribute their artistry to the performance as the whole. It is at this concert that we, as the Aber Suzuki Center, demonstrate that "every child can be educated." This is where we observe not one student with talent, but every student with talent. It is at both festival concerts, the Piano Festival Concert on May 9 and the Strings and Voice Festival Concert on April 25, that we can observe and celebrate the potential of each child as it is realized to this point of his or her development. This is our chance to say to the larger community, "See what children can do? Your child, your neighbor, your grandchild, can do this too. We'll help you." Knowing that you are our most effective promoters, please invite friends and family, young and old to come to celebrate your success as students and parents of the Aber Suzuki Center.



Festival Concert Review Pieces

Violin Festival Concert Review List

Eccles: Sonata in g minor, 1st mvt.
Bohm: Perpetual Motion
Lully: Gavotte (get new bowings from your teacher)
Von Weber: Hunters' Chorus
Bach: Minuet I
Folk Song: Go Tell Aunt Rhody (in D)
Folk Song: Lightly Row
Twinkles Variations (in D)

Viola Festival Concert Review List

Telemann: Concerto in G, Presto (no repeats)
O'Carolan/Walker: Planxty Fanny Power (with repeats)
Grainger: Shepherd's Hey (with repeats)
Von Weber: Hunters' Chorus
Handel: Chorus from Judas Maccabeus (Suzuki trio version)
Suzuki: Allegro
Perrin/Friedlander: Hot Cross Buns (trio)
Folk Song: Go Tell Aunt Rhody
Suzuki: Twinkle Variations

Cello Festival Concert Review List

Boccherini: Sonata in C Major for Two Cellos, Allegro moderato
J.S. Bach: Minuet No. 3
Von Weber: Hunter's Chorus
O Come, Little Children
Go Tell Aunt Rhody
Twinkles



Hang in There!

By Dave Becker

Over the years countless adults, many of them parents of my students, have told me how sorry they were that their parents allowed them to quit taking music lessons. After years of battling with their folks about practicing (or not practicing) the parents finally relented.

Many students who persevere with their musical instruction through high school elect to play a senior recital. The senior recital gives a student who has studied an instrument (or multiple instruments) an opportunity to share their musical gifts and accomplishments with others. It is customary for seniors to write a statement that is printed in the recital program. A typical student statement would include thanks to their parents for all of the support and encouragement they have provide their child.

The students also frequently thank the parents for not letting them quit studying their instrument when the going got tough. Here are excerpts from three randomly selected senior recital program statements:

"I'm pretty sure it happens to many players. There comes a time, when we lose interest. It may be because we learn to play various sports, and there doesn't seem to be time for both sports and instruments. For me, it was my dislike of practicing. It was a constant struggle for my parents to make me get my violin out every day, and I thank you for forcing me to practice during that period of time when I struggled so hard to evade it."

"I am incapable of writing anything that accurately expresses my gratitude and appreciation to my family. This recital is just as much a tribute to my mother's tenacity and patience as it is to my musical accomplishment. Without her I surely would have quit at least 50 times by now. "

"Like anyone else who has ever played an instrument, I've had my days of complete frustration, many in fact, where it seemed much more constructive to throw my instruments out of a window than to try to practice them. Fortunately, I had the support of my family, friends and music instructors to help and sometimes drag me through it. The idea of quitting crossed my mind innumerable times, but retrospectively, I am very glad that I never got up the courage to tell my teachers. "

Keys to Success

There are many factors that contribute to successfully sticking with an instrument and developing a love and mastery of making music.

1. Practice – Dislike of practicing is what leads many music students to want to quit studying an instrument. The great cellist, Yo Yo Ma, stated that he hates to practice because true practice is trying to do something that one can't do well or at all. The Suzuki triangle where the parent is the home teacher and practice partner enables practice sessions to be focused and constructive, even with very young children. When students start practicing

independently the value of thoughtful, result-based practice should carry over.

Plowing through a piece from start to finish without stopping to fix mistakes along the way is not true practice. It's simply a way of reinforcing how one already plays the piece, complete with all mistakes intact. Learning how to identify and isolate spots that need to be polished and methodically reprogramming how one plays that spot builds ability. Daniel Coyle, in his book The Talent Code refers to what he calls a state of "Deep Practice". Coyle says, "Experiences where you're forced to slow down, make errors, correct them – as you would if you were walking up an ice-covered hill, slipping and stumbling as you go – end up making you swift and graceful without your realizing it."

Establishing an inviolable time when daily practice occurs is one way of taking the argument out of whether practice should happen or not. Dr. Suzuki told his students that it was only necessary to practice on days during which they had something to eat.

2. Perform – Practicing for the sake of learning new skills and repertoire is necessary at all levels of playing. Practicing only in isolation, with no ultimate goal of performing or playing with others, can lack focus. Making music has a strong social component so it is good to have regular opportunities to perform whether on solo recitals, with school groups, at WSMA solo ensemble or just getting together with fellow musicians to jam. Practice takes on a focus when you are preparing music for an up-coming performance.

3. Attend institutes and music camps – Annual attendance at Suzuki institutes and other music camps gives a budding music student other valuable opportunities for musical development. Students and parents forge friendships and associations during the course of a week or two. After honing their musical skills during daily work with experienced instructors, students return, refreshed and energized, to their regular weekly lessons.

The three students who were quoted above have all gone on to college and continued to make music while pursuing degrees in various disciplines. Although they may not become professional musicians, they developed playing skills that they can enjoy for the rest of their lives in one form or another. Whether they play in a community orchestra, gig in a string quartet, or play for personal pleasure they will be glad they didn't quit taking lessons long ago.



American Suzuki Institute – From a Parent's Point of View!

By: Mary Tierney-Ley

A summer without American Suzuki Institute would be like the 4th of July without fireworks! My daughter, Rachel, is 13 years old and has participated in ASI since the age of five. We have

discovered that the week we spend together at ASI always turns out to be the highlight of our summer. Playing the violin becomes contagious as Rachel is inspired by the incredible faculty and by the opportunity to create music with children from around the world. Attending the Talent Show on Wednesday evening has special memories to both of us. Whether Rachel is performing on stage or as we watch other ASI students perform everything from hysterical skits to beautiful ballets, we are truly entertained by the talent of ASI students year after year! The Friday night recital is a memorable event of the week. It is such of a delight to listen to the students in Book 8 begin the concert and to end the program with all of the students and faculty playing Twinkles together. If you have not attended ASI, I strongly encourage you to consider this amazing opportunity to spend quality time with your child. ASI continues to be the "spark" of our summer.



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 April session, "Fostering Independent Living", **Tuesday, April 13, at 7:30 pm in NFAC Room 144 – and bring a friend!!**

Future sessions are as follows:

May 11, "You Decide the Topic" – details TBA



And the Survey Says....

The question for March was: What routines do you use, or what strategies do you use, to develop independence?

Before we sit down together to practice, he plays alone as a warm up or preparation for practice so that he can become accustomed to initiating practice or playing alone. During practice, if his attitude is negative or uncooperative, I leave while he works on the piece independently, and then I return to listen or give guidance when he is ready. Since he loves to practice with me there, he quickly changes his disposition and corrects the piece of music!

We practice the new piece together and then I send my daughter off to practice review pieces by herself. One day she will do review pieces from Book 1, another day from Book 2.

As the children started to grow near independence, during lesson time at home, I would perhaps sit near them with a basket of laundry to fold. Still present, yet letting them feel less dependent on me. Then I would move to the kitchen ten feet away, and cook or clean up – nearby and able to add input.

Eventually they would choose their practice location without any input from me unless they requested help.

We haven't figured out how to do this yet! ☺

April's question: What benefits have your child/family derived as a result of being enrolled in the Aber Suzuki Center?



Student News

The following students got Star 1sts at District Solo Ensemble and will go on to play at the State Solo Ensemble On May 1, 2010 at UWSP:

Violinists **Rachel Reichert, Alan Kiepert, Joey Cal, Craig Felt, Jason Smith, Lauren Sheibley, Joe Bartow, Bryce Marion, Naomi Crump, Al Reeser, Jenika Marion, Lindsey Mocadlo** (violin and trumpet), **Aurora String Quartet – Will Mitchell, Lindsey Mocadlo, John Banovetz and Chris Peck, Chris Peck** (cello solo), **Jessa Quick** (violin duet), **Will Mitchell and Chris Peck** (violin/cello duet), **Natalie Galster** (cello and piano), **Will Mitchell** (vocal, violin and cello solos), and **Alex Buehler** (violin, viola and sax solos),

Also congratulations to the following students who participated in the WSMA Solo & Ensemble Festival – many of them will also be going on to the State level on May 1st:

Natalie Galster, Alexa Haynes, Cianna Rose, Emily McIntee, Elizabeth Hofer, Hannah Galbraith, Joe Dickinson, Annie Tillotson, Emily Smith, Sarah Bauer, Wade Dittburner, Michael Josephson, Annie Yao, Emma Sands, Erik Sands, Laura Josephson, Joanna Sakamaki, Maggie Medo, Alex Oberthaler, Emily Spaid, MJ DeBot, Alyssa Eiden, Stacey Rolak, and Jonathan Cochrane.

Koppany Bodor performed for his classmates at Jefferson Elementary School along with Tim Mutschlecner on Friday, March 26th. Students were given a close-up look at how a cello is made and provided a chance to try playing one.

ASC cello student **Olivia Yang** performed for students at Rosholt Elementary School on Friday, March 12th along with Tim Mutschlecner. The students were given an opportunity to

try playing the cello, and singing along with Tim and Olivia. Rosholt Elementary music teacher Edie Ray hosted the event which served to educate children about the cello as well as spread the word about openings in the cello studio.



Faculty News

Tim Mutschlecner announces the opening of a **CELLO CD LENDING LIBRARY**. This is an extensive collection of cello recordings that will be available for students to check out and listen to for a two week period. The collection will be in Tim's studio and available to all ASC students. A Discography is available for students to explore different composers and performers.



March 2010 Graduations

Rachel Reichert, Violin Book 6
Al Reeser, Violin Book 6
Nathaniel Taylor, Violin Book 1
Roshini Traynor, Violin Book 8
Stacey Rolak, Violin Book 9

