

AMBASSADOR

**December
2012**



College of Fine Arts & Communication
inspire, create, achieve

**December
2012**

Upcoming Events

December 7-8, 2012

Central Wisconsin Middle School
Honors Orchestra Festival

Saturday, December 15, 2012

Marathon, 9 am – noon

Sunday, December 16, 2012

Solo Recitals
NFAC 221, 2:00 and 3:30 pm

Friday & Saturday, January 11-12, 2013

Collaboration Weekend

Saturday, January 26, 2013

Marathon and Open House, 9 am – noon

Saturday, January 26, 2013

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

Saturday, February 16, 2013

Marathon and Positive Practice
Parent Workshop, 9 am – noon

Sunday, February 17, 2013

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

Saturday, March 16, 2013

Marathon, 9 am – noon

Sunday, March 17, 2013

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

From the Director's Desk

By Pat D'Ercole

The bells are ringing. The lights are on. The songs are playing and the shopping's begun. Already there's a bit of renewed energy and excitement as we anticipate our holiday season. Whatever holiday you celebrate, it's a wonderful time of year because for this short season it seems that we pay more attention. We pay more attention to each other—our family and those less fortunate. We pay more attention to our world and what we can do to make it better. In fact, we even wish each other "Peace on earth and goodwill to all," and make New Year's resolutions to bring it about.

It used to bother me that Dr. Suzuki claimed if a child heard good music and learned to play it, then he or she would be a better person. How could he make that claim? How could he quote Pablo Casals and say, "Perhaps music will save the world.?" There's not a lot of difference between his statement and "Peace on earth and goodwill to all." If anything, it's more than a wish. He's giving us a tool to make it happen. It took a while, but I now understand that the process by which we improve our music performance is the very same one we can use to improve our character. We reflect and define the problem, make a plan to achieve the goal, practice according to the plan and, over time, it becomes a habit. Combine that with an environment where we are encouraged and others provide good modeling, and our chances of success increase. So maybe each of our Suzuki triangles is like one tiny holiday light. While one light by itself may not seem to illuminate very far, a whole string of them can dispel the darkness and make the environment less fearful, more joyful, more welcoming and yes, more peaceful.

ASC is going to be more welcoming this season with two upcoming events that you can read about in the following pages. The first, the first Central Wisconsin Middle School Honors Orchestra Festival will take place Dec. 7 & 8. The second is an Open House/Marathon on Jan. 26th. If you

know of any friends who have received instruments as holiday gifts, the Open House will be an opportunity to get to know us and what we can offer their child. Read more about these two events in this *Ambassador*.

Also read about the ways our American Suzuki Foundation, our ASC families and students have been generous to others, both in sharing their time and their gift of music. And Mr. Becker's article on stage fright will help you with some very concrete suggestions to help you reach your peak performance potential for those upcoming holiday concerts. We are indeed making our corner of the world twinkle!

On behalf of all of the Aber Suzuki Center faculty and staff, we wish you the merriest of holidays and a New Year of good health and prosperity in all life's various dimensions.



Stage Fright

By David Becker

One of the many benefits of Suzuki instruction and other childhood music training is the resulting ease with which children are able to perform. When young children have many opportunities to play in public the performance experience seems more like just another ordinary event rather than a traumatic ordeal.

For some, however, the very thought of a public performance brings on a cold sweat. It is not unusual, in fact, for a once unflappable individual to develop stage fright symptoms as they get older and more self-conscious of what others think about them. Kato Havas, in the book, *Tensions in the Performance of Music*, writes "The causes for tension and anxiety in performance owing to social pressures, which prevent musical communication, are manifold. But two major causes apply to almost everybody. One is **the desire to be loved**, and the other is **the fear of not being good enough.**" In his book, *Stage Fright: Letting it Work For You*, Robert Triplett describes stage fright as "dread of possible public failure and the consequent shame of public humiliation".

Stage fright, in its broadest definition is something that nearly everyone experiences at some point in their life. Paul Coleman, a New York psychologist, maintains that seventy percent of Americans dread public speaking. The actor fears that his childhood stutter might return in the middle of a play. The singer worries about hitting that final high note at the end of the piece and the violinist's bow arm shakes so violently that it's impossible to keep the bow on the string. Even parents experience vicarious stage fright when their child performs.

Not all stage fright is necessarily bad. Some performers are able to release the inborn anxiety through their playing adding energy and excitement to the performance. But when the fears of failure overwhelm the performer, he is beset with multitudinous physical and mental symptoms of stage fight.

Fear alone has the power to trigger the excessive rush of adrenaline which, in turn, leads to the fight-or-flight syndrome. Physical manifestations of this syndrome include copious sweating, increased heart rate, muscle tension, constricted blood vessels (which can cause cold hands) and increased mental activity. Clearly the mind is producing a state in the body that will make it next to impossible to deliver a controlled, poised performance.

We can play a piece through dozens of times in the security of our usual practice space and never feel any anxiety whatsoever. Consequently we know our body is capable of playing the piece. The trick is to keep the mind from sabotaging the body's efforts. To realize our potential in performance it is essential that we keep the mind "out of the way" and let the body do what it has done successfully many times before.

In his book *Inner Game of Tennis*, W. Timothy Gallwey quotes the great Zen master D. T. Suzuki who said, "Great works are done when (one) is not calculating and thinking." Gallwey elaborates on this mental detachment as "letting go of judgment" of oneself. Hanging judgmental labels on one's own performance like, **I really blew that shift** or **I sure messed up that passage**, leads to negative emotional reactions which, in turn, lead to "tightness, trying too hard, and self-condemnation."

Barry Green, who recently completed a week-long residency at UW-SP, is the author of *The Inner Game of Music* which he wrote with W. Timothy Gallwey. In his book Mr. Green offers many specific suggestions "...to help every musician overcome obstacles, improve concentration, and reduce nervousness, thus paving the way for heightened performance". A couple of Mr. Green's strategies for achieving peak performance include:

Role Playing – This is a technique in which one imagines that they are a specific virtuoso player on their instrument. The violin student plays like they were Heifitz or the singer pretends to be Renee Fleming. A positive shift in one's playing can take place when assuming the role of a master of their instrument.

Becoming the Music – This technique involves "Losing yourself in the character you are portraying musically, or in the emotions of the music." If the cellist is playing *The Swan* from Saint Saens *Carnival of the Animals*, he imagines he is a swan floating peacefully on the water. The singer "becomes" whatever character they are portraying in a musical or opera enabling them to focus on bringing that char-

acter to life for the audience rather than worrying about the technical challenges of singing the role.

Here are a few more suggestions for overcoming the crippling and negative effects of stage fright.

1. **Thorough, tension-free preparation** - Nothing leads to anxiety faster than feeling like we're not really in control of the piece we are going to perform. Strive for total ease in your playing. If you are physically comfortable the musical energy can flow freely from the body through the instrument to communicate the power and emotion of the music.

Any inherent physical tension that is felt in the practice room is often greatly magnified in a performance situation. If fear is the most negative state of mind then self-confidence is the most positive. Confidence in the ease with which you can play a piece can help to rechannel that adrenaline rush to produce a sparking performance.

Try to have a piece so polished that you are confident of being able to play all of it (especially the most challenging spots) to a high standard. Simulate performance conditions and perform your piece for family members and friends. Nothing gives one more confidence than knowing you have already given a good performance of the piece.

2. **Voluntary relaxation.** There are numerous approaches for relaxing the mind and body. Yoga, Transcendental Meditation and the Alexander Technique are just a few of the disciplines that teach deep relaxation methods. The core of many relaxation techniques is to develop the ability to do full, controlled diaphragmatic breathing which leads to a sense of inner calm and in turn makes one feel that time is slowed down and that one has better concentration. Mental tension, on the other hand, leads to a sense that everything is happening too fast, that one can't concentrate and that things are out of control.

The importance of being able to center one's being through controlled breathing is cited throughout the literature dealing with peak performance abilities in pursuits ranging from music to sports. In Zen in the Art of Archery, Eugen Herrigel writes "The breathing in, the Master once said, binds and combines; by holding your breath you make everything go right; and the breathing out loosens and completes by overcoming all limitations."

In Tensions in the Performance of Music, Carola Grindea offers the following simple but effective breathing exercise aimed at releasing inner tension:

- a) breathe in - slowly, counting 1,2.
- b) hold breath - without tensing the body, counting 1,2,3,4.
- c) breathe out - slowly, counting ,1,2.

Ms. Grindea goes on to say, "This breathing exercise should be practiced regularly, before starting the daily studies, and without failure, before a performance. The player will become aware of a sensation of freedom and should be able to recall that sensation as often as possible during the performance. **If only more importance were given to freedom of breathing in playing and in teaching many of the problems created by tensions would solve themselves**".

3. **Visualization and Mental Rehearsal** -While in a deeply relaxed state, either sitting or lying down, visualize yourself playing the best possible performance of your piece. Focus on the physical sensations you feel when playing, the dynamics and color of tone, the character and emotional qualities that flow from your instrument.

Many of us often wish we could just play a piece again (following a shaky performance), feeling it would go so much better than the first time. In a very real sense, a positive mental "run through" prior to a performance makes the performance itself the second play through.

Anyone who saw the October 18th performance given by Yo-Yo Ma and the other 15 members of the Silk Road Ensemble saw a stage full of musicians playing at peak performance level. We need to use whatever approaches we can employ to attain our highest performance potential not only on stage but in our day-to-day lives.



**The First Central Wisconsin Middle School
Honors Orchestra Festival to be held on
December 7 and 8**

The Aber Suzuki Center (ASC) is teaming up with the Stevens Point Area Public Schools 6th Grade Orchestras to provide an exciting performance opportunity for students in both programs. The ASC Central State Chamber Orchestra and the Stevens Point Area Public Schools 6th grade orchestra students will perform together on Saturday, December 8, 2012. The experience will begin with an evening rehearsal on Friday evening, December 7. Saturday morning will continue with rehearsals and a performance that will feature each group separately and will end with a combined performance of both groups. The concert will take place in Michelsen Hall. After the concert on Saturday there will be a pizza party for concert participants and their families.

The goals of the festival are to:

- Provide students with a model of good tone and a vision of how they can sound as advanced students
- Motivate students to continue study as they transition from 6th grade to junior high
- Develop ensemble leadership skills
- Motivate and inspire students to study privately
- Educate students about ensemble membership at ASC



Open House – January 26, 2013

Aber Suzuki Center
inspire, create, achieve
College of Fine Arts & Communication
Noel Fine Arts Center
UW-Stevens Point

SAVE THE DATE!

**YOU AND YOUR CHILD ARE INVITED TO THE
ABER SUZUKI CENTER OPEN HOUSE**

When: Saturday, January 26, 2013 from 9:00 am – 12:00 pm

Where: UWSP – Noel Fine Arts Center, Courtyard (1800 Portage Street)

What:

9:00 – 10:15 am	Instrument Petting Zoo (violin, viola, cello, bass, piano, harp, voice, guitar and Early Childhood Education)
9:30 am	Musical games for kids
10:15 am	Mini-Concert
10:30 am	Cookie Break
11:00 am	Group class observations
12:00 pm	Pizza

Free Parking: In Lot E or Lot R, north and south of the Noel Fine Arts Center

Aber Suzuki Center | www.uwsp.edu/suzuki/asc | suzuki@uwsp.edu | 715-346-3033



The Big Ear Contest Ends December 14

Keep up your listening! There are just a few more weeks to the Big Ear Contest. It will end on Friday, Dec. 7th. All students must have their listening hours to their teacher by Friday, Dec. 7th. This will give us time to make final certificates and determine the top listener from each studio and the top listener program-wide. Be sure to be at the December Marathon Mini-concert to receive your certificate and see if you're a winner.

These students were awarded Big Ear certificates at the November Marathon:

- | | |
|-------------------------|-------------------|
| Revyn Abbott-Beversdorf | Pete Barnes |
| Brynn Beversdorf | Bergen Beversdorf |
| Finn Borgnes | Jacey Bowker |
| Kobe Carlson | Lauren Carlson |
| Samantha Carlson | Dane Chung |
| Josie Dietrich | Sawyer Eiden |
| Nicole Eiden | Lydia Ensminger |
| William Hahn | Anna Hahn |
| Maiah Hamre | Avery Hamre |
| Marcy Kirsch | Landry Kirsling |

- Ali Kirsling
- Noah Kolinski
- Max Malek
- Kassidy Martin
- Franklin Meadows
- Todd Niles
- Maleah Niles
- Nate Olson
- Ciana Rose
- Sam Schutz
- Hope Stephani
- Lucia Stephani
- Jane Story
- Lola Tauchman
- Ann Tillotson
- Dinesh Traynor
- Elijah Vang
- Nathan Zuge

- Faith Kluck
- Annina LeCapitaine
- Rachel Marten
- Nathaniel Meadows
- Anna Meilahn
- Troy Niles
- Timothy Niles
- Sharon Roark
- AJ Schutz
- Mark Smyth
- Lucia Stephani
- Carolyn Storch
- Yuling Sun
- Caleb Thomas
- Roshini Traynor
- Linnea Turner
- Jace Yesse



Suzuki Makes You Smarter; Suzuki Makes You Nicer

(Editor's note: This is a monthly column to highlight the academic achievements, honors and the good deeds that ASC Suzuki students do in addition to making music. Please submit news to the Suzuki.Office@uwsp.edu by the 20th of the month. The ASC reserves the right to edit and decide date of publication.)

Alumna Anna Krawisz ('02) who is attending medical school at Stanford University has been awarded the Gold Humanism Award. The award citation reads, "*When practiced, humanism in medicine fosters relationships with patients and other caregivers that are compassionate and empathic. It also describes attitudes and behaviors that are sensitive to the values, autonomy, cultural and ethnic backgrounds of others. The humanistic doctor demonstrates the following characteristics: Integrity - the congruence between expressed values and behavior; Excellence - clinical expertise; Compassion - the awareness and acknowledgement of the suffering of another and the desire to relieve it; Altruism - the capacity to put the needs and interests of another before your own; Respect - the regard for the autonomy and values of another person; Empathy - the ability to put oneself in another's situation; and Service - the sharing of one's talent, time, and resources with those in need.*" - The Arnold P. Gold Foundation

Literacy for Little Ones, a non-profit founded by ASC violinist Rachel Ley, has expanded the program to a 4th hospital at the Howard Young Medical Center in Woodruff.

Carolyn Storch will serve as the District Chair for Holiday Fun Fest at P. J. Jacobs on December 16 at the P. J. Jacobs

Cafeteria. She will coordinate the entire event which offers games and activities for the children and grandchildren for all employees of the Stevens Point Public School District.



**The *Music of the Masters* Dinner
a Resounding Success**

Thanks to all ASC families who contributed in any way to make the Music of the Masters Dinner on Nov. 10th a resounding success. Whether you brought your child to play in one of the performing groups, volunteered to be a photographer, supervised the warm-up room (which was spotless when we were finished—thanks!), purchased raffle or dinner tickets or encouraged someone you know to do so, or opened the door to a sponsor, the American Suzuki Foundation is grateful. The final tally has not been completed, but it seems as though the profits will once again be able to provide scholarship funds for those who need it.

Thanks also go to the ASC faculty for preparing and leading the students in their performances. A very special thank you goes to the American Suzuki Foundation Board who worked so very hard to organize the event this year. The members are Karen Harms, pres., Diane Sands, vice pres., Kaushalya Iyengar, sec., Andy Felt, treas., Orsolya Gosztony, Daniela and Brian Kurzynski, Claudia Trimarco, Jeannie Tauchman, Dean Jeff Morin and Pat D'Ercole. The ASF would also like to acknowledge the contributions of Christine Kancler and Bobbie Erwin.



**Composer of the Month
Jean-Baptiste Sebastian Brevall**

By Ann Marie Novak

Jean-Baptiste Sebastian Brevall was born on November 6, 1753 in Paris, France. He was born into a musical family so he began listening from a very young age. By the time he was big enough to actually hold his instrument of choice, the cello, he already could hear the sound he wanted to make. So, in one way (listening) he was very much like an early Suzuki student; but since there were no sized-down string instruments, he could not begin study on the cello until he was big enough for a full-size one. Jean's studies began with the outstanding cellist/teacher, Jean-Baptiste Cupis.

He worked hard and developed into a fine cello player. He very much enjoyed performing both in orchestras and as a soloist. He played in some of the most famous venues in France, including the Concert Spirituel and at the Paris Opera House.

While he enjoyed performing and composing in his younger years, he later preferred teaching cellists. Since he often had trouble finding pieces that were suitable for teaching less advanced students, he turned his compositional talents toward this task. He also wrote a significant treatise on playing the cello (1805). He passed away in 1823.

Sources:

Kendall, C. W. (1985). "Stories of Composers for Young Musicians". Kendall.

Randel, D. M. 1996. "The Harvard Biographical Dictionary of Music". Cambridge and London: Belknap Press of Harvard University Press.



Inclement Weather Policy

During times of severe winter weather, the local media will be notified if UWSP is closing to the public. Information will also be available by calling University Information at 715-346-0123. In the event you hear that the University is closed, you can assume the ASC program is also closed, however the University closes to the public only under the most extreme weather conditions. If the University is not closed, whether or not to reschedule lessons due to the weather is up to the individual teacher.

If we feel there is a need to cancel a Marathon or recital due to severe weather, the local media will be notified.

If you need to cancel your child's lesson for any reason, it would be helpful to the teacher if you leave a message on his or her voice mail, rather than the Suzuki general number.

- Dave Becker 346-4902
- Jenny Burton 346-4503
- Pat D'Ercole 346-4938
- Mary Hofer 346-4921
- Tim Mutschlecner 346-3580
- Ann Marie Novak 346-4889
- Oscar Soler 346-4951
- Tom Yang 346-4977
- Tom McComb 346-2229
- Rosalie Gilbert 346-3107



Watch for ASC T-Shirt Order Forms

Beginning Monday, December 3rd, order forms for the ASC t-shirt will be available from your teacher. All order forms must be returned to the ASC Office (or the waiting room payment box) **on or before December 21st**. Payment in full

Student News

must accompany all orders, or the order will not be filled. If you are paying by credit card, please be sure to include your account number, card type (Visa, Mastercard or Discover), expiration date, and your name as it appears on the card. By signing the bottom of the form, you authorize us to charge your purchase to the card on the form. We do not keep credit card information "on file."

The cost for each shirt is only \$6.50 (\$8.00 for 2XL), and we plan to distribute the orders at the January 26th Marathon.



Positive Practice Workshop for Parents to be held in February

Put Feb. 16th on your calendar! Paula Stewart, a veteran Suzuki teacher who has extensive training in positive reinforcement-based training, will lead a workshop for parents entitled *Positive Practice*. The workshop will take place during the February 16th Marathon from (9:00-10:30) and is FREE, but will require advance registration so that enough materials can be provided.

Topics will include the "Learning Staircase", clear achievable goals, clear positive reinforcement and feedback, repetition and making practice self-reinforcing. Don't miss it!



Recital Policy

It is a special day when students have prepared a musical "gift" and are ready to share it with an audience on one of the monthly ASC recitals. We know that family and friends are often invited to share in the joy and celebrations and want to encourage this. As much as possible, we try to accommodate your request for a specific recital time, but here are some of the aspects that need to be considered when programming the recital -- siblings that are also performing, students playing solos that are also in ensembles, the length of the pieces and the number of performers. There can only be 60 minutes of music on each recital in order to have time for tuning and applause. It is preferred that you can help us make a complicated job much easier by being flexible and waiting until Thursday to be assigned to the 2:00 or 3:30 recital. If you must make a request for a specific time, please do so when you and your teacher decide which month you will play and not less than one week prior to the recital date.



Zsanna Bodor was a member of the 2012 All State Middle School Honors Orchestra which performed in Madison Oct. 27th. Her name was inadvertently omitted last month.

Lucas Chan, Maggie Medo, Antony Van Tiem and Sadie Bender Shorr played in a string quartet for a master class with Yo-Yo Ma and the Silk Road Ensemble.

Erik Sands played in the Inaugural Concert of the Waupaca Area Orchestra at the Gerold Opera House in Weyauwega on November 3.

MJ DeBot and Richard Meilahn attended the Barry Green Workshop.

The following students participated in the Fall Festival sponsored by the Stevens Point Area Music Teachers Association on Saturday, November 17 at UW-SP: **Anna Hahn, William Hahn, Faith Kluck, Annina LeCapitaine, Alexandra Lee, Rachel Marten, Nathaniel Meadows, Thomas Meronek, Hope Stephani, Lucia Stephani, Julia Storch, Lola Tauchman and Jace Yesse**. They performed two contrasting pieces for the judge, Patrick Langer, a Suzuki violin teacher from the Wausau Conservatory and were accompanied on the piano by Jenny Burton, Karen Stephani and Lois Babcock. **Anna Hahn, Annina LeCapitaine and Julia Storch** were invited to perform on the Honors Recital at the end of the day.

Holiday Fest was a made extra joyful this year at St. Paul's United Methodist Church in Stevens Point from the music that was provided by these students: **Tom Felt, Anna Hahn, William Hahn, Faith Kluck, Rachel Marten, Cassidy Martin, Thomas Meronek, Sharon Roark, and Cierra Shaver**. Ginger Marten, Rachel's mom, assisted at the event that was held on November 10.

Emily Horgan sang in the chorus of the Smokey Express fund raising event on the weekend of November 9-11 at the Jensen Community Center in Amherst.

Jacque Wille will perform at Oakridge Senior Living Center on Tuesday, December 6.

The following violin and viola students performed at intermission at the Central Wisconsin Symphony Orchestra concerts on December 1: **Maiah Hamre, Faith Kluck, Maddie Koehn, Lilly Mahon, Cassidy Martin, Richard Meilahn, Josie Reeve, Ada Sell, Carolyn Storch, Yuling Sun, Jace Yesse, and Kate Young**. Oscar Soler conducted the group and Rosie Gilbert assisted.

The Willow String Quartet performed at the intermission of the CWSO concert on Sunday, December 2: **Cal Irons, Craig Felt, Lara Prebble and Gerald Sakamaki**. Their music director was Tim Mutschlecner and Pat D'Ercole assisted.

Faculty News

Marge Andersen and Pat D'Ercole staffed a booth at the St. Michael's Pregnancy Fair to explain the benefits of early music education to parents-to-be.

Ann Marie Novak presented a lecture on the Suzuki method and philosophy in the UWSP Piano Pedagogy class on November 15.

Jenny Burton performed for the residents at Oakridge Senior Living Center on Tuesday, November 6. Ms. Burton led a violin ensemble at Holiday Fest Fund Raiser at St. Paul's United Methodist Church on November 10. Jenny was the string monitor at the Fall Festival sponsored by the Stevens Point Area Music Teachers on Saturday, November 17 at UW-SP. She attended lectures and performances given by Barry Green on Wednesday and Friday, November 7 and 9. Jenny performed with the Central Wisconsin Symphony Orchestra on December 1 and 2.



November 2012 Graduations

Dane Chung, Violin Twinkles
Hope Stephani, Violin Book 2
Natalie Berk, Violin Book 2
Roshini Traynor, Viola Book 8
Max Malek, Viola Twinkles
Maiah Hamre, Violin Book 1
Brynn Beversdorf, Violin Book 3
Alyssa Eiden, Violin Book 5



*Happy
Holidays*

Christmas Carols

For those who are interested in learning the most popular Christmas Carols, below are the keys and starting notes.

For Cello, Violin and Viola

<u>Carol</u>	<u>Key</u>	<u>Starting Note</u>	<u>Cello String & Finger</u>	<u>Violin/Viola String & Finger</u>
Away in A Manger	G Major	G	D4	D3
Joy To The World	D Major	D	A4	A3
Jingle Bells	G Major	"Dashing" D	Open D	Open D
		"Chorus" B	A1	A1
O Come All Ye Faithful	G Major	G	D4	D3
Rudolph the Red Nosed Reindeer	G Major	D	Open D	Open D
Hark The Herald Angels Sing	G Major	D	Open D	Open D
Silent Night	C Major	G	D4	D3
Deck the Halls	G Major	D	A4	A3
Angels We Have Heard On High	G Major	B	A1	A1
The First Noel	D Major	F [#]	D3	D2
O Christmas Tree	G Major	D	Open D	Open D
We Wish You A Merry Christmas	G Major	D	Open D	Open D

For Piano

<u>Carol</u>	<u>Key</u>	<u>Starting Note</u>	<u>Finger</u>
Jingle Bells	C Major	E	3
Joy To The World	C Major	C	5
Away In A Manger	C Major	C	5
Silent Night	C Major	G	2
The First Noel	C Major	E	3
Deck the Halls	C Major	G	5