

AMBASSADOR



**May
2012**



College of Fine Arts & Communication
inspire, create, achieve

**May
2012**

Upcoming Events

Saturday, May 12, 2012

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

Saturday, May 12, 2012

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

Saturday, May 19, 2012

Elizabeth Hofer, Senior Voice Recital
Michelsen Hall, 7:00 pm

Sunday, May 20, 2012

Piano Festival Concerts
Michelsen Hall, 1:00, 2:00 and 3:30 pm

Sunday, June 3, 2012

Zara Markman, Senior Voice & Piano Recital
Michelsen Hall, 3:00 pm

Wednesday, June 6, 2012

Voice Recital Featuring Musical Theater Music
NFAC 221, 6:00 pm

Saturday, June 9, 2012

Joe Dickinson, Senior Voice Recital
Chestnut Center for the Arts, Marshfield, 3:00 pm

Monday, June 11, 2012

Voice Recital Featuring Musical Theater Music
Michelsen Hall, 6:00 pm

July 29-August 4 and August 5-11, 2012

American Suzuki Institute
www.uwsp.edu/suzuki/asi



From the Director's Desk

By Pat D'Ercole

The Daffodil Principle

"Several times my daughter had telephoned to say, "Mother, you must come to see the daffodils before they are over." I wanted to go, but it was a two-hour drive from Laguna to Lake Arrowhead "I will come next Tuesday," I promised a little reluctantly on her third call.

Next Tuesday dawned cold and rainy. Still, I had promised, and reluctantly I drove there. When I finally walked into Carolyn's house I was welcomed by the joyful sounds of happy children. I delightedly hugged and greeted my grandchildren.

"Forget the daffodils, Carolyn! The road is invisible in these clouds and fog, and there is nothing in the world except you and these children that I want to see badly enough to drive another inch!" My daughter smiled calmly and said, "We drive in this all the time, Mother." "Well, you won't get me back on the road until it clears, and then I'm heading for home!" I assured her. "But first we're going to see the daffodils. It's just a few blocks," Carolyn said. "I'll drive. I'm used to this."

...After about twenty minutes, we turned onto a small gravel road and I saw a small church. On the far side of the church, I saw a hand lettered sign with an arrow that read, "Daffodil Garden." We got out of the car, each took a child's hand, and I followed Carolyn down the path. Then, as we turned a corner, I looked up and gasped. Before me lay the most glorious sight.

It looked as though someone had taken a great vat of gold and poured it over the mountain peak and its surrounding slopes. The flowers were planted in majestic, swirling patterns, great ribbons and swaths of deep orange, creamy white, lemon yellow, salmon pink, and saffron and butter yellow. Each different-colored variety was planted in large groups so that it swirled and flowed like its own river with its own unique hue. There were five acres of flowers.

"Who did this?" I asked Carolyn. "Just one woman," Carolyn answered. "She lives on the property. That's her home." Carolyn pointed to a well-kept A-frame house, small and modestly

sitting in the midst of all that glory. We walked up to the house. On the patio, we saw a poster. "Answers to the Questions I Know You Are Asking", was the headline. The first answer was a simple one. "50,000 bulbs," it read. The second answer was, "One at a time, by one woman, two hands, two feet, and one brain." The third answer was, "Began in 1958"

For me, that moment was a life-changing experience. I thought of this woman whom I had never met, who, more than fifty years before, had begun, one bulb at a time, to bring her vision of beauty and joy to an obscure mountaintop. Planting one bulb at a time, year after year, this unknown woman had forever changed the world in which she lived. One day at a time, she had created something of extraordinary magnificence, beauty, and inspiration. The principle her daffodil garden taught is one of the greatest principles of celebration."

An ASC family shared this story with me and I thought it was so appropriate for the last Ambassador of the year and for our 45th anniversary that we will celebrate on June 2nd. A week ago the string and voice students performed their festival concert, and on May 20th the piano students will do the same. Like the woman who began planting the mountainside with daffodils 50 years ago, some of our students began studying a year ago and others 12 years ago. Playing together or individually, the joy that they bring to the listener is akin to the joy in viewing that mountainside of glorious, colorful daffodils. Each student adds their bit of individual sound that combines to make the whole greater than the sum of its parts.

Parents are like the gardener-- patiently planting, watering, weeding and nurturing their children to grow into loving, compassionate human beings and sensitive musicians. They, like the gardener, step back and view with pride the blossoms that have sprouted.

Forty-five years ago, Margery Aber planted the bulbs that are this program. They grew and blossomed until after 21 years they needed to be tended by others gardeners, Paul Landefeld and Dee Martz. The mountainside continues to grow because each of us believes and are passionate about the idea that we can make our corner of the world a better place. To paraphrase the last paragraph of the story--Planting one bulb at a time, year after year, this woman, her successors, and two generations of parents and students have forever changed the world in which we live. One day at a time, an environment was created of extraordinary magnificence, beauty, and inspiration. The principle her daffodil garden taught is one of the greatest principles of celebration.

As we bring this academic year to a close, celebrate your blossoming as a Suzuki family—your growth as musicians and as persons, and come and join the celebration of the ASC "daffodil garden" on June 2nd.



Suzuki Bass, Harp and Guitar Lessons Coming Fall 2012

Beginning in the fall, the Aber Suzuki Center will be expanding the choice of instruments we offer to include lessons in Suzuki harp, bass and guitar. Because there will be a Book 1 teacher training class offered at the American Suzuki Institute, there will also be a special offer of free lessons in harp and guitar for those who also enroll for lessons at ASC in the fall. Please spread the word to your neighbors, friends and relatives.

Meet our new faculty:



Rosalie Gilbert is an active professional harpist, with over fifteen years of experience in solo, ensemble, and freelance performance. She has performed as a member of numerous ensembles including the Green Bay Symphony Orchestra, Central Wisconsin Symphony, Boulder Philharmonic, Wyoming Symphony, and Cleveland Pops Orchestra, among others. She has also performed solo and chamber music recitals in several states throughout the US including Ohio, Maryland, Virginia, Maine, Texas, Colorado, and Wisconsin. Most recently, Rosalie has joined the faculty at the University of Wisconsin - Stevens Point as the harp instructor at both the Aber Suzuki Center and the College of Fine Arts Department of Music. Previously, Rosalie was the harp instructor at the Parlando School for the Arts in Boulder, the harp teaching assistant at The University of Colorado, the harp coach for the Greater Boulder Youth Orchestra, and the creator of Musical Stories – innovative, extra-curricular, general music classes for young elementary school children. Rosalie received her Bachelor of Music degree in harp performance from The Cleveland Institute of Music in May 2008, and her Master of Music degree at The University of Colorado in December 2010. A native of Washington, DC, Rosalie Gilbert is happy to be teaching and performing in Wisconsin.



David Story is an assistant professor of string bass and jazz studies at UW-Stevens Point. In addition to applied bass, Story teaches jazz combos, improvisation, directs the lab jazz ensemble, and coaches chamber string groups. He received his M.M. in performance from Western Michigan University where he studied with Tom Knific as a graduate fellow. He earned his B.M. in performance from UWSP under virtuoso Catalin Rotaru. He has also received training in the Suzuki Bass Method from Virginia Dixon. Mr. Story has performed throughout the U.S. and is active as a classical soloist, chamber and orchestral musician, and freelance jazz artist. He is a two-time semifinalist in the International Society of Bassists classical soloist competition. While a graduate student at WMU, he received three Downbeat awards as a member of the Kruiziki Transatlantica Quintet.

Tom McComb is a self-taught guitarist and fretted instrumentalist based in Stevens Point, Wisconsin. He plays mainly Jazz and Brazilian styles, and is an Associate Lecturer in Jazz Guitar at the University of Wisconsin-Stevens Point (UWSP). Mr. McComb has performed with many ensembles and groups in



the Central State area, including the Central Wisconsin Symphony Orchestra and the UWSP Wind Ensemble, on classical guitar, mandolin, and tenor banjo. He also teaches for UWSP's Arts and Culture Outreach, the Wausau Conservatory of Music, and the Marshfield School of Performing Arts. He holds a B.M. in Music Ed. from UWSP where he studied violin with Steven Bjella, and a B.S. and M.S. in Natural Resources from UWSP.



Beautiful Tone, Beautiful Heart

By Mary Hofer

My vocal teacher was not a Suzuki teacher, but she agreed with Dr. Suzuki about one vital aspect; *tone* was of prime importance! As Suzuki teachers and parents, we need to teach our students and children to seek a beautiful *tone* as Dr. Suzuki always aspired to.

To continually strive for this sound teaches patience, technique, art, and sensitivity.

Webster's Dictionary defines *tone* as "a sound, an intonation, pitch, modulation, etc. of the voice that expresses a particular meaning or feeling of the speaker (a *tone* of contempt)" . . . "a manner of speaking or writing that shows an attitude" . . . "painting the effect produced by the combination of light, shade or color" . . . "a sound that is distinct and identifiable by its regularity of vibration or constant pitch".

The New Groves Music Dictionary defines *tone* "as any steady sound, especially one used in making measurements, as in for example, pure *tone* (a single frequency)" . . . "the quality of a musical sound".

In magazines, such as Opera News and Music Teachers National Association, words such as these are often used to describe *tone*: "floating," "pure," "warm," "golden," "rich," "smooth," "ringing."

I hear instrumentalists describe beautiful *tone* as "ringing." In the book *Shinichi Suzuki* by Evelyn Hermann, Dr. Suzuki is quoted as saying, "Always make a wonderful ringing tone," and "in my advanced students I teach a diamond tone, the highest level of tone, tone color, and tone volume". How did he do this? Dr. Suzuki had students pluck the open D string and listen to the tone volume and resonant ring. He then asked them to make the same open sound, without pushing or forcing, as they bowed the open D string.

According to a study on sinuses and resonance the ring of the human voice is between 2800 and 3000 Hz. In *Discover Your Voice*, Oren Brown states that it is this quality of sound that permits the singer to be heard over the modern day orchestra, which has a peak of around 450 Hz. He goes on to say that *tone*

has what is known as a fundamental, and overtones which are expressed in frequencies and vibrations per second.

In another paragraph, Brown states that to help experience and release resonance let everything in the body be free, down to the very soles of your feet; as you begin taking your breath, think of the *tone* you wish to produce. You will begin to feel what is meant by the expression "floating the *tone*".

In the book *The Suzuki Concept*, pianists are advised "to gain good quality of *tone* the arm must be loose, the fingers firm, but the wrist flexible".

It is interesting to note that all of these descriptions of creating beautiful *tone* also indicate release and freedom from incorrect tensions. As our students seek to play or sing with a beautiful *tone*, they learn to watch and listen to their bodies and become aware of how they are using their muscles. "Ease comes with training" (Suzuki).

YouTube is a great tool that allows us to study great artists. The ease with which they perform is a lesson in itself. Unfortunately, today with the many mediums so readily available, we can easily become desensitized to listening for a beautiful *tone*. We are inundated with distractions that make it difficult to decipher a good *tone*. The world is full of excitement and stimulation, but it is the understanding and creating of beautiful *tone* that helps us nurture students to high levels of musicianship. This is not to say that there should not be excitement or a variety of colors in our *tone*, this comes from empathy and understanding of the music (and text). In an interview with Jerome Hines, opera singer Jan Peerce said, "Don't look for size, look for beauty." I often ask my students would they rather have a big glass ring or a beautiful diamond.

Suzuki students can be taught how to listen for the smallest nuances in the music that will help them make the composer's thoughts come alive. They then need to learn the technical aspects of creating this tone, which may be as simple as a slight adjustment of movement within the body. With sensitivity children can be guided in producing a beautiful *tone*.

When we hear a beautiful perfect *tone*, we often remember it. I asked my teacher, Marjorie Kampenga, now 95, to tell me of examples of inspiring *tone*. Thirty years ago she remembers hearing Elly Ameling sing a Bach Cantata while she was driving to Erie, Pennsylvania. She also remembers Jose Carreras singing the Flower Duet from Carmen. Why did she remember these performances from so long ago? It was their beautiful *tone*.

I attended a vocal workshop presented by Robert Duke several years ago. He began the workshop by playing an exquisite rendition of Cecilia Bartoli singing "Deh vieni, non tardar" from the opera *Le nozze di Figaro* (*The Marriage of Figaro*). Mr. Duke emphasized the importance of providing our children with artistically-performed music so as to expose them to what we are always striving for. I have heard Ms. Bartoli sing many versions of the song, but this particular recording was very special and I have been searching for it for many years. I have now found it and am including it on the following suggested listening list.

This list of “extra special” recordings has been inspiring me and other teachers at the ABER Suzuki Center for many years. As the summer approaches and we search for new ways to encourage our children, listen to these special recordings with your child and discuss what makes the *tone* in this music so beautiful.

A German novelist, Berthold Auerbach (1812-1882) wrote, “Music washes away from the soul the dust of everyday life.”

Suggested Listening:

Maureen Forrester singing Benjamin Britten: A Charm of Lullabies: Cradle Song, Highland Balou, and Sephastia's Lullaby
<http://www.youtube.com/watch?v=twV6wISmKT8>

Arthur Rubinstein playing Chopin: Mazurka, Op. 17. No 4
<http://www.youtube.com/watch?v=idbaPu1gDPg>

Arthur Rubinstein playing Chopin: Ballade No. 3 in A flat, Op. 47
http://www.youtube.com/watch?v=QAOLP6_ODAQ

Mieczyslaw Horszowski playing Mozart: Fantasy in D Minor, K. 397

Anne Sophie Mutter with Lambert Orkis playing Brahms: Violin Sonata N. 2 in A major, Op. 100 #1
http://www.youtube.com/watch?v=p2H-5Pd_R_I

Gil Shaham playing Elgar's Violin Concerto in B minor, Op. 61
<http://www.youtube.com/watch?v=NtOe007a6xg>

Yolanda Kondonassis playing Debussy: En Bateau (On the Boat) from The Petite Suite
<http://www.youtube.com/watch?v=T12Z91J5MB0>

Alicia de Larrocha playing De Falla: Nights in the Gardens of Spain (Noches en los Jardines de Espana)
<http://www.youtube.com/watch?v=pgyOd2Ijv9M>

Anna Netrebko & Jonas Kaufmann singing Verdi: ‘Parugi, o cara ... Ah! Gran Dio!’ from La Traviata
http://www.youtube.com/watch?v=2x7N1EJB6dc&feature=fv_wrel

Cecilia Bartoli singing Mozart: Deh vieni, non tardar from Le nozze di Figaro (Album: A Portrait) (99 cents from iTunes)

Anna Netrebko singing Verdi: “E strano...Sempre libera” from La Traviata
<http://www.youtube.com/watch?v=S9zeUAYFRVI>

Thomas Hampson singing Copland: Long Time Ago
<http://www.youtube.com/watch?v=LiPXwQzlxz4>

Jonas Kaufman singing Donizetti: “Una furtive lagrima” from “L’Elisir d’Amore”
<http://www.youtube.com/watch?v=qOVjWb8xcYc>

Itzhak Perlman playing Tchaikovsky: Serenade Melancolique, Op. 26
<http://www.youtube.com/watch?v=PlkxrGGNg10>

Jacqueline du Pre playing Bach: Cello Suite, No. 2 in D minor, BWV 1008: Prelude, Allemande, Courante

<http://www.youtube.com/watch?v=PGrOiDPbeM>

Vladimir Horowitz playing Liszt: Consolation No. 3 in D-flat Major (Lento placido)

<http://www.youtube.com/watch?v=zS5LRRsNYZk>

Bibliography:

Brown, O. (1996) *Discover Your Voice*. Thomson Delmar Learning, Clifton Park, New York
 Hermann, E. (1995) *Shinichi Suzuki: The Man and His Philosophy*, Alfred Music Publishing
 Hines, J. (1994) *Great Singers on Singing*. Doubleday, USA
 Mills, H. (1973) “Suzuki Piano Technique” in *The Suzuki Concept*. Ed. by E. Mills and T.C. Murphy. Diablo Press, Berkeley, California
The New Grove's Dictionary of Music and Musicians (1980: Reprinted 1995) Ed. by S. Sadei. Macmillan Publishers Ltd, London
 Suzuki, S. (1969) *Nurtured by Love*, Exposition Press, New York
Webster's New World College Dictionary (1988: Reprinted 1999) Pearson Education Macmillan Co., New York, USA



American Suzuki Foundation Scholarship Winners

In addition to the need-based scholarships offered each semester, the American Suzuki Foundation (ASF) offers two opportunities to receive an award that are not based on need.

Each spring scholarships are awarded from the Aber Children's Scholarship Fund. These awards are not based upon financial need, but rather on how well the family practices the principles of the Suzuki philosophy. Families are asked to respond to a set of questions related to a particular aspect of Dr. Suzuki's method and to obtain a teacher's recommendation. Awards may be used to pay for any part of the ASC program, including regular school-year lessons, summer lessons, or the American Suzuki Institute. The winners of the Aber Children's Scholarship awards are: the Van Tiem family, the Felt family, the Chan family, the Kurzynski family, the Stefani family, the Bodor family, and the Carlson family.

In addition, the ASF offers Youngers Community Day Scholarships. These awards are based entirely on participation. Each student receives one raffle ticket for each coupon book sold and three tickets for each hour selling at the Youngers Store. There is also a prize for the highest sales. Six families participated. This year's winners are:

Highest sales: Bodor Family \$100 Scholarship and \$25 cash prize

Drawing winners:

1st prize: Marco Kurzynski \$100 Scholarship and \$25 cash prize

2nd prize: Bodor Family \$50 Scholarship and \$15 cash prize

3rd prize: Bodor Family \$25 Scholarship and \$5 cash prize



**World-famous Cellist, Yo-Yo Ma, and the
Silk Road Ensemble
Are Coming to Stevens Point!**

Yes! You read that correctly. Save the date! Sentry Insurance and the College of Fine Arts & Communication at the University of Wisconsin-Stevens Point are proud to announce that world-renowned cellist and composer Yo-Yo Ma and the Silk Road Ensemble will be participating in the Sentry Insurance Invitation to the Arts program in October 2012. Yo-Yo Ma and the Silk Road Ensemble will participate in classroom activities and workshops with local students, as well as give a public performance at the Theater @1800.

Sentry Insurance Invitation to the Arts brings world-class performing artists to central Wisconsin to share their talents with local students. Students from elementary through college receive hands-on experience and learn from some of today's most talented and respected artists, musicians and performers.

For more information about Yo-Yo Ma and the Silk Road Ensemble, visit their website at <http://www.silkroadproject.org/tabid/36/default.aspx>



New Bill Payment Convenience

The Aber Suzuki Center has just made communication and bill payment easier outside of regular business hours. Many parents have been in the building and have not been able to drop off an enrollment form or make a payment before or after regular business hours because the waiting room door has been locked. For your convenience and security, **a slot has been cut into the workroom door, NFAC 144, and your envelope may be deposited there.** The grey drop box in the waiting room will still be checked regularly and will still be available for use when the waiting room door is open.



How to Make Paying Your ASC Account a Little Easier

Installment payments for Fall Semester are due in September, October and November. Spring Semester payments are due in January, March and April. And if you take Summer lessons, payment is due in May. Why not make extra payments in June, July, August, December, and February?

We have had several families who budget an ASC payment every month, and it really works out well for them! If you make an extra payment in June, July and August, you can have most of the 40% due in September taken care of before you even start lessons! Making an extra payment in December and February will help ease the way through the Spring Semester.

And don't forget, you are guaranteed \$0 in scholarship money if you don't take the time to apply.



**Large ASC Graduating Class Allows
For Many New Students**

Due to our large graduating class of 21 students, we will have many openings this fall despite the many younger students who will increase their lesson time. Every graduating senior with an hour lesson equals space for 2-3 new students. Please pass the word to families who may be interested that NOW is the time to enroll. Since we only lose a student if the family moves or if a student graduates, as this large influx of students advances and increases lesson time, there will be less room for new students. Remember that if you refer a student, you and the new family will each receive a \$50 tuition rebate from the American Suzuki Foundation.



Summer Gig Opportunities

Need some incentive to keep your children reviewed and practicing during the summer months? Preparing for a performance for a particular date can be a big motivator. We have accepted a number of gigs to get the word out to the Central Wisconsin community that we are accepting new students for our existing studios and the new instrument areas. Please watch the ASC bulletin boards and your email for summer opportunities. Here are some dates you can put on your calendar:

- Portage Co Cultural Fair- 8 violins and 2 celli needed. May 12, Play 11:30 -12.
- Garden Parade Amherst-- Violins on Friday, July 20 6:00-7:00
- Garden Parade Amherst -- Pianists on Sat., July 21. 1:00-2:00
- Lensmire Gardens -- Violins on May 19 at 11:00
- Garden Parade Wis. Rapids -- Voice on Sat., July 14 11:00



Thank You!

By Orsolya Gosztony

On behalf of the American Suzuki Foundation, I would like to thank all the families who contributed to the teachers' appreciation gift. All amounts, big or small, helped to make it a great success.

You truly showed your love for our faculty! Way to go!

**The Aber Suzuki Center
Celebrates 45 Years on June 2nd**

(Ed. note: Hopefully, you have all received your invitation for June 2nd. We're going to have a party to celebrate our 45th birthday! Visit UWSP Aber Suzuki Center on Facebook to see the latest news. This is our sixth installment on the history of ASC.

In May of 2001 it was announced that the UWSP Fine Arts Center's addition had finally been approved by the state and that the one million dollars needed in private donations would be donated by John and Patty Noel. Because previously there had been discussions about making the building addition smaller if private funds could not be raised, there was talk that the Suzuki suite might be deleted from the addition. But the Noel's agreement to make the donation came in the form of a poem, "Roses are red, violets are yellow. Here's a million for Suzuki violin and cello." We were all ecstatic! Large sound-proof rooms, air-conditioning, heat that could be regulated, pianos in all of the studios! After twenty years of promises, we were moving to a palace!

In 2001, Miss Aber's book, *Hip! Hip! Hooray! 30 Years with the American Suzuki Institute* was published. It arrived the week before the Institute began. She proudly held book signings each day, attended classes, lectures and concerts. She even led the *Hip! Hip! Hoorays* at the both talent shows, but Wednesday of Week 2 she was admitted to the hospital with a blood clot. By the next morning, she was gone. She had it the way she wanted it though,—her ASI family was here. In 2005, when we made the move from the Suzuki House to our new home at the Noel Fine Arts Center, Mrs. Martz convinced the powers that be that the program name and the suite itself should be named the "Aber Suzuki Center," an honor commensurate with Margery Aber's legacy.

Also in first decade of the millennium, Suzuki voice came into its own. Teacher training was offered at ASI for the first time in the US and in 2008 Mary Hofer was named the first SAA Voice teacher trainer.

There were other firsts as well. The video collection of Dr. Suzuki's 1976 visit to ASI was digitized and housed on a UW website. Now anyone in the world could see the Master in his prime. Two books inspired by lessons at ASC were published by the ASC authors. Suzuki dads and math professors, Andy Felt and George Kung wrote *Math Fun for Suzuki Students* and the Felt family wrote *The Stolen Goldin Violin*, a mystery novel that takes place at the American Suzuki Institute. A new program for Suzuki teachers was also launched in 2010, called the UWSP Suzuki Strings Mentoring Program.

In 2009, after 23 years of service Mrs. Martz decided to retire. She had been at the helm for longer than Miss Aber and, as was written in past articles, did much to expand the program population, offerings and raise the awareness of ASC and ASI on campus, in central Wisconsin and nationally.

Now, here in 2012, we are standing on the shoulders of three directors, teachers, parents and students who have been

through these doors before us. We take pride in the legacy that we've received and commit to continue to change the world one Suzuki triangle at a time. "Where love is deep, much can be accomplished." --Dr. Suzuki



ASC Alumni Distinguish Themselves

During the weekend of April 28-29, three Aber Suzuki Center alumni received musical accolades.

- Abbie Betinis, ('98) a former piano student of Ann Marie Novak was commissioned by the Monteverdi Master Chorus to compose a choral work for their 25th anniversary. Abbie has been commissioned by more than 40 music organizations and is developing an international reputation. She writes a Christmas carol annually in the tradition of her great uncle that is broadcast each year on Minnesota Public Radio.
- Phil Smyth, ('07) is a former violin student of Kyoko Fuller. Phil was in town performing with Barrage, a high energy group of seven musicians—4 violins, bass, guitar and drums. This group was featured at the American String Teachers' Conference and has toured the world. Since its creation in Calgary, Canada, Barrage has been featured many times at events worldwide, most recently playing for the Chinese New Year in China. Barrage has also had their television productions aired on several international TV networks including the PBS network in the USA, the BBC in the UK and CBC in Canada.
- Chris Peck ('10), a former cello student of Lawrence Leviton and Tim Mutschlecner was one of five first place winners of the Neale Silva Young Artist Competition in Madison. Each of the winners received a cash award of \$400 and performed in a 90-minute winners' recital that was broadcast live Sunday, April 29, 2012 at 12:30pm at the Wisconsin Union Theater in Madison and on the NPR News & Classical Music Network of Wisconsin Public Radio.

Here's the story of another of our alumni who uses his music knowledge in his math career.



Alumni Profile: The Kung Family

By Jenny Burton

The Kung family has three sons who studied at the Aber Suzuki Center back in the 1970's and 1980's. David and Steven studied violin with Margery Aber and Tim was a piano student of Joyce Wotruba Polson. They took lessons in Old Main and later at the Suzuki House.

Recently David was in Stevens Point on business and took a few minutes to have coffee with Professor Pat and Jenny Bur-

ton. His mom, Sonya Kung, is shown with the group in the photo printed in the newsletter. She and her husband, George, still live in Stevens Point so it was a perfect reunion of family and old friends.

David currently is Associate Professor of Mathematics at St. Mary's College in St. Mary's, Maryland. He and his wife, Sarah, have been there for 12 years with their two children, Cy, 14, and Ellie, almost 1. He proudly added that, in a couple weeks, he will be promoted to full Professor of Mathematics. It is fitting that he will follow in the footsteps of his parents who are math professors at UW-Stevens Point.

He has taught there for 12 years and loves his work and the way he can blend his love for music and math. David teaches a course at St. Mary's College called Math for Social Justice to non-music majors. He created the course to show students how to understand current events by studying data. Students have created projects that deal with sustainable living and environmental concerns like composting and the benefits of switching to fair trade coffee. A student with a disability is



currently working on a proposal on how to modify campus housing to accommodate his needs. Another student is exploring the social and financial effects of the death penalty on society. David

is also working on a DVD series called "Math and Music" for the Teaching Company. He will tape 12 lectures in Washington DC and they will be geared for adults who want to add to their understanding of both topics.

This week, David will present a lecture at UW-Oshkosh called "How Math Made Modern Music Mad." He will explain the mathematical concepts that underlie the tempered tuning of a piano that enables it to be played in all keys. In order to do this, the piano needs to be tuned slightly out of tune which makes the ratios irrational numbers. This seems musically irrational and crazy, but it works. In the lecture David also shows how the concept of silence came to be. The idea of zero evolved much later in civilization than positive numbers and negative numbers. Likewise in music, silence or "zero sound" was a later development. John Cage's composition called "4'33" composed in 1952 is cited as a musical example that shows the power of silence in music. The performer sits at the piano for four minutes and thirty-three seconds in complete silence.

David performs his violin in the lectures to demonstrate mathematical ideas. He performs the Tambourin Chinois by Kreisler to illustrate a pentatonic scale. He also plays a piece by Bach called "14 Canons on the Goldberg Ground" that illustrates retrograde, inversion, diminution and augmentation—all mathematical concepts as well. Retrograde means playing a phrase backwards; inversion puts the melody upside down; diminution means to play the melody faster; augmentation

means to play the melody slower. He keeps up his violin skills by being the concert master of his community orchestra.

David gave us an update on his brothers. Steven Kung lives in Minneapolis with his wife, Elizabeth, and two sons. He is a landscaper, private designer and musician. He plays trumpet and flugelhorn in a band. Tim Kung lives in Wittier, California is and a web designer and IT specialist for a non-profit agency.



Composer of the Month Jean Baptiste Lully

By Ann Marie Novak

Jean Baptiste Lully was born Giovanni Battista Lulli sometime in late November, 1632 in Florence. His family was very poor, and Giovanni spent his days in the streets listening to local musicians and learning to dance and sing. He became rather adept at singing and dancing, and he eventually taught himself how to play the guitar. He brought in what little money he could from the streets with his music and his comic routines. One day when Giovanni was 14, the Chevalier de Guise came by and heard his act at a carnival. The Frenchman was pleased with the boy's abilities and he offered him a position at his court. He really wanted Giovanni to teach his wife to speak Italian, but he soon found out that he had gotten much more than a language tutor in this young lad.

Giovanni was amazed by his new surroundings in France. The Chevalier and his wife lived in a huge, beautiful home, where even the servants dressed well at all times. At first, the royal lady of the house sent Giovanni to the kitchens, where he became a dishwasher. But, in time, his real musical talent became evident, and they tutored him in music. This is where he discovered the violin. He fell in love with it and became quite an artist. Soon Giovanni was playing in the Chevalier's orchestra, and later on, he began conducting it.

Unfortunately, Giovanni had a falling out with the lady of the house, and she sent him away. Luckily, King Louis XIV had heard of this young man, and he asked him to join his royal orchestra. At this time, Giovanni was only 19 years old. The court of the king was to become his permanent home. He was so favored by the king that he lived very well indeed. Giovanni was so taken with the French way of life that he decided to change his name to a French version. Giovanni became "Jean" Battista became "Baptiste" and Lulli became "Lully". The transformation from the poor Italian boy to the Frenchman who moved in the most elite circles was complete.

Lully continued to play and write music all of his life. He commanded great respect among the court musicians. Many people came from miles around to study at his academy. He found love with a beautiful French woman, and he raised three children, all of whom became musicians themselves. He died of gangrene poisoning in Paris in March of 1687.

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

American Suzuki Institute

Don't be left out! Applications are arriving daily for the American Suzuki Institute to be held here from July 29 to Aug. 4 and Aug. 5-11. Come for a week and see why Suzuki families from all over the world know about and/or have participated in the American Suzuki Institute. It's the oldest institute in the world and the template which all of the other institutes have copied. Meet students and have lessons with teachers from all corners of the continent. Read their bios online. It's a music emersion experience! ASI brochures are on the waiting room bookshelf or online at www.uwsp.edu/suzuki/asi.



Student News

These students, parents and teachers attended the "How To Get a Gig" class taught by Tommy Buckholt: **Leah and Ciana Rose, Dave Cochrane, Antony Van Tiem, Brian Kurzynski, Rick, Lydia and Bonnie Ensminger, Craig and Thomas Felt, Cal Irons, Emily Clay, Emily Horgan, Lauren Sheibley, Thomas Meronek, Brittany Greendeer, Lara Prebble, Hope Mahon, Pat D'Ercole, Oscar Soler and Jenny Burton.**

The following violin students performed for Un-Scrabble, the annual fund raiser for the Portage County Literacy Council, on Thursday, April 12: **Hope and Lucia Stephani, Revyn Abbott-Beversdorf, Tatiana Van Tiem, Ada Sell, Marcy Kirsch, David Kingston, Jace Yesse, Yuling Sun, Cassidy Martin, Anna Hahn, and Carolyn Storch.** Brenda Yesse volunteered at the root beer float station. Jenny Burton conducted the violinists.

Revyn Abbott-Beversdorf performed a Book 1/Book 2 home concert on Thursday, April 5. She was surrounded by her family, many violin friends from Amherst and her Godmother and her husband from the East Coast.

Brittany Greendeer was an usher at the April 21 Central Wisconsin Symphony Orchestra concert.

Annie Yao, Craig Felt, Jason Smith, Alexa Haynes, Cianna Rose, Anjali Iyengar, Jacob Kruse, Gerald Sakamaki, and Michael

Josephson will participate in the WSMA State Solo & Ensemble Festival on Sat. May 5.

Jonathan Cochrane was a featured performer at the 5th Annual Red Cross HEROES Musicale, a fundraiser for the Red Cross in Waushara and Waupaca Counties on Sat., Apr. 21. He performed Copland's *Hoedown* and *Lover's Waltz* at the 1:30 concert.



Faculty News

Jenny Burton, Oscar Soler, David Becker and Dee Martz performed with the Central Wisconsin Symphony Orchestra on April 21 and 22.



April 2012 Graduations

Ella Moertl, Piano Twinkles
Morgan Andrews, Voice Book 1
Nate Olson, Piano Twinkles
Hope Mahon, Piano Twinkles
Sophie Emerson, Piano Book 2
Jon Peck, Viola Book 4
Jon Peck, Violin Book 7
Alexa Haynes, Piano Book 5
Colton Thielman, Violin Twinkles
Tatum Thielman, Violin Twinkles
Dinesh Traynor, Cello Book 6
Gerald Sakamaki, Cello Book 10
Wade Dittburner, Violin Book 10



Have a safe, happy, and healthy summer!

The next edition of the Ambassador will be published October, 2012

