

AMBASSADOR



**November
2012**



College of Fine Arts & Communication
inspire, create, achieve

**November
2012**

Upcoming Events

Saturday, November 10, 2012
Music of the Masters
DUC Alumni Room

Saturday, November 17, 2012
Marathon, 9 am – noon

Sunday, November 18, 2012
Solo Recitals
Michelsen Hall, 2:00 and 3:30 pm

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, 9 am – noon

Saturday, January 26, 2013
Solo Recitals
Michelsen Hall, 2:00 and 3:30 pm

Saturday, February 16, 2013
Marathon, 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

I like November. It is the month of Thanksgiving and one of the few holidays that not been commercialized. November is a quiet month and offers some time for reflection. It's a time to count our blessings and the Aber Suzuki Center has many. We have the gift of music itself and the joy that it brings to us. We have dedicated parents who see the value of music as a way to enrich the lives of their children and, through them, the world. We have teachers and a support staff who are passionate about teaching music and assisting the parents in developing noble human beings. Yes, we at the Aber Suzuki Center have many blessings for which to be grateful.

Another blessing is that the Aber Suzuki Center is part of UWSP! Thanks to that relationship and UWSP's relationship with the Sentry Invitation for the Arts, our students had their very own workshop with the Silk Road Ensemble (SRE). Be sure to read the article containing a few of the students' reactions in their own words. Though the SRE wasn't as interactive with the audience as they had been with the 6th grade school workshops, there was still a lot to be learned. Mr. Soler has written an excellent summary of the SRE's lesson on how to arrange a piece. You may want to keep it as a reference next time you are asked to play for a reception or for your church. You can use some of those ideas to give your selection a more interesting setting.

We can also be grateful to and for the American Suzuki Foundation. In the last 5 years alone, the Foundation has awarded over \$11,875 in scholarships both need-based and merit scholarships to ASC students. In addition, they have awarded \$1650 in rebates to

new and referring families. (That offer continues through 2012-13.) Please encourage those you know to support the Music of the Masters Dinner on Nov. 10, which continues this important work for our families in need.

Another opportunity for which we can be grateful, (again because we are part of the College) is the FREE workshop with Barry Green that will take place on Wed., Nov. 7 in Michelsen Hall from 4:00-6:00 pm. Mr. Green's book, *The Inner Game of Music*, on maximizing your performing potential, has sold over 250,000 copies. He gives strategies for minimizing the "voices" in our heads that distract us from our performance. (View a short video at: <http://www.greenartsnetwork.com/momworkshop>).

That performance can be playing our instrument, public speaking or sports. In fact, Mr. Green worked with Timothy Gallway, a tennis teacher whose book, *The Inner Game of Tennis*, inspired Mr. Green to apply these concepts to music performance. Students and parents alike are invited to take advantage of this FREE opportunity. No registration is required. Mr. Soler will also perform with Barry Green in recital on Friday, Nov. 9 at 7:30 in Michelsen Hall.

Lastly, for those of you who still need some encouragement to get some big ears stickers next to your name, Miss Burton has written an article about the whys and hows of listening. Once you've increased your listening, you'll notice how easy it is to learn your pieces and then you can add that to your list of Thanksgiving blessings.



Why are "Big Ears" Important?

By Jennifer Burton

The Big Ear Contest is in full swing this fall at the Aber Suzuki Center. As I walk down the hall, I peer into the studios and see posters with lines of Big Ear stickers. Some families from my studio wonder, "How do some students find the time to listen so much?" This opens up dialog about when and how often families listen to the CD. It also shows the teachers which families are dedicated to listening on a regular basis and which families need some encouragement.

This article will address the importance of listening for Suzuki families. I will outline two kinds of listening and will give practical suggestions on how to spice up your daily listening routine.

Why Is Listening Important in the Suzuki Home?

Dr. Suzuki saw the value of a child learning to speak its native tongue. He was amazed that a child could pick up the words just by hearing them over and over at home. What a miracle it is for an infant to imitate the sounds and speak!

Listening Provides a Model for Excellence

Dr. Suzuki applied these same Mother Tongue principles to the way one learns music. By listening to beautiful recordings for many hours, a person can get a clear idea about how a piece of music sounds. The inner ear is given a fine example that the child can emulate. This intense listening provides a blueprint for the child as they learn to play their instrument. It provides a model for excellence.

Listening Promotes Growth

I believe that a child will progress in direct relation to the amount of listening he or she does. It's like taking a short cut on a long journey. If the blueprint is firmly set in the child's and parent's ear, mistakes can be identified in home practice. Sometimes it's not easy to tell exactly what's not right, but the parent or child often can hear that something is not quite right. And often the child fixes something themselves.

In lessons, I let the child self-correct if they make a mistake. Mistakes are not bad; they give us opportunities to use our inner ear and match what we have been listening to on the CD with what we are doing. I assure my students that they can back up and change something if it didn't sound right. This is very freeing for the child and lets me know that they are listening enough at home.

Let's look at the impact of a student who doesn't listen very much at home. If a student only hears their own playing, he or she learns to imitate a novice with imperfect tone, phrasing, tuning, memory, style and articulation. Mistakes can become the norm if the student doesn't have a model of excellence in their inner ear. This student then needs to unlearn the incorrect passage and replace it with correct notes. I call this "Three-Step Learning." In step one, the student learns something incorrectly based upon lack of listening. Step two is identifying the incorrect notes and learning the new notes. Step three is repeating

the new notes until they become easy. Three-Step Learning slows a person down significantly. I have found that a person needs to repeat the new notes more than twice the amount of times that the incorrect ones were played in order for the new ones to stick.

To avoid Three-Step Learning, it is beneficial to listen a lot so that the child and the parent know how the music should go. Then, the student can learn the notes in one step instead of three. It's the easiest short cut to learning music by ear!

Listening Develops Musical Sensitivity

Music is so much more than notes. It involves how loud or soft the music is played or how smooth or firm the texture is. It also has different kinds of articulation and has contrasting sections.

Ed Kreitman lists 10 levels of listening to a piece that promote musical sensitivity. This list can guide one's listening to focus on different ideas:

1. Just get the notes and rhythm of the piece.
2. Listen for the bowings (slurred notes versus separate bows).
3. Listen for the simple articulations (staccato versus legato).
4. Listen for the musical line and direction of the notes.
5. Listen for the form of the piece.
6. Listen for dynamic contrasts.
7. Listen for fingerings (positions, portamento, and vibrato).
8. Listen for advanced bowings (on or off the string, spiccato, ricochet, etc.).
9. Listen for ornamentation.
10. Listen for advanced interpretation (compare different artists' musical ideas).

These ideas are wonderful suggestions. They are directed toward string players but a pianist, vocalist or harp student can modify the list so it fits with their instrument.

In summary, listening is important because it gives a model of excellence. It also promotes growth; the more one listens, the stronger the blueprint will be. This makes learning easier and saves time by promoting One-Step Learning. Finally, listening is a tool for developing musical sensitivity.

Kinds of Listening

There are two kinds of listening: passive or environmental and active. Both ways have value and can be used by Suzuki families.

Passive or environmental listening can occur anywhere and doesn't require one's attention. This kind of listening is the easiest to do since the music plays in the background of our daily routine. We can play the CD when we get up, during meals, when we do chores, when we travel in the car, or we can put it on our MP3 players. Playing the music in the home during normal activities shows the child that music is an enjoyable, natural part of life, appreciated by everyone around him.

Active listening involves the participation of the listener. Clapping, humming, tapping your toe, dancing, closing eyes or imagining a story are examples of active listening. Students and parents can also follow the music book while the CD plays. Parents do this all the time during lessons and this is a valuable skill. It enables the parent to identify trouble spots and to write in practice suggestions given by the teacher. One can also sing with the music singing "la" or using words. Singing the words to folk songs is helpful for memorizing and getting the piece into one's head.

How to Implement Listening into Your Daily Practice Routine

Make Listening Intentional

Although the process of playing music by ear and speaking one's language is similar, there is a distinct difference between the two. Ed Kreitman, in Teaching from the Balance Point, puts it perfectly: "The language environment happens all by itself, but the musical one must be intentionally created."⁽¹⁾ It is clear that infants and children hear language all day in the home setting. They are totally immersed in the sound of language. With music, the parent or child needs to turn on the CD player and choose to invite the sound of the music into their life. Listening to music is a choice and requires a deliberate action.

When Should We Listen? Families can listen anytime during the day or night. I memorized 10 Suzuki books in a year and a summer in graduate school. Since I was taking 12 credits and had a part-time job, I didn't have a lot of time to listen during the day so I played my cassette recorder overnight. I played it very quietly and it got into my ear as I slept.

How Often Should We Listen? I tell my families to listen as often as possible. It is the easiest ticket to progress that a Suzuki family can use. We cannot listen too much. Make copies of your CD and put them in the family room, car, in the child's bedroom or put it on the child's iPod or MP3 player. One Suzuki family put speakers in every room in their home and even installed speakers on their patio.

What Should We Listen To? Enrich your listening library. If you are a parent of a Book 1 student, buy book 4 so you can get some variety in your listening diet. You can buy all of the Suzuki books for your instrument and get a head start on Book 10 NOW!

Whose Responsibility is it? The parent drives the listening routine at the beginning. At later stages, teenagers can download several recordings of their piece to get different interpretations of the music. There are incredible DVD's and CDs available to enrich your listening library. Ask your teacher for some suggestions. A starting point would be to look at the composers listed in the table of contents and listen to recordings of other works by these composers. You can also Google the composer and learn more about them. Look at the back of your Suzuki book for the original sources of the music.

Provide quality listening equipment. Finally, it is important to have the best machine for playing your CDs that you can afford. This machine will give the most gorgeous example for the child. A less expensive CD player could be put in the child's room.

Keep Listening. It is a fallacy to think that once you can read you no longer need to listen. It has been shown that the first time a student reads a piece, it carves a firm groove in the brain that is difficult to remove. Therefore, if a more advanced player reads a piece without hearing it from a professional, it is possible to learn it incorrectly.

In conclusion, listening is a cornerstone of the Suzuki philosophy. It provides a blueprint for excellence and promotes growth. It also helps develop musical sensitivity and aids us in self-correction. I have come to the conclusion that listening isn't just as important as practicing; it's TEN TIMES as important as practice.

⁽¹⁾ Edward Kreitman, Teaching from the Balance Point (Western Springs School of Talent Education, 1998), p. 67.

The "Big Ear" Contest Continues

At the October Marathon we awarded 57 certificates to students who listened 30 hours or more since Sept. 17th. Ten of those students listened more than 30 hours, and several students listened more than 30 hours on more than one instrument! Congratulations to all who have taken on the challenge. Check out their pictures on the bulletin board in the ASC corridor.



Revnyn Abbott-Beversdorf, Pete Barnes, Bergen Beversdorf, Brynn Beversdorf, Sophia Bluma, Finn Borgnes, Jacey Bowker, Kobe Carlson, Lauren Carlson, Josie Dietrich, Nicole Eiden, Sawyer Eiden, Craig Felt, Tom Felt, Anna Hahn, William Hahn, Avery Hamre, Maiah Hamre, Kai Huang, Katie Huang, Marcy Kirsch, Faith Kluck, Noah Kolilnski, Marco Kurzynski, Annina LeCapitaine, Alexandra Lee, Max Malek, Rachel Marten, Kassidy Martin, Nathaniel Meadows, Anna Meilahn, Malia Niles, Tim Niles, Trenton Niles, Nate Olson, Aiden Price, Sharon Roark, AJ Schutz, Sam Schutz, Barrett Severson, Gwentyth Severson, Adler Simons, Scarlet Simons, Abby Spaay, Dale Steinmetz, Hope Stephani, Lucia Stephani, Carolyn Storch, Jane Story, Lola Tauchman, Soslan Temanson, Caleb Thomas, Dinesh Traynor, Roshini Traynor

If you haven't been keeping track of your time, it's not too late to start. Passive listening, listening while doing another activity, counts! An hour and a half of listening per day will add up to 10.5 hours a week and you too, could have a certificate by the November Marathon. More importantly, you will notice that the rate of your progress in learning and polishing pieces increases dramatically and that's the best reward of all!



**The 20th Annual *Music of the Masters* Dinner
November 10, 2012**

It's not too late (but getting close ☺) to get your tickets to the 20th Annual *Music of the Masters* Dinner will take place on Nov. 10 in the DUC Alumni Room. Cocktails and the silent auction begin at 6:00 pm with cocktail music provided by ASC piano students, the Earth Quartet and the Aurora Quartet. Guests will have their choice of dinner entrees, (tenderloin filet topped with crabmeat and seafood white sauce, champagne Cornish hen and vegetarian linguini with portabella mushrooms and asparagus) accompanied by ASC Strolling Strings and piano selections. The evening concludes with a program featuring each of the instruments offered at ASC including our two newest—harp and guitar.

This year's composer host will be Dr. Suzuki. Rather than have an actor take his part there will be a slide show collage featuring pictures taken here at UWSP during his visits in 1976 and 1984 and many of his famous quotes. During the program stage changes, video clips of Dr. Suzuki speaking in Quandt Gym will also be shown. Tickets are \$45 before Oct. 31st and \$50 afterward.

Thomas Dailing has once again designed a one-of-a-kind necklace for the event. It is a 14k yellow gold pendant with a white pearl. If you can't attend the dinner perhaps you can support the American Suzuki Foundation's efforts by purchasing raffle tickets. They are \$5 each or 3 for \$10 and available at the ASC Office.



**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.)

In May, **Wade Dittburner** won the National Competition of Teachers of English. Students are invited to compete locally by their own high school English

teacher. If you win locally, you are eligible to compete at the national level.

Mary McDonald won the Junior High School Division of the State sewing contest for working with wool. She will be attending the upcoming National Competition in Texas.



Collaboration Weekend

Join us this year for Collaboration Weekend on Jan. 11 and 12th. What is Collaboration Weekend? It's a chance to team-up with a buddy and learn a piece that you can play together. It could be with one, two or more students in a group. The group can be students of the same instrument or different instruments, the same age, different ages or even with your parent.

You will receive a letter which explains the event and an application. The ASC teachers will choose music appropriate to the level of your group and help you learn it during the month of December. Then, during the weekend of Jan. 11, you and your chamber group will receive coaching from a faculty member. The schedule is as follows:

Friday, Jan. 11, 7:00- 8:30 pm
and Sat. Jan. 12, 9:00 – 11:30 am with an optional concert for those ensembles who would like to perform their piece at 11:30.



Silk Road Ensemble Comes to the ASC

By Oscar Soler

The Aber Suzuki Center (ASC) students couldn't be more fortunate! The Silk Road Ensemble (SRE), a group of world-famous musicians, worked with ASC students in a workshop designed uniquely for students in our program. On Tuesday, October 16th at Theater @1800 (Sentry Theater), students and members of the SRE gathered to make fabulous music and explore cultures from around the globe. The workshop was open to the public and many ASC families ranging from pre-school to adults attended the event to observe and support the students onstage. Congratulations to the following students who were chosen by lottery for

participating in the workshop, we couldn't be more proud of you!

**Sarah Bauer
Thomas Meronek
Zsanna Bodor
Sawyer Eiden
Tom Felt
Emily Horgan
Arielle Lewien
Christina Marchel
Jon Peck
Erik Sands
Alyssa Schroeckenthaler
Antony Van Tiem
Kate Young**

**Sadie Bender-Shorr
Brynn Beversdorf
Alyssa Eiden
Craig Felt
Charity Hentges
Marco Kurzynski
Rachel Ley
Maggie Medo
Lara Prebble
Sam Schmitz
Dinesh Traynor
Natalie Van Tiem**

The session was led by violinist and composer Colin Jacobsen, who introduced himself and other members of the ensemble. They shared their background, and musical upbringing. Some of the musicians of the SRE were part of the Suzuki method growing up, while others learned through a more traditional method. In fact, Colin Jacobsen attended our own American Suzuki Institute years ago and went on to study with Mark Bjork! They talked about their instruments, their place of origin, and demonstrated how to play them.

The workshop explored what they described as "groove", and the ensemble created various activities to develop a deeper sense of shared pulse and energy. Some of the students volunteered information about what groove meant to them, and one of the percussionists in the ensemble described groove as "what he feels". They worked on vocalizing various Twinkle rhythms, and many of the different names we have given the Twinkle variations were used! They even created new words to these rhythms based on the language they use to communicate percussive rhythms in other cultures. Our students caught on quickly, and even enjoyed the challenge. The students were divided in groups, and rhythms were first vocalized and then played on instruments. Students successfully met the challenge of finding pulse or groove with other rhythmic patterns happening simultaneously. The SRE members encouraged our students to share and feel the pulse physically while playing.

The ensemble worked on the Ethiopian song that was prepared ahead of time by the students, working first with the lower strings and later with the upper strings. They discussed what the mood or atmosphere for the song was. Some students said "happy"; others men-

tioned "sad". They talked about how all these observations were accurate, and how to combine them for a stronger interpretation. Students also got a taste of improvisation when members of the SRE asked them to make different types of sounds anywhere on their instruments! They also incorporated the Ethiopian song into an improvised format using some of the sounds students explored. It was wonderful seeing how our students' ears and imagination helped them through the improvisation. The session ended with questions and answers for both the audience and participating students.

This was a memorable experience for ASC faculty, students and families. We were very fortunate to have the opportunity to work with such great musicians.

From the student participants:

"I loved how amazing it was to play with the Silk Road because the first time we played the song it sounded like an orchestra. I also liked how they really helped you bring your emotions out. Thanks you so much for allowing me to be part of this great experience." -- Marco Kursynski

~

"It was really interesting to me because they did things so differently. They focused on what was underneath the music as opposed to the melodies. I enjoyed how "into" the music they were and it was obvious how much they enjoyed it and how much they wanted us to, as well. It was an awesome experience for me and I think for everyone who had this opportunity." -- Thomas Meronek

~

"The role of the musician is to go from concept to full execution. Put another way, it's to go from understanding the content of something to really learning how to communicate it and make sure it's well-received and lives in somebody else" ~ Yo-Yo Ma

On October 17, 2012, Lucas, Sadie, Antony, and I were given the opportunity of a lifetime; the chance to play for and learn from perhaps the world's greatest cellist. To prepare for this opportunity, we spent many early mornings in the choir room together rehearsing. Mr. Becker came in one morning to coach us and give us some helpful advice.

The experience at Sentry was one of a kind. Our quartet arrived and began to warm up. As we were warming up, Yo-Yo Ma himself walked in. He had an assistant carrying his cello and when we were finally in his presence, we started to get a little bit nervous. I think

at that moment, it finally struck us that we were playing for a lot of high powered musicians. We took our seats in the theater and waited anxiously for the master class to begin.

The Silk Road Ensemble first introduced themselves and then welcomed us to the stage. We began by playing our Mozart quartet from beginning to end. Mr. Ma then asked us how the piece of music makes us feel. We answered with "Happy!" He then told us that good musicians make everyone in the audience feel what they feel when they're playing. Like the quote above says, "The role of the musician is to go from concept to full execution." For our quartet, full execution of our piece would be accomplished when we make the people in the very back row of Sentry Theater feel happy. The goal of Mr. Ma's lesson was to teach us how to communicate with each other and our audience. This lesson will stay with all of us whenever we perform. The experience we had playing for Yo-Yo Ma is one we will never forget." – Maggie Medo



Composer of the Month Antonio Lucio Vivaldi

By Ann Marie Novak

Antonio Lucio Vivaldi was born on March 4, 1678 in Venice, Italy. He studied the violin from a very young age with his father, Giovanni. At the age of 15, Antonio decided to devote himself to God by becoming a Roman Catholic Priest. He completed his religious training at the seminary, and he was ordained at the age of 25. His bright red hair earned him the nickname, "The Red Priest". Unfortunately, Antonio had a long-term illness that made it difficult for him to keep up with his priestly duties and responsibilities. He was forced to withdraw from the priesthood, but he vowed to devote his music to God.

The young Vivaldi took employment at Pio Ospedale della Pieta (an orphanage for girls), which offered musical instruction as a large part of the curriculum. At first, his responsibilities included teaching violin lessons, conducting and composing instrumental works. This was the beginning of his outstanding career as a composer. In 1716, while still at the orphanage, he was appointed to the most prestigious position of maestro de concerti. He also was granted the right to compose sacred music.

Vivaldi spent the next several years travelling within Italy. These years netted some of his best-known compositions, such as "The Four Seasons", Op. 8. Antonio became known for his instrumental compositions (especially the concertos), but he also wrote vocal works, including operas and oratorios.

Vivaldi's popularity in Venice was declining in Venice by 1739. It is possible that this prompted him to travel to Vienna in June of 1741. He became ill the following month, and he died on July 28. He was penniless at the time of his death, and he was buried in a pauper's grave on the grounds of the hospital.



Parents Meet to Discuss the Parents' Blog, Handbook and Listening

Parents met at the October Marathon to discuss the value of listening over coffee donated by Emy J's. In order to do that though, Prof. Pat demonstrated how to find the ASC Parent Handbook and the parent's blog, *From Solo to Symphony* online. Once at the site we read the post about listening and used the discussion questions as the basis for our conversation. The parents in attendance were very creative in how and when they listened and we hope will post their ideas on the blog for others to see. Instructions for how to find the handbook and blog are on the bookshelf in the waiting room or go to the ASC webpage (www.uwsp.edu/suzuki) and click on the Aber Suzuki Center dropdown menu. Then click on "Resources". And thanks to Ann Marie Novak who is the blogger.



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!



Student News

Zsanna Bodor, Alyssa Schroeckenthaler, Fredrick Van Tiem, Hope Mahon and Marco Kurzynski performed at the Toast of the Arts event held at Sentry World on October 6. ASC parent Nicole Van Tiem accompanied.

Lucas Chan and Jacquie Wille played with the Central Wisconsin Symphony Orchestra (CWSO) October 13-14.

Congratulations to **Jon Peck, Roshini Traynor and Antony Van Tiem** who performed with the Wisconsin All-State Middle School Honors Orchestra at the WSMA convention.

Congratulations to the following students who performed in Madison with the Wisconsin All-State High School Honors Orchestra on October 25: **Lara Prebble, Craig Felt.**

And, congratulations to **Mike Fuller, Alexa Haynes, Ciana Rose and Mike Treder** who performed in Madison with the Wisconsin All-State Honors Choir.

The Aurora String Quartet (**Lucas Chan, Roshini Traynor, Antony Van Tiem and Natalie Van Tiem**) performed at the 140th Anniversary of St. Paul Lutheran Church on Sunday, October 14.

Thanks to the following students (and their parents) for performing for the Wisconsin Nurses' Association at the Holiday Inn on October 18 and to Nicole Van Tiem who accompanied on piano: **Hope Stephani, Lucia Stephani, Anna Hahn, William Hahn, Lola Tauchman, Gina Chung, Dane Chung and Revyn Abbott-Beversdorf.**

Jacquie Wille played with the Wausau Symphony on October 27.

Faculty News

Jenny Burton and Dave Becker played with the Central Wisconsin Symphony Orchestra (CWSO) October 13-14.

A ROS/CAR Recital (**Rosalie Gilbert**, harp, and **Oscar Soler**, violin) was held in Viroqua, WI on October 7th.

Oscar Soler will be a clinician at the Suzuki workshop at Northern Illinois University on Saturday, November 3 in DeKalb, Illinois.

Oscar Soler will be performing in a recital with bassist Barry Green on Friday, November 9th at 7:30 pm in Michelsen Hall.

Pat D'Ercole taught the Suzuki Principles in Action course for Suzuki teachers in Salt Lake City, UT October 26-27.



October 2012 Graduations

Tatiana Van Tiem, Violin Book 2
Sawyer Eiden, Violin Book 3
Alyssa Eiden, Violin Book 5
Trenton Seegert, Cello Book 6
Frederick Van Tiem, Violin Book 6
Craig Felt, Violin Book 8
Antony Van Tiem, Violin Book 10
Genevieve Heese, Voice Book 2
Jace Yesse, Violin Book 2
Yuling Sun, Violin Book 2
Lydia Enslinger, Voice Book 2

