

# Aber Suzuki Center



University of Wisconsin  
Stevens Point

## AMBASSADOR

DECEMBER 2013

### Upcoming Events

**Saturday, December 14, 2013**

Holiday Cheer Marathon, 9:45 – 10:45 am

**Sunday, December 15, 2013**

Solo Recitals

Michelsen Hall, 2:00 and 3:30 pm

**January 10-11, 2014**

Collaboration Weekend

**Saturday, January 25, 2014**

Marathon, 9 am – noon

**Saturday, January 25, 2014**

Solo Recitals

Michelsen Hall, 2:00 and 3:30 pm

**Friday, February 14, 2014**

Ciana Rose

Senior Voice & Piano Recital

Michelsen Hall, 7:30 pm

**Saturday, February 15, 2014**

Marathon, 9am – noon

**Saturday, February 15, 2014**

ASC Faculty Recital

Michelsen Hall, 7:30 pm



### From the Director's Desk

By Pat D'Ercole

I don't know if this article will make sense when you read it. You will likely be doing so sometime after Dec. 2 and I'm writing these words one week before Thanksgiving. Since this is the December Ambassador, I'm feeling a bit conflicted as to which holiday I should relate. It just seems too early to write about the holidays. Being that it's Nov. 22, perhaps this quote by John Fitzgerald Kennedy is appropriate. "As we express our gratitude, we must never forget that the highest appreciation is not to utter words, but to live by them."

Integrity or "walking your talk" has always been an important value for me and I think music study helps us learn this value. You can't wish yourself to be better musician or a better person; you have to work at it every day. The surprising by-product is that as we attempt to live with integrity, we not only become more authentic people, we are making a gift that we can give to others too.

You will find examples of this in this edition of the Ambassador. Parents who believe so strongly in the Suzuki philosophy that they are willing to volunteer their entire Saturday to set up, attend and clean up for the Music of the Masters fundraiser. The gift? Need-based scholarships for other ASC families. Parents who make great sacrifice to provide this educational opportunity for their child and, adults who provide it for themselves, develop a gift they can share with the community for their entire lifetime. Read Mrs. Hofer's article, *Companions on a Journey*. The CWSO is celebrating the musical contributions of young musicians' dedication and integrity. Read about ASC's Lucas Chan and the ASC high school vocalists who will perform Dec. 7 & 8 with the CWSO. In addition, all ASC students will have that opportunity to share their mu-

sical gifts as we take our December Marathon on the road.

Lastly, and most importantly, there is one among us who has been a shining example of integrity. He has “walked his talk” down the path of musical growth, developing finely crafted skills of musicianship, teaching and character. We have been blessed to be the recipient of those gifts for the past 20 years. As a teacher of viola and violin, as a collaborative pianist, conductor and a person of noble heart, David Becker has had an enormous impact on ASC students and the musical life of Central Wisconsin. Now he has decided to transition to retirement. While we will all miss his daily interactions with us, we are very pleased that he will continue to be a collaborative pianist for our monthly recitals. Read his *Reflections*.

These gifts developed by integrity are created because we don’t just “utter words” we “live by them.” By not just *saying*, “I’m going to practice,” but following through and actually doing it, we pay the gift forward for our own pleasure and the pleasure of others. Perhaps Thanksgiving and the season of gift-giving is more related than I originally thought.

**During this season of thanksgiving and gift-giving, and on behalf of the entire Aber Suzuki Center faculty and staff, be assured of our best wishes for happy, healthy Holidays with family and friends.**



### Reflections

By Dave Becker

It is now common knowledge that I will be retiring from my teaching position at the Aber Suzuki Center at the end of this academic year. In a career that lasted over 40 years, the past 20 years have been spent at the ASC. This seems like a good time to reflect.

Margery Aber came to Stevens Point in 1967 after retiring from 30 years of teaching in the Detroit public school system. During the summer of that year she traveled with a large tour group of American teachers to the Matsumoto Summer School in Japan to learn about Dr. Suzuki’s teaching methods. Upon returning from Japan she was eager to apply what she had learned to the students in her newly acquired job teaching string classes at the University Laboratory School at UW-Stevens Point (known at that time as

Wisconsin State University at Stevens Point). So that is how the Aber Suzuki Center, originally called the American Suzuki Talent Education Center (ASTEC), began.

When Marge Aber came to Stevens Point I was a sophomore at P. J. Jacobs High School. Unfortunately I was too old to take advantage of studying in the Suzuki program Miss Aber began but I did have a good deal of interaction with her at the time. My father was an accomplished amateur violinist who played in the local symphony and he also was an enthusiastic chamber musician. So on numerous occasions Miss Aber was invited over to our place to play string quartets. I don’t recall performing any of the quartets we sight read together but I do remember when she soloed on the *Introduction and Rondo Capriccioso* by Camille Saint-Saens with the Stevens Point Civic Symphony (now known as the Central Wisconsin Symphony Orchestra).

In 1970 I left Stevens Point to attend the University of Wisconsin-Madison where I got a Bachelor of Music degree in viola performance. Ten years later I finished my formal education by getting a master’s degree at The Juilliard School. But it was shortly after graduating from Madison that I moved out to Victoria, British Columbia, Canada, where I began my professional music career as a violist and string teacher. Over the course of the next 20 years I played with many orchestras, performed lots of chamber music, and taught violin and viola privately and for a number of institutions. My orchestral career gave me the opportunity to share the stage with many high-powered performing artists including Mstislav Rostropovich, Itzhak Perlman, Joshua Bell, Philippe Entremont, Vladimir Feltsman, Andre Previn, Luciano Pavarotti and Marilyn Horne. More popular entertainers that I worked with included Harry Belafonte, Natalie Cole, John Denver and the Moody Blues. It was an artistically rich and exciting career that left me with many wonderful memories.

In 1994 I moved back to Stevens Point and joined the faculty at the ASTEC. During my first year back in town I renewed my association with Marge Aber by taking some long-term Suzuki teacher training with her. I also remember performing some chamber music on one of the many recitals she gave. For a number of years Miss Aber, Pat D’Ercole and I traveled to Marshfield every Monday to teach in our outreach program there. The drives to and from Marshfield gave us all a chance to get to know each other better

and to discuss everything from string pedagogy to cooking and gardening. We all enjoyed singing and struck up some pretty rich three-part harmony on songs we all knew. Miss Aber was also one of the first people in town who gave us the leaves she raked up in her yard to use as mulch on our garden.

When I was in my mid-teens I studied viola with William Dick who taught in the UW-SP music department. Mr. Dick formed a central Wisconsin honors orchestra which rehearsed on weekends and offered high school music students an exciting and enjoyable orchestral experience. Playing in Mr. Dick's orchestra is what inspired me, some 40 years later, to form the Central State Chamber Orchestra which is now in its 15<sup>th</sup> season, thanks to the encouragement and enthusiastic support of Dee Martz.

Dee Martz, ASC director from 1986-2009, was a true kindred spirit. We both had similar backgrounds as orchestral violists who had also played a lot of chamber music and taught for most of our professional lives. It was a pleasure to be her stand partner in the Central Wisconsin Symphony Orchestra for 18 years until she became ill. With her passing on October 10, 2013 we all lost a special friend and colleague and she will be remembered for her enormous contribution to the success of the Aber Suzuki Center and the American Suzuki Institute.

It has been a privilege to be a part of the ASC. It's gratifying to see how students and their families have taken advantage of the unique opportunities that come with a comprehensive music program. In addition to studying with our fine faculty, students have had the rare treat of being able to work with high quality musicians like Rachel Barton Pine, renowned jazz violinist Christian Howes, Yo Yo Ma and the world class Silk Road Ensemble. Who knows what the future will bring?

I will miss the weekly interactions with my students and their families. Over the years we enjoyed many traditions together. In 1996 our garden produced an extraordinarily large pumpkin crop and my wife, Patti, and I wondered what to do with all of the extra pumpkins. Thus was born the annual PUMPKIN PICK complete with hot mulled apple cider, lots of food, garden and house tours, campfire, s'mores, and plenty of pumpkins. This Christmas I will bake my last three triple batches of party mix for distribution to my students.

After retiring I will continue at the Aber Suzuki Center as a collaborative pianist. I look forward to attending ASC performances and events for many years to come. The ASC is strong and the future is bright under Pat D'Ercole's leadership. I will always be thankful for the opportunity to serve on the faculty of this wonderful program.



### **Companions on a Journey**

**By Mary Hofer**

One evening several years ago, while taking my daughter to a skating competition, I was sitting beside a hotel pool relaxing before going to bed. My daughter and her friends were playing in the pool. A woman sitting nearby asked why I was there and I replied that I had brought my daughter to an ice skating competition. She then said that she wished that her daughter had had opportunities like that. I replied, "Well, it is rather expensive." She answered, "My daughter is involved with drugs and alcohol. I would rather have paid for ice skating lessons, than for counseling sessions." Suzuki music lessons are just such an activity that this woman envied; fostering bonds and helping to develop skills a student shall reap benefits from during their entire life.

Often, parents of new Suzuki students ask, "Does my child have a good voice? "Will he be able to pursue voice in college?" "Will lessons ensure that she will receive a good scholarship?"

I do not know the answers to these questions; neither can I guarantee the outcome of a course of music study. However, I know that the parent will never regret having their child take Suzuki music lessons. This is a journey through time, culture, and languages. Bonds will be created that last a lifetime. Skills will be learned that will aid in future endeavors. With Suzuki lessons the parent has an opportunity to support and guide their child, watch their growth and development of problem-solving skills, and see how the child matures through daily application of practice. Not only does this promote patience and endurance, physiologically, it aids in the production of myelin in the brain, which insulates and enhances nerve fiber "strength, speed, and accuracy" (Coyle: p 32).

Music aids in memory retention, also. Dan McMannis, an expert on children's music, says this about music,

"Music is ... an effective, almost magical medium for learning and retaining information ... It activates three different centers of the brain at the same time, language, hearing, and rhythmic motor control. By inducing emotions, it also creates a heightened condition of awareness and mental acuity. Words paired with music are far easier to retain. As an example, most of us can remember the words and meanings of songs we haven't heard for years. Isn't it interesting how you still remember your ABCs? (Elias: Edutopia)."

The life skills children can develop through music are impressive. A former student, Travis Slattery, said this about his Suzuki background, "One of the most important things I received in Suzuki Voice was self-confidence ... As a lawyer it is important for me to give presentations clearly and to carry myself confidently ... Suzuki Voice gave that to me." He also stated, "Working on my senior recital taught me the value of working towards a long-term goal and putting together a large project ... That sort of perseverance is an important quality needed in graduate school." Children learn how to teach themselves; performance on stage leads to poise and confidence; and they gain knowledge about how to express themselves, show their feelings, and communicate the composer's intent.

Dr. Suzuki believed that, most importantly, music promotes love and happiness. A parent once asked him, "Will my child become something?" Dr. Suzuki answered, "No, he will not ... Your child is well brought up and he has a fine artistic sense. By never becoming a success, he will become a wonderful person." He went on to say, "If a child is brought up to have a beautiful heart and wonderful abilities, with love for others and the happiness of being loved, then the mission of a parent is ended ... Parents do not need to worry whether or not their children will succeed (Suzuki: 1969: p 58)."

There are those that believe that if a child loves doing something they do not need to be pushed. However, they will not always have the luxury of choosing only what they like and can do well with little effort. Suzuki music lessons teach dedication and discipline and how to take on new challenges, to both the student and the parent. A successful Suzuki parent is one who supports and nurtures this journey. Dr. Suzuki stated, "One who tries to skillfully inspire the child's desire to learn is one who is good at fostering (Suzuki: 1982: p 48)."

Author Meghan Cox Curdon states that good taste matters when choosing books for young adults. As books can have a great influence on a child's life, so, too, can music. By studying classical music, a child learns beauty and refinement. Learning music of peoples from a wide variety of times and cultures, learning how to express emotions such as joy and sorrow, provides our children with a positive outlook that will color their daily lives. Whether they sing or play for themselves, for church, for an opera or orchestra, they will have had the experience and thrill of making and sharing music. Music nurtures a sense of hope and joy that combats despair and anger found in abundance in this modern world.

Remember and enjoy your child's musical journey. Sometimes as parents and educators we become so obsessed with the "destination" that we forget to enjoy the "trip." On a recent trip to Texas to visit my nephew I was reminded of this. Yes, it was very good to see him, but the hours spent in the car singing and telling stories, the visit to the abandoned lead mine along the way, are what I remember with great fondness.

As a parent, you can support and inspire your child to learn and search for excellence. You can aid your child in achieving accessible goals. The famous pianist and teacher, Nadia Boulanger, said, "It is nothing to succeed if one has not taken great trouble, and it is nothing to fail if one has done the best he could (Campbell: p 88)." You and your child can be companions on a wonderful musical journey.

Campbell, D.G.: (2004) *Master Teacher, Nadia Boulanger*. Passacaglia Press, P.O. Box 4179, Boulder, Colorado 80306

Coyle, D.: (2009) *The Talent Code*, Bantam Dell, A Division of Random House, Inc., New York, New York

Cox Curdon, M.: (2013) "The Case for Good Taste in Children's Books," in *Imprimis* at <http://imprimis.hillsdale.edu/current>

Elias, M.: (2009) "Use Music to Develop Kids' Skills and Character" in *Edutopia* at <http://www.edutopia.org/music-develop-social-emotional-character>

Suzuki, S.: (1969: Reprint 1981) *Ability Development from Age Zero*, (trans. M.L. Nagata), A Senzay Edition by Ability Development Associates, Inc., Subsidiary of Accura Music, Athens, Ohio, U.S.A.

Suzuki, S.: (1982) *Where Love is Deep*, (trans. K. Selden), World Wide Press, A Division of WORWIX INDUSTRIES, INC., P.O. Box 0605, New Albany, Indiana 47150





## Central Wisconsin Symphony Orchestra Celebrates the Area's Talented Youth

ASC violinist, Lucas Chan, winner of the Betty Frost Jenkins Young Artist Concerto Competition will perform with the Central Wisconsin Symphony Orchestra on Saturday, Dec. 7 at 7:30 and Sunday, Dec. 8 at 4:00 pm. He will play Lalo's *Symphonie Espanole*. Lucas, who is 16, began his studies at the Aber Suzuki Center at the age of 4 with David Becker studying not only violin, but viola as well. He played in the ASC Orchestra, Dolce Strings and is now the concertmaster of the CSCO. He is also a member of the viola section of the CWSO. Lucas is currently studying with Oscar Soler.

ASC voice students, Caitlin Johnson, Zsanna Bodor, Austin Konkol, Michael Treder, Mariah Studinski, Ethan Liss, Philip Grygleski, are also participating in this concert. They will be singing the Vivaldi *Gloria* with choir students selected from seven area high schools. This honors choir is being prepared by UWSP professor Lucinda Thayer. The program will also include several holiday favorites. All performances are at the Theater@1800. Tickets are available through the UWSP Box Office. Adults are \$25, seniors \$20 and students are \$10. All tickets have a \$2 handling fee. Call 715-346-4100 or [tickets.uwsp.edu](http://tickets.uwsp.edu)



## December Marathon Goes on the Road to Senior Centers

By Jennifer Burton

Holiday cheer is the theme for the December Marathon. We will be singing and playing for senior citizens across the city on Saturday, December 14! All groups will play from 9:45-10:45 am except the CSCO. The CSCO will play from 2:00-3:00 pm. Please arrive at the location listed below for your instrument 20 minutes early for tuning and set up. If your family has students who play on two different instruments, you may choose which location to visit.

We will wear festive holiday attire. If you'd like to bring some cookies to give as treats to the seniors, you are welcome to do so. Place them in a cheerful bag and bring them to the concert.

Here are the locations for all groups:

**CSCO:** Lincoln Center, downtown Stevens Point. Perform 2:00-3:00. Arrive early to set up.

**Guitar:** Portage County Health Care Center, 825 Whiting Avenue (corner of Water Street and Whiting). Perform from 9:45-10:45 am.

**Piano and Harp:** Highrise Manor, 1300 Briggs Court, Stevens Point (near the old Sorenson's Floral shop). Perform from 9:45-10:45 am.

**Violin, Viola and Cello:** Oakridge Senior Living Center, Sandpiper Drive at Amber Avenue. Park on the Amber Avenue side and go to the dining room. Perform from 9:45-10:45 am.

**Voice:** Stevens Point Care Center, 1800 Sherman Avenue, Stevens Point. Perform from 9:45-10:45 am.

Repertoire for the **violin, viola and cello** concert will be:

The blue Christmas Kaleidoscope book: Joy to the World, The First Noel, Jolly Old St. Nicholas, Good King Wenceslas, Adeste Fideles (O Come, All Ye Faithful), Up on the Housetop, We Three Kings, Away in a Manger, Hark the Herald Angels Sing, Angels We Have Heard on High, God Rest Ye Merry Gentlemen and Deck the Halls. **We will also add a Hanukah piece.**

The pink Christmas Kaleidoscope book: Silent Night, Lo How a Rose, O Little Town of Bethlehem, The Friendly Beasts, The Holly and the Ivy, Bring a Torch Jeanette Isabella, It Came Upon a Midnight Clear and Here We Come A-Caroling.

Suzuki repertoire: Book 1: Key of D Major: Twinkle Variations, Lightly Row, Song of the Wind, O Come Little Children, Allegro. Key of C: Minuet 1. Book 2: Key of C: Chorus from Judas Maccabaeus and Handel Bourree. Key of G: Hunter's Chorus. Book 3: Key of c minor: Gavotte in c minor.

Repertoire for all other concerts will be given to you at your lessons.

Some Christmas Kaleidoscope books are for sale at the Suzuki office.



### ***Music of the Masters a Great Success***

You wouldn't have believed you were in the Courtyard of the NFAC. Italian lights spanned the distance from one side of the balcony to the other with burgundy chiffon making a graceful ceiling underneath them. White tablecloths were donned with burgundy and black napkins with a red rose on top. The menu featured stuffed mushrooms, bacon wrapped water chestnuts, shrimp and crab crostini, chicken tenders, cream cheese canapés and artisan cheeses and fruit.

Dessert was chocolate covered strawberries, fudge and cookies with the ASC logo in the frosting. Students presented musical selections of ragtime music, jazz, fiddle and show tunes and unlike other events of this type, people stopped and listened! That says something about our students!

The program in Michelsen Hall was outstanding. Students played and sang repertoire from as early as Long, Long Ago to beyond the books. Student performers were: The Aurora String Quartet, Lucas Chan, David Kingston, Cristian McDonald, Abbigail Spaay and Victoria Tillotson. David Becker, Mary Hofer, Oscar Soler and Thomas Yang of the ASC faculty also performed. In addition, two alumni came back to play. Daniel Janik, cello, currently a music student at UWSP and violinist, Ben Porrey. Ben's father, Mike, accompanied him at the piano. Both are very active musically while working in the business world. The newly formed Book 2-3 performing group, the Troubadours, strolled through the courtyard while patrons enjoyed dessert.

Thanks to our student volunteers who acted as greeters, and to all the parents who shuttled their students to rehearsals and the event. A big thank you to all who helped set up the event and clean up afterward. And special thanks to the Planning Committee who not only organized, but also worked very hard on the actual day: Sarah Beversdorf, Pat D'Ercole, Bobbie Erwin, Andy Felt, Orsolya Gosztony, Christine Kancler, Dani Lai, Tricia Lee, John Leek, Jeff Morin, Kitty Munck, Heidi O'Brien and Claudia Trimarco.

Proceeds from this event fund need-based scholarships. The forms for the Spring 2014 need-based scholarship were sent to all ASC families via email November 18 and are due back December 2.



### **Composer of the Month Ludwig van Beethoven**

**By Ann Marie Novak**

Ludwig van Beethoven was born on December 16, 1770 in Bonn, Germany. His young musical life was encouraged mostly by his grandfather, who was the choir director at the nearby palace. His grandfather recognized his talent, and frequently asked young Ludwig to come to the palace and listen to rehearsals. Unfortunately, his grandfather died when Ludwig was only a few years old. When Beethoven lost his grandfather, he lost a good friend and a major source of support, not only for his music, but also for himself, as a person. Beethoven's father was very hard on him, and he tried to push the young musician into making money to support the whole family. This was a very difficult thing for a young lad to do, but by the time he was about 12 years old, he was pretty much doing exactly that.

Ludwig started his piano lessons around age four, similar to the age at which our Suzuki students begin their studies. He studied first with his father, but things didn't go very well because of the way his father treated him. Ludwig seemed always to be getting in trouble with his father. His harpsichord (and later, piano) practices would start out just fine, but sooner or later, he would get off track and start making up his own pieces. His father then started teaching him to play the violin. But the same thing would happen...he would wander off into whatever came into his head.

In his early teens, Ludwig started conducting the orchestra and accompanying the opera rehearsals at the palace. Soon, the archbishop at the court noticed young Beethoven's amazing ability, and he sent him off to study with the great composer and performer, Wolfgang Amadeus Mozart. This was a special opportunity for the young man...to work with the greatest living composer of that time! Mozart, who was only 14 years older than Beethoven, saw a very special ability in Ludwig. He (not being prone to giving much praise to other musicians) made it known to the musical community that this up and coming genius was someone to be heard...he felt that Ludwig would make a great name for himself.

The lessons with Mozart were not destined to last very long, however. Shortly after the move to Vienna, where Mozart lived, Beethoven was summoned back to Bonn, where his mother lay gravely ill. The fates were not kind to the young man. Shortly after his re-

turn, Beethoven's mother passed away. This affected Ludwig deeply, but he continued making money for the family through his job at the King's court. One of the "perks" of working there was that he started to branch out and meet other great musicians of the time.

One of those outstanding musicians was Franz Josef Haydn. Haydn encouraged Beethoven to move to Vienna (where Haydn lived) and to study composition with him. He did just that, and the face of music was never to be the same again. As Beethoven gained confidence as a composer (he already was a gifted performer, particularly at the piano), he started to change many things that had always been "just so". He was single-handedly responsible for the development of the piano as an instrument, and he also changed the forms of pieces that had become accepted as the "right way" to write music. He was, in many ways, a rebel: he grew his hair long and let it go so that he looked a bit "wild"; he changed many musical conventions of the time; and he started making his compositions longer and more grand than ever before.

Ironically, the thing that made him so innovative, so demanding of more (of everything...sound, length of pieces, thicker textures) was the thing that was also the saddest fact of all. This amazingly gifted musician, a man who could hear and produce the most subtle and sublime sounds, was going deaf. He first realized that he was losing his hearing sometime in his early twenties. He struggled to keep his hearing loss from the public, so it is not known exactly when he became completely deaf. Historians estimate that his hearing was probably completely gone by sometime in his thirties. It is known that, at the time of the first performance of his 9<sup>th</sup> Symphony (the famous Choral Symphony), he heard nothing. When the piece concluded, there was thunderous applause for the composer...but he heard none of it. In fact, he had to be told to stand and take a bow, because he was completely unaware that the piece had ended and that everyone was applauding for many, many minutes.

The most remarkable thing about Beethoven's deafness was that it never stopped him from composing. He apparently could "hear" the music already formed in his head. It is true that his deafness made him depressed, it made him angry, and it made him frustrated, but it never stopped him. In fact, I believe that it gave him the "fire" we hear in so much of his music. Beethoven died on March 26, 1827 at age 57, pen and staff paper still in hand. He was one of the few com-

posers who was truly famous in his own lifetime. It is estimated that somewhere between 20,000 and 30,000 people attended his funeral. The world of music has never been the same since this great composer walked the earth.

Sources:

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

Elledge, C., Yarbrough, J., & Pearson, B. (1995). "Music Theory & History Workbook". San Diego: Neil A. Kjos.



### Christmas Carols

If you are interested in learning the most popular Christmas Carols, ask your teacher for a copy of the keys and starting notes.



### Student News

**Lucas Chan** did several 30 minute presentations promoting his upcoming performances with the CWSO on December 7 and 8. The presentations took place at the following schools in Stevens Point: Jefferson, Ben Franklin, Washington, Kennedy and Banach.

**Roshini Traynor, Lucas Chan, Craig Felt and Anthony Van Tiem** performed with the Ben Franklin and SPASH orchestras in the Fall Concert on October 21.

The following students played two pieces for judges at the SPAMTA Fall Festival on November 9 at the Noel Arts Center: **Revyn Abbott-Beversdorf, Anna Hahn, William Hahn, Faith Kluck, Alexandra Lee, Max Malek, Nathaniel Meadows, Thomas Meronek, Hope Stephani, Lucia Stephani, Carolyn Storch, Julia Storch, Lola Tauchmann and Jace Yesse**. All received high marks from the string judge, Ed Muelling, from West Bend. Anna, William, Nathaniel and Max performed on the honors recital at the end of the day.

The following pianists also participated in the SPAMTA Fall Festival: **Katla Anderson, Sophie Emerson, Samantha Carlson, Nate Olson, Marco Kurzynski, Hannah Thompson, Supriya Keefe, Natalie Van Tiem, Evan Koelemay, Berit Borgnes, Anna Hahn, William Hahn, and Trent Miller**.

## November 2013 Graduations

Ellie Schoenecker, Voice Book 1

Alexandra Lee, Violin Book 1

Lydia Ensminger, Piano Book 2

Megan O'Brien, Voice Book 3

Annabelle Niles, Piano Twinkles

Antonio Koehn, Violin Twinkles

Troy Niles, Violin Twinkles

Nate Olson, Piano Book 1

Revyn Abbott-Beversdorf, Violin Book 2

Chandoppe Horvath, Viola Twinkles

Zsanna Bodor, Voice Book 1

Natalie Berk, Violin Book 3

Bánk Bodor, Violin Book 2

Yuling Sun, Violin Book 3



## Weather Cancellations

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.



Look for the next issue of the Ambassador in your email inbox February 3!

**Jacquie Wille, Julianne Verbrick and Sharon Roark** performed violin solos at the ASC adult recital on Thursday, November 14. Tom Yang and Dave Becker accompanied them.

**Jacquie Wille** performed with the Wausau Chamber Orchestra on November 16 at the Universalist Unitarian Church in Wausau.

**Rachel Marten** attended the fiddle workshop with Brian Wickland in Viroqua on November 9.

**Marcy Kirsch** sang with the Sweet Adelines on November 9.

**Jacey Bowker** played her violin for the 4-K class on Parents' Day at the Rosholt Elementary School on Thursday, November 7 and November 14.

**Alexandra Lee** played all of Book 1 at the Chestnut Center for the Arts in Marshfield on November 2. Tom Yang accompanied her.



## Faculty News

Harp teacher, **Rosalie Gilbert**, will perform several concerts in December. She will play with the Central Wisconsin Chamber Players on December 4 and with the Central Wisconsin Symphony Orchestra on December 7 and 8. In addition, she will play with the UWSP Women's Choir on the evening of December 8 and with the Wausau Lyric Choir on December 14 and 15.

**Mary Hofer, Tom Yang, Judy Meyer and Jenny Burton** assisted with the Fall Festival of the Stevens Point Area Music Teachers Association on November 6 at UW-Stevens Point.

**Jenny Burton** conducted a Violin Petting Zoo for the 4-K class at Rosholt Elementary School on November 7 and November 14.

