

Aber Suzuki Center



University of Wisconsin
Stevens Point

AMBASSADOR

APRIL 2015

Upcoming Events

Saturday, April 11, 2015
Marathon (piano only)

Saturday, April 11, 2015
Group Senior Recital
NFAC 221, 7:30 pm

Saturday, April 25, 2015
Austin Konkol, Voice
Senior Recital
Michelsen Hall, 7:30 pm

Sunday, April 26, 2015
Festival Concert
Ben Franklin Junior High School, 2:00 pm

Sunday, May 3, 2015
Piano Festival Concerts
NFAC 221, 12:30, 2:00 and 3:30 pm

Saturday, May 9, 2015
Lucas Chan Senior Recital
Michelsen Hall, 7:30 pm



Director's Column

By Pat D'Ercole

There is an African proverb that says, "It takes a village to raise a child." I think Dr. Suzuki would agree with that. In visiting recently with some ASC alumni parents, many of them spoke of the numerous ways that their children were mentored. Many of them started lessons as a result of someone they knew

that walked with them in this new experience. Once in the program, they begin to see and hear more advanced students (it could be just a few pieces more advanced or many books more advanced) at marathons or on recitals. Sometimes those big kids even talked to the younger ones or practiced with them. What a treat! The alumni parents also told me that they valued the mentoring they received from their teachers at ASC and at the American Suzuki Institute, both for themselves as well as their child. What a wonderful gift to have the wisdom of an adult from outside of the family, a teacher, who for many becomes almost another family member. That's what the Suzuki philosophy is about—creating a nurturing environment, a "village," with the highest examples of music making and highest examples of character that calls each of us to more than we thought we could be.

To help create our "village" at ASC and to acknowledge the achievements of the ASC Class of 2015 we are starting a new tradition. On Saturday, April 11 at 7:30 in NFAC 221, this year's graduating seniors will perform in recital. Please come and receive the gift that they have prepared for you, applaud their achievements, and be inspired by them. One never knows what spark of motivation will grow into an unquenchable fire for your child who will be watching and listening.

That is also the purpose of our festival concerts. The strings, voice, flute and SECE festival concert will take place on April 26 and the piano festival concert on May 3. Please mark those dates on your calendar and be sure to read Ms. Burton's article *String, Voice, Flute and SECE Festival Concert Slated for Sunday, April 26* on p. 6. It's a handy reference containing all the details needed for the Apr. 26th festival concert.

As good and as important as the above events are, a week-long immersion experience is even better. That takes place at the American Suzuki Institute (ASI). It will be held on the UWSP campus from July 19-25 and from July 26-Aug. 1. Please read Dr. Oviatt's article about ASI's place in the history of the Suzuki movement in the US and choose to be a part of this event either as a full participant or as a *Taste of ASI* participant. (See the Announcements for the Week of Mar. 30, sent Friday 3/27) Also included in this issue are FAQs about ASI and an article, *Getting to Institute: Overcoming Obstacles for Students, Parents and Teachers*. Learn tips on minimizing costs, child care, and what to do in free time etc.

One spark, one tiny flame; individual flames blending together making a fire and then blazing with light and warmth. That's what happens when the "village" gathers together to make music. Motivation soars. Friendships are born and nurtured. Pride swells as we delight in the accomplishments of the year. Join us for these end-of-the-year events. You are a part of the Suzuki "village".



The Rich Historic Legacy of ASI

By Merietta Oviatt

As many of you many know, I was a Suzuki kid. I began studying violin at the age of 2 and have participated in Suzuki Institutes for most of my life. Throughout all of my life as a Suzuki student, and later as a Suzuki teacher, the American Suzuki Institute (ASI) was always THE Suzuki institute to attend. It wasn't always easy for my fellow West Coast friends to attend as it was almost on the other side of the country, but every time someone would go to ASI and return we could not wait to hear the stories!! I often wonder, being the new kid on the block, if everyone truly understands exactly what ASI is and what role it played in shaping the Suzuki Association of the Americas as we know it today. As I was conducting my recent research to complete my doctorate, I found a great deal of information revolving around our wonderful Institute and its significance in our Suzuki history. I feel that it is important for everyone to know all of this so that each

and every student can attend ASI and have the knowledge that they, too, were a part of Suzuki history.

The founding of ASC by Marge Aber:

During the late 1950s and early 1960s, string music educators were having trouble getting students to sign up for orchestra. Margery Aber said: "American string teachers felt themselves in a losing battle for students. Band instruments and other exciting pursuits were more appealing than the long and arduous effort needed to master a string instrument, and more suited to a public school environment. Adequate instruction was not available in most localities. Questions were being asked about whether classical orchestral music had any future in the United States." These problems compelled educators such as Clifford Cook, Margery Aber, and Robert Klotman to look for ways to revitalize the orchestral education system in the United States. In 1964 Robert Klotman (President of ASTA) invited Dr. Suzuki to bring a small group of children to perform at the Music Educators National Conference in Philadelphia. Among the audience was William Starr, first President of the Suzuki Association of America. Her exposure to Suzuki compelled Aber, who had just accepted a job at UWSP, to travel to Japan to learn more about the Suzuki philosophy and later to create a full Suzuki program – what we now know as the Aber Suzuki Center.

Why the American Suzuki Institute exists:

Following the successful tour by the group of Suzuki students, in 1967, the American String Teachers Association sponsored a group of teachers to visit Matsumoto and to observe the Talent Education summer school. The teachers returned to the United States ready to implement the Suzuki method of string teaching; however, they were inadequately trained and their efforts were not wholly successful. At about that time, Dr. Suzuki began touring the United States with his students, giving workshops at the concert venues. Many U.S. teachers trailed him on the tour to learn more of his teaching methods. Suzuki grew weary of touring and many teachers were unable to continue to follow him. Consequently, Suzuki began to offer summer workshops for teachers in Matsumoto, where he provided teacher training in his methods. The cost of flying to Japan and attending the workshops was prohibitive for many U.S. teachers. As a result, in 1971, the Univer-

sity of Wisconsin – Stevens Point began hosting the first Suzuki Institute. This institute enabled more U.S. teachers to receive training in the Talent Education method. The American Suzuki Institute at Stevens Point was the site at which the first of the summer institutes was held. The program was so successful that other summer institutes were soon implemented throughout the United States.

The significance of ASI to the SAA

An organization was formed to unify the many teachers and institutes in the Americas. Originally called Talent Education USA, the association needed a new name to reflect the increasing numbers of Canadian teachers who were involved. Following a vote, the name was changed to Suzuki Association of the Americas (SAA) in 1972. The official formation of the Suzuki Association of the Americas was completed in 1973. The membership was approximately 300 people by December 1973. During my interviews with Bill and Doris Preucil for my doctorate, the couple recalled a story regarding the formation of the SAA and Stevens Point: Doris said, "When they started the SAA it was in the gymnasium of Stevens Point. I was not there that first year, but the next year I remember Milton Goldberg sitting at a card table saying, 'Come over and join, everybody's got to pay their dues and join this organization.' And somebody said, 'Well, what's it called?' Milton said, 'Suzuki Association of America'. Then the other person asked, 'Well, why not say Americas?' I mean, as long as you're going to start one, just call it *Americas* then we've got South America. We were so busy trying to work here and now (in the 70s) it (the SAA) finally got off the ground in a big way."

Viola Vis!! It's all about ASI!!!

The viola movement may have started in the living room of Doris Preucil, but the first actions for violists in the SAA occurred at ASI! Before any viola books existed, they still needed violas for ensembles at ASI. Therefore, using manuscripts of music and a little bit of training from his wife and John Kendall, Bill Preucil led the first Suzuki Viola activities - and they took place at ASI. Bill stated: "And then, before there were teacher trainers, I became the first viola teacher trainer by accident, you know, at Stevens Point with manuscripts of music... I think I coached chamber music." It could be said that the home of SAA viola training is truly at ASI.

I have been spending my life attending institutes and hearing about how great the American Suzuki Institute is. For the first time, this summer, I have the pleasure of teaching and finally experiencing ASI first-hand. To know, especially considering I myself am a Suzuki kid, that my name will now be included with those who created our legacy and our history: Margery Aber, Bill and Doris Preucil, Clifford Cook, Kenji Mochizuki, Bill Starr, John Kendall, Dee Martz, Dr. Suzuki, and SO many more pillars of the Suzuki Association of the Americas – I count myself as lucky and honored to be participating in ASI this summer!!



ASI FAQs

At the March 29 marathon parents had the opportunity to ask questions about ASI. Here are the answers. Let us know what other questions YOU have. Send an email to suzuki@uwsp.edu.

How is the day organized?

Each student receives an individual schedule that has 3-4 classes between the hours of 8:00 and 11:00 am and 1:00 and 4:00 pm. At 11:00 Monday through Thursday there are enrichment classes. Students can attend one of these while parents attend a lecture just for them. Topics include motivation, tips on listening and review, note reading, Suzuki in the teen years etc. There are at least three to four 11:00 lectures per day from which to choose. Enrichment choices for the students may include such classes as improvisation, fiddling, juggling, mime and yoga.

To get a real sense of the rhythm of each day of ASI, read *The Stolen Goldin Violin* by the Felt family. It's a mystery that takes place during ASI that's a fun read regardless of age. Copies are \$6 and available from the ASC Office.



What do I do if I don't have a class for one or two hours?

You will receive a small assignment in each of your classes each day. Something that's able to be changed in one day with a little effort and repetition.

So between classes you'll find students practicing outside in the shade of a tree, in the practice rooms on NFAC 3rd floor or sometimes even in the back of the van! But once that's done you can go swimming at the Y, the City pool or here on campus. You can play soccer or ride your scooter. You can meet friends for a meal, have a picnic at Buckholt Park or go for a hike at the Schmeekle Reserve. The list is only limited by your imagination.

How will I meet people?

As a full participant, you will be grouped as best as we can with three other musicians of the same age and piece. Each of you will receive a 12 minute private lesson while the others learn by watching and listening. This is called an "A" class or "master class". Three master classes of similar level are combined to make a "B" or "technique/musicianship" class. Two B classes are combined to make a repertoire or "C" class whose purpose is to motivate and review pieces on the review list and to refine those that will be played for the festival concert. So the original "cohort" of four will go to all three classes together. Many tell us that the friendships they make here are renewed each summer and provide motivation to try to be at same level so they can be in the same class.

Do parents have to attend every day, for the whole day?

The truth is that you'll probably enjoy it so much you'll want to be here as much as your child, but the answer to that question depends on the age of the student. If you have a young student then the answer is "Yes". In true Suzuki style, your role is to be the note taker at lessons and the practice partner in between. However, grandparents or older siblings or another significant adult can also fill that role if it's impossible for you to be free to attend.

If your child is an independent learner and a responsible teenager, then you might come for the first day or two to be sure they can navigate the campus and schedule. It is best if there is another family that the student can "pal around with" so that the community aspects of the experience are not lost.

What's the Teen Dorm?

The teen dorm is for students 13 years and older who are independent learners. Students can stay in

the teen dorm for one week camp or the two week chamber camp. Even local students can stay in the teen dorm. Girls are one residence hall and boys are in another. There is 24 hour supervision by teen dorm counselors.

If I live in Stevens Point, can I go home between classes?

You can, but you'll miss out or compromise the effectiveness of the immersion experience. Staying on campus and taking part in as many activities as possible makes it seem to your child that the whole world plays an instrument and practices. Most veteran parents try to keep their calendar as free as possible so that they can take advantage of the many social and musical opportunities.

What if I will be commuting 30-60 minutes each day?

First thing is to stop in the Office and get a locker. Then you can store whatever you need for the day-instruments, lunch, snacks, swimsuits or sports equipment, etc. There are picnic tables around campus to eat your lunch or in case of rain, the NFAC Courtyard serves as a "lounge" area. Depending on the age of your child and their energy, you may have to make choices as to which evening activities you take in. We have had many parents who have found ways to make this work and have brought as many as 4 & 5 children from Marshfield or Wisconsin Rapids. An FYI--Young children in Book 1 almost never have an 8:00 am class.

What if I have another child that does not study music?

If they are young children, parents can take advantage the University Child Learning and Care Center on campus. If they are older they may like to attend a class offered by UWSP Continuing Education or Schmeekle Reserve.



**Getting to Institute:
Overcoming Obstacles for Students, Families and
Teachers**

By: Erin Rushforth

Institute is for everyone. Yet, there are obstacles that stand between many teachers, families and institute, of which the most common are the cost of tuition and housing, time off from work schedules to attend institute, and the care of young children during institute.

At the beginning of my teacher training, I was a new mother. Determined to take advantage of my proximity to a teacher trainer, and remembering my own happy times as a child at the American Suzuki Institute in Stevens Point, Wisconsin. I attended a local institute held at the community college and hired a responsible teenager to take care of my newborn on campus while I attended class. During breaks, I would step outside to check on and feed my baby. When he slept, I brought him with me to observations.

Fast forward to last summer, when I wanted my two violinist children to attend institute, but wasn't sure our family of six could afford it. We found an institute in a nearby city where we have family and cut costs by staying with them. My cousin kindly watched my two-year-old during the day while I took my other three children to institute. My oldest son, an eleven-year-old non-Suzuki pianist, took an enrichment class, attended recitals with us, and read books (and truthfully, played a lot of games) on his Kindle. My two violinists, ages nine and four, were able to fully participate in the lessons, group classes, recitals and enrichment classes offered. At the end of the institute day, we "went home" to cousins for my kids to play with. Everyone had a marvelous time.

Those who make the effort to attend institute once understand the value of the institute experience and are willing to do all they can to get there again. When I asked some of the parents at institute last summer why they were there, they told me:

- "We get a whole semester's worth of lessons and learning in one week."
- "Our teacher expects us to attend, and we figure it's just part of the Suzuki experience."

- "My child gets to work with new teachers and make friends with other musicians from all over."
- "I get to meet other Suzuki parents and get new ideas from them."
- "It's really fun! My kids look forward to institute every year."

Here are ten tips for overcoming the obstacles of time, money and childcare to get to institute:

1. You can minimize costs by planning ahead. Many institutes offer early bird pricing. Know the deadlines. To explore your options visit <https://suzukiassociation.org/events/institutes/>.
2. Some institutes offer referral discounts, work programs, financial aid, and scholarships. These are available for both students and for teachers. There are also SAA teacher development scholarships. For more information visit <https://suzukiassociation.org/events/scholarships/>.
3. If you teach at a school or co-op, find out if your employer or board of directors will cover any costs of additional teacher training for you.
4. Let institute double as a family vacation or a staycation. There are institutes in vacation destinations and many local institutes.
5. Find out if the institute offers childcare. Some do!
6. Bring the kids. Sign some up for enrichment classes while the others do music classes. Let the older ones entertain themselves during their free hours with books, drawing, and games.
7. If you are attending a local institute, team up with another family in your teacher's studio. Alternate days watching the kids who stay home and attending institute with the kids.
8. Consider hiring a responsible older student from the studio to attend institute with your child as a "big brother/sister" or bring all the kids and bring/meet a babysitter on the institute campus. (Check with the institute director to make sure this is okay.)

9. Invite grandma/grandpa/Auntie Helen/your best friend from college to stay with your non-participating children while you take your musician(s) to institute.

10. If your musicians are old enough, let them go on their own to a teen institute experience. This allows parents to conserve their vacation days and may save money on transportation and lodging.

Let's make it a priority as parents to help our children get to institute. As teachers, let's inspire our student families to attend by setting aside time and funds for our own continued teacher training.

Reprinted with permission: American Suzuki Journal, Volume 43 #2



Festival Concert Slated for Sunday, April 26

Imagine 100 or more students singing and playing together on one stage at once! The sound is amazing and the tone colors are gorgeous! Cello, viola, harp, voice, guitar, and violin students will play in the grand finale concert of the year on Sunday, April 26 at 2:00 pm at Ben Franklin Junior High School. Also featured will be our youngest students, our first flute student, the Suzuki Early Childhood Education Class, a string quartet, piano duets and our newly formed adult ensemble. This concert is a wonderful way to see ALL the aspects of the Aber Suzuki Center in one place.

Our eight graduating seniors will also be recognized at the end of this program in a new tradition. Bring your tissues and be ready for some powerful remarks about these young adults. They will be given a special token by an underclassman and from the faculty. We value the hard work and perseverance of these individuals and this is our way of celebrating their growth.

Another special tribute will be given to an ASC alumnus at the concert. Janelle Severson, a former student of Kyoko Fuller and a UWSP graduate student of Professor Pat D'Ercole, will lead one of the

violin pieces. She is a Suzuki violin teacher in Madison and her two children, Barrett and Gwen, study with Professor Pat. It is important to recognize our alumni and the faculty thought this was a good way to do this.

Here are some important logistics for the day. String players and voice should arrive by 1:30 to tune or warm up. There will be rooms designated for violinists, violists, cellists and voice students. Cases can be left in the tuning rooms until the end of the concert. The string quartet, harp, guitar and flute students should go directly to the auditorium for tuning. The Suzuki Early Childhood Class should plan to arrive at the auditorium at 1:50.

This year we are asking our teenagers and "tweens" (age 10-12), to assist with hospitality. Assignments will be given to these students at the marathon on Saturday, April 25. Some students will be asked to be greeters to families who arrive at Ben Franklin and to post signs in the hallways. Others will be stationed at various locations at the school to guide students to the correct rooms for tuning. And, after the concert, another set of students will be asked to help take the tape and pieces of paper off of the chairs and throw it away. Others will be asked to take down signs off the walls or to help with the reception. We are like one big family and we need folks to pitch in to make this event run smoothly.

Some have asked what the students should wear. The dress code for this event is holiday best.

Thanks in advance to Teresa Story for being the reception coordinator. She will be phoning parents to bring food and punch and other items for the reception. We appreciate everyone joining in the fun!

Here are the pieces that each group will be playing or singing:

Suzuki Early Childhood Class: Six Little Ducks

All Pre-Twinkle Students: The Body Twinkle

Voice Students: Pieces will be announced by April 14

Cellists: Papageno's Aria, Home on the Range and French Folk Song

Harp Students: Andante, Good Little King of Yvetot, Little Playmates, Cricket Song, Honey Bee and Lavender's Blue.

Flute Student: Dogs and Cats

Guitarists: Calliope, Waltz No. 1, A Toye, Meadow Minuet, Tanz and Twinkle Variations A and C.

Adult String Ensemble: Folk Tune

Viola Students: Concerto in G Major, Mvt. 2, Waltz, Bohemian Folk Song and Hymn to Jupiter for Four Violas

Violin Students: Sonata in F Major, Mvt. 2 (use bowings in the old Suzuki book), Concerto No. 2, Mvt. 3 by F. Seitz, Lully Gavotte, Andantino and Lightly Row

For our grand finale, ALL of us will play May Song in D Major and the Twinkle Variations in D Major.

Please polish all of the pieces so we can sound like a Championship Team! Stevens Point is home to several athletic championship teams. Let's take on this torch and make this concert the BEST EVER!



Student News

ASC was well represented at the recent Wisconsin School Music Association (WSMA) Solo and Ensemble Contests in March. The following students performed at this event: **Tuvshin Anderson, Maddie Andreae, Logan Bauman, Lucas Chan, Tam Doan, Emma Dorshorst, Alyssa Eiden, Sawyer Eiden, Karli Johnson, Sophie Koehn, Marco Kurzynski, Hope Mahon, Luisa Marion, Catriona Quirk, Michael Reeser, Dale Steinmetz, Hope Stephani, Yuling Sun, Roshini Traynor, Michael Treder and Kate Young.**

Congratulations to the piano, voice, violin and viola students who participated in the Wisconsin Music Teacher Association (WMTA), District auditions at UWSP on March 14. Each student played two or three pieces for a judge and took a music theory

exam. Many of these students achieved top scores and will proceed to state competition in May. The following violin and viola students represented Jenny Burton's studio: **Anna Hahn, William Hahn, Annina LeCapitaine, Alexandra Lee, Max Malek, Nathaniel Meadows, Sharon Roark, Hope Stephani, Lucia Stephani, Carolyn Storch and Julia Storch.** Voice students from Mary Hofer's studio also participated in the event: **Zsanna Bodor, Emma Dorshorst, Mary McDonald, Lydia Ensminger, Caitlin Johnson, Anna Meilahn, Roshini Traynor and Victoria Tillotson.** The following piano students are from Ann Marie Novak's studio: **Katla Anderson, Kobe Carlson, Lauren Carlson, Samantha Carlson, Trevor Carlson, Nicole Eiden, Sophie Emerson, Sam Ginnett, Anna Hahn, William Hahn, Jocelyn He, Daisy Jagoditsch, Lola Jagoditsch, Supriya Keefe, Evan Koelemay, Marco Kurzynski, Trent Miller, Niav O'Neill, Nate Olson, Hannah Thompson and Natalie Van Tiem.** Mr. Yang's piano students also participated in the auditions: **Sophia Bluma, Lydia Ensminger, David Gui, Katie Huang, Jeffrey Leek, Katya Leek, Madeleine Resnick, Adler Simons, Mark Smyth, Lucia Stephani, Aaron Tian, Emily Tian, Victoria Tillotson, Megan Yang, Olivia Yang and Nathan Zuge.** A special thank you goes out to Ann Marie Novak and Mary Hofer for serving as District Coordinators. Jenny Burton, Judy Meyer and Tom Yang volunteered all day as room monitors and test administrators and graders. The string students were accompanied by Ann Marie Novak, Karen Stephani and Ethel Fang. The voice students were accompanied by Tom Yang.

Lucas Chan was accepted into the UW-Madison School of Music.

Congratulations to **Trenton Seegert** on his Senior Cello Recital, performed on Saturday, March 28 at 6:00 pm in NFAC 221. Tom Yang collaborated with Trenton along with ASC violinist, Lucas Chan and Dr. Tim Mutschlechner.

Bravo to **Austin Konkol, Marco Kurzynski, Dinesh Traynor and Roshini Traynor** for performing at a benefit concert for the Wisconsin School Music Association at Barnes & Noble in Wausau on Thursday, March 19.

Luisa Marion won the talent show at Faith Fellowship Church in Marshfield on Saturday, March 28. She performed LaFolia on her violin for the event.

Phoebe Aswani-Neumann performed Long Long Ago on her violin for her class at Grant Elementary School in Marshfield on March 6. **Max Malek** performed Gavotte by Lully and **Rachel Marten** performed Gavotte in g minor by J. S. Bach for their orchestra classes this month.

Logan and Luke Vayder performed their guitars at Harmony House on March 26 and played twice this month at Whispering Pines in Plover.



Faculty News

Merietta Oviatt earned the Doctor of Musical Arts in Viola Performance and Violin Pedagogy from the University of Oregon this month. Congratulations, Dr. Oviatt! She also gave a lecture about the creation of the Suzuki viola school and its founders, William and Doris Preucil on March 3 in Eugene, Oregon.

Ann Marie Novak was an adjudicator at the Eau Claire District Auditions of the Wisconsin Music Teachers Association on March 7.

Harp teacher **Rosalie Gilbert** performed with the Central Chamber Chorale on March 20, 21 and 22 in Wisconsin Rapids, Medford and Marshfield, respectively. She also performed with the Palm Sunday Choir in Marshfield on March 29.

Oscar Soler adjudicated at the WCM String Contest at the Wausau Conservatory of Music on Saturday, March 21.

Pat D'Ercole facilitated the SAA *Suzuki Principles in Action* course in Ann Arbor, MI, on March 14-15.



Upcoming Individual Events and Performances

The first Tween/Teen Club Event- Saturday, May 23rd at Point Bowling. The tweens will meet at 5:00 and the Teens will be at 7:00. The cost is \$9.00 per person and will include two games, shoes, pizza, and soda. Put it on your calendar! RSVP and give the money to your teacher by May 18.

The Aber Suzuki Center Orchestra will perform at the Portage County Cultural Festival on Sunday, April 12, from 10:00-10:30 am at SPASH.

The Monday Night Minstrels, a quartet consisting of Frederick Van Tiem, Marco Kurzynski, Tom Felt and Dinesh Traynor, will present a recital on Friday, May 8 at 6:00 pm in NFAC 221. The program will feature music by Mozart, Haydn and McMichael.

Rosalie Gilbert and Merietta Oviatt will perform a duo concert at the New Visions Art Gallery in Marshfield on April 15.

Jenny Burton will perform a set of Bartok Duets with Steve Bjella in collaboration with Susan Gingrasso, dance specialist, at the Unitarian Universalist Fellowship on April 12.



March 2015 Graduations

Huba Bodor, Violin Book 1
Ruixue Du, Piano Book 1
William Hahn, Violin Book 3
Rachel Jorgensen, Violin Book 1
Max Malek, Viola Book 2
Juliet Resnick, Cello Twinkles
Yuling Sun, Violin Book 4
Pavithran Swaminathan, Violin Twinkles
Roisin Willis, Piano Book 1
Nathan Zuge, Piano Book 1