



# Aber Suzuki Center



College of Fine Arts & Communication  
University of Wisconsin - Stevens Point



Who is the Suzuki student at UW-Stevens Point? It depends on whom you ask. We serve students from infancy through retirement. We serve parents who are eager to be involved in their child's growth, and are seeking other parents who share similar values. We serve UWSP college students who wish to become Suzuki teachers, as well as already established teachers wishing to continue their lifelong learning. We serve and support scholars and researchers who wish to further document the Suzuki philosophy, pedagogy and its effects. Finally, we serve each member of the Central Wisconsin community as a pillar of the creative economy in this region.

How do we engage these various populations? We teach infant through adult music students through the programs of the Aber Suzuki Center, which offers private and group instruction in early childhood education, violin, viola, cello, bass, piano, voice, harp, guitar and flute. For two weeks each July at the American Suzuki Institute, we provide a musical immersion learning experience for students, their parents and teachers from all over the world. We serve college students through degree-granting programs at the undergraduate and graduate level and through the UW-Stevens Point Suzuki Strings Mentoring Program. We are sponsors of the International Research Symposium on Talent Education, a bi-annual conference that shares as well as produces Suzuki research. Each year the UWSP Suzuki Programs contribute approximately \$1,000,000 to the local economy, engage community members through a myriad of musical outreach activities, and encourage each person in the program to be a responsible, generous, productive and caring member of their community.

Last, but not least, is the American Suzuki Foundation (ASF), a tax-exempt, not-for-profit foundation, which provides financial support and assistance to the work of the Suzuki Programs at UW-Stevens Point, which are self-supporting. All of the above populations benefit from the diligence and stewardship of the ASF Board of Directors.

After perusing this viewbook, I hope that you too, will be proud of our Suzuki history and legacy. We are proud to continue our international reputation for leadership and excellence in service to Central Wisconsin, the state, and the world.



Sincerely  
Pat D'Ercole  
Director





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## SUZUKI PROGRAMS AT UW-STEVENSON POINT: AN OVERVIEW

UW-Stevens Point boasts one of the oldest, most comprehensive, and most highly regarded Suzuki music education programs in the world. It is the only Suzuki program in the state, and one of the few in the nation, affiliated with a university. Through its year-round program, the Aber Suzuki Center (ASC), and its two-week summer program, the American Suzuki Institute (ASI), UW-Stevens Point offers the highest quality Suzuki music education for all learners. Both ASC and ASI offer programs for students from birth through adult, parents and teachers.

The mission of the UW-Stevens Point Suzuki Programs is to teach using the philosophical principles and music education methods developed by Dr. Shinichi Suzuki and to nurture, motivate and inspire students, parents and teachers to incorporate these principles into their lives. At the heart of the Suzuki Philosophy is the idea that everyone has talent and can become a successful, sensitive, and caring person through the study of music in the Suzuki method. The method teaches music in the same way that people learn to speak their native language; through listening, imitation and repetition in a positive and nurturing learning environment. The emphasis is on musical and personal growth through individual and group instruction. It is in these settings that technique, musicianship and kind hearts are developed. The excellent music training available through the UW-Stevens Point Suzuki Programs serves each student well, musically and personally, regardless of the goals the students strive to attain throughout their lives.

## CORNERSTONES OF THE SUZUKI METHOD

### At First By Ear

People learn to speak and, later, learn to read. Following this example, students develop basic technical competence on their instruments before being taught to read music. A revolutionary concept that was misunderstood in the early years, the Suzuki method is a widely used and extremely successful means of teaching music today.

### Listening

Daily playing of a reference recording of the Suzuki repertoire provides the environment for learning by ear.

### Repetition

Repetition is essential in learning to play an instrument, to train muscles and memory. In the Suzuki approach, it is also used to maintain a performance-ready repertoire.

### Refinement

New skills are added to previously learned pieces to refine tone development and musicianship.

### Positive environment

Specific praise for effort and accomplishment creates a nurturing learning environment.

### Graded repertoire

Technical and musical skills are sequentially developed in the context of the well-graded repertoire.

### Group experience

In addition to private lessons, students participate in regular group lessons and performances.

### Parent involvement

Parents attend lessons with the child and serve as “home teachers” during the week. They also work with the teacher to create an enjoyable learning environment.

### Early beginning

Ideally, training begins in the pre-school years but it is never too late to begin.



## BENEFITS OF SUZUKI MUSIC EDUCATION:

- Focus/concentration
- Perseverance
- Time management
- Fine motor control
- Self-discipline
- Self-expression
- Self-esteem
- Confidence
- Performance skills
- Stage presence
- Poise
- Creativity
- Coordination
- Problem-solving
- Goal setting
- Responsibility
- Memory
- Intelligence
- Realizing one's potential
- Strong work ethic
- Appreciation of music
- Teamwork
- Cooperation
- Sharing of ideas

# History of Suzuki Programs at UW-Stevens Point



## 1960s

### 1964

First Japanese Tour Group comes to US

### 1967

Margery Aber goes to Matsumoto with American String Teachers

### 1967

Aber Suzuki Center (ASC) founded and violin program begins

### 1969

ASC starts cello program





## 1970s

### 1971

American Suzuki Institute (ASI) founded

### 1972

Suzuki Association of the Americas founded at ASI

### 1974

American Suzuki Foundation is established

### 1976

Shinichi Suzuki teaches at ASI

### 1978

ASC starts piano program



# 1980s

**1984**

Suzuki teaches at ASI

**1984**

Margery Aber retires

**1984**

American Suzuki Foundation establishes Aber Long-Term Teacher Training Scholarship program

**1984**

Paul Landefeld named Director of Suzuki programs at UW-Stevens Point

**1985**

ASC starts viola program

**1986**

Dee Martz named Director of UW-Stevens Point Suzuki programs

**1986**

Japanese Tour Group performs at Sentry Theater

**1986**

ASC String Quartet wins Fischhoff National Chamber Music Competition

**1987**

American Suzuki Foundation establishes needs-based scholarship program

**1989**

Mary Hofer begins Suzuki Voice Program at ASC



# 1990s



**1990**

First International Research Symposium on Talent Education held at ASI

**1991**

Kathleen Franceschi cello scholarships established

**1994**

Music of the Masters fundraiser sponsored by the American Suzuki Foundation

**1996**

Dolce Strings tours Austria and wins International Ensemble Division of the competition

**1997**

Päivi Kukkamaki and Finnish Suzuki Singers come to Stevens Point

**1997**

Patricia D'Ercole elected Chair of the SAA Board of Directors

**1998**

ASC Festive Weekend of Chamber Music begins

**1998**

American Suzuki Foundation establishes Shinichi Suzuki/American Suzuki Institute Teacher Training Scholarship Program

**1998**

Celebrating Our Roots Event – focus on the life and work of Shinichi Suzuki, Margery Aber, and Suzuki Programs at UW-Stevens Point

**1999**

ASC voice students tour Finland



# 2000s

## 2001

Margery Aber unexpectedly passes away during the Institute

## 2001

“Hip! Hip! Hooray! 30 Years with the American Suzuki Institute” published (by Margery V. Aber)

## 2003

Dee Martz elected Secretary of the SAA Board of Directors

## 2003

Voice becomes an official Suzuki instrument area, Mary Hofer named to the International Suzuki Association voice committee

## 2005

First SAA-sanctioned Voice teacher training offered at ASI

## 2006

Two American Suzuki Institute Fellows become first Latin American violin teacher trainers

## 2006

“The American Suzuki Institute: The Suzuki Method in Action” — digital video collection is launched

## 2008

Mary Hofer named first SAA Teacher Trainer in Voice

## 2009

Dee Martz retires, Pat D’Ercole named Director

## 2009

“Math Fun for Suzuki Students” published by Suzuki dads and UW-Stevens Point professors Andy Felt and George Kung



# 2010s



## 2010

“The Stolen Goldin Violin,” a children’s mystery about ASI is published by the Felt family

## 2010

UW-Stevens Point Suzuki Strings Mentoring Program launched

## 2011

Satellite ASC classes start in Marshfield

## 2011

ASC starts Suzuki Early Education Classes

## 2012

ASC starts harp, guitar and bass programs

## 2012

Aber Suzuki Center celebrates 45 years!

## 2015

ASC starts flute program





I like music, but didn't have the opportunity to study music when I was young. When I heard Miss Aber's name and about her Suzuki program at Stevens Point, it was the right time and place, and I took this opportunity for our children. It fulfilled a dream that I couldn't have. I started with Ed first, later my twin daughters, Cecilia and Vivian. It was a blessing for the girls to have Miss Aber after she retired from UW-Stevens Point. Besides teaching them violin, she treated the girls with ice cream after lessons and entertained them with canoe trips. Those are fond memories for them too.

The Suzuki program has a family oriented philosophy. We like to do things with the family together, such as practicing music, attending marathons and concerts, in addition to family trips. Since our kids and grandkids all play music we celebrate important occasions like great-grandmother's 90th birthday, funeral masses, weddings, Christmas, etc. with music. Music provides a pleasant atmosphere for all events.

Practice time with the kids was an excellent time for building the relationship between parents and children. The core of Suzuki philosophy is having parents helping kids, and kids listening to their parents. I have fond memories of when my twin girls, Cecilia and Vivian, loved to practice with me. They loved to play me each piece after they polished it. In return, I would give them my honest criticism and praise. We had these wonderful times together until they left for college.

"Nurtured by love" and "every child has talent" represent a beautiful philosophy for all parents. Our son, Ed, has sometimes said these exact words to other parents who have children thinking of taking up an instrument, or maybe even a sport or hobby. It doesn't apply to music alone. Suzuki music provides

a training ground for parents on how to apply the philosophy. Weekly observation of the teacher provides a good example of how to nurture a child's desire to learn. To stimulate growth in a child requires challenging them, placing demands on them, encouragement and nurturing. Establish a good foundation for children when they are young and they'll take off on their own when they are ready. At that time, parents can sit back and be amazed at their children's progress.

We believe Suzuki training provides children with excellent training in memorization, discipline in achieving their goals, and confidence in presenting themselves to the public. All of these are important skills to have for any academic discipline. Suzuki children have the advantage of good learning habits compared to non-music students. My children didn't pursue music as a career. Instead they chose other career paths in physics, medicine, and business. They are all doing very well in their careers and enjoy playing music occasionally as a hobby.

As grandparents, we are very pleased that our grandchildren are following in the footsteps of their parents. Our son Ed's children all play the violin. Our oldest granddaughter, Olivia, is finishing *Book Six*, and practices by herself now. She said recently that she really enjoyed playing the *Handel Sonata* in *Book Six*. That was wonderful news to us. Our other grandchildren, Ben, Mariah and Jordan, enjoy playing too. They play for church and community events, and attend the American Suzuki Institute in the summertime, where Grandma and Grandpa can attend lessons and events with them. We are proud to say that three generations of the Chao family are working together in the spirit of the Suzuki philosophy.



## NOEL FINE ARTS CENTER FACILITIES AT A GLANCE

### Eight Soundproof Suzuki Studios

The “box in a box” construction of the Suzuki studios provides incredible sound isolation between each room and from the music rehearsal spaces upstairs.

### State-of-the-Art Acoustics

Each studio is about 300 square feet and the 12-foot ceilings allow for resonance of sound and acoustic balance.

### Ideal Humidity

The Noel Fine Arts Center also maintains a near ideal humidity level for keeping the string instruments and pianos happy and healthy.

### Beautiful Location

Not only are the studios acoustically pleasing, they are also aesthetically beautiful. Many of the studios have a full wall of north-facing windows overlooking a flower garden and brick walkway.

### Suzuki Reception and Office Area

The Aber Suzuki Center office has a window-enclosed reception area where Suzuki families have access to seating, an activity table, and a private restroom. Ample office and storage areas provide an ideal environment for program support activities.

### Rehearsal and Recital Space

Group classes, ensemble and orchestra rehearsals take place in the excellent UW-Stevens Point Department of music rehearsal facilities. ASC performances are scheduled in Michelsen Hall and the Noel Fine Arts Center large lecture hall (NFAC 221) which was built to accommodate intimate recitals and chamber performances.

### Off-Site Facilities

ASC also offers classes off-site in Marshfield for easier access to those students who do not live in Stevens Point.

## PROGRAMS

ASC is one of the most extensive programs in the country for students, offering classes in Suzuki Early Childhood Education, violin, viola, cello, bass, voice, piano, guitar, flute, harp, chamber music and orchestra. It is also one of only 24 programs across the country that offers long-term, degree granting training for teachers.

- All 14 ASC faculty members hold advanced degrees in their instrument areas and have extensive Suzuki registered training.
- The expertise of ASC faculty is recognized worldwide. Faculty members have taught at workshops in 14 different countries and throughout the USA.
- ASC serves more than 270 students, from birth through adulthood, from 30 different Central Wisconsin communities.
- 10% of ASC’s students are adult learners.
- ASC students have won scholarships for continued study at highly selective music programs such as the Julliard School of Music, the Cleveland Institute of Music, the Eastman School of Music and Indiana University.

Group classes are provided for children with a parent from birth to age four. These Suzuki Early Childhood Education Classes build strong bonds between parents and children, and teach children basic musical concepts as well as socialization skills. Parents are taught to observe and understand their child’s development.

Weekly, private instrumental lessons are offered for students age three and up. Lessons can be 20, 30, 45 or 60 minutes long. In addition, group classes are offered several times throughout each semester, and a diverse set of performance opportunities are available, all included in your tuition package. Parents receive support from numerous resources including a new parent orientation, articles and advice published in several online and print resources, and access to lectures, discussion groups and parent mentors.



### **Patricia D'Ercole**

is the director of the ASC. In addition to her duties as director, she teaches violin to children and Suzuki pedagogy courses to graduate and undergraduate students. She holds a Masters degree in Music Education with an emphasis in Suzuki Education from UW-Stevens Point. Pat has taught at Suzuki institutes and workshops in 19 states as well as Canada, Puerto Rico, Japan, Finland, Estonia, Peru, Chile and Taiwan. Pat has authored many articles for the American Suzuki Journal, served on the Suzuki Association of the America's Board of Directors and as its chair, and as secretary of the International Suzuki Association. Pat is also the founder and first president of the Suzuki Association of Wisconsin.



### **Marge Andersen**

co-teaches the Suzuki Early Childhood (ECE) classes. She did her Suzuki ECE training with Dorothy and Sharon Jones in 1995 and 2011. Marge has a Bachelors degree in Elementary Education from UW-Stevens Point. She also has an Administrator and Leadership credential in ECE from UW-Milwaukee,

as well as serving as a commissioner for The Registry, Wisconsin's early childhood education recognition system.



**Jennifer Burton**, violinist, rejoined ASC in 2011. Jennifer received her Master of Music degree at UW-Stevens Point studying under Margery Aber. She taught for 15 years at ASC, then took a faculty position at the Suzuki Institute of Dallas. She has also written a book, "Sharpen Your Tools," and been a clinician at over 150 Suzuki workshops.



### **Rosalie Gilbert**

started harp programs at UW-Stevens Point in 2012. She works with both the ASC and the department of music. She received her Bachelors degree in Harp Performance from the Cleveland Institute of Music, and a Masters degree in Music from University of Colorado-

Boulder. She has performed as a soloist and ensemble member in several states.



**Mary Hofer** has been with the ASC for twenty years. She pioneered Suzuki voice instruction in the USA. Mary is the first SAA sanctioned teacher trainer in voice, and she is the SAA representative to the International Suzuki Association Voice Committee. Prior to teaching at the ASC, she taught pre-school through eighth grade general music, junior high school chorus, and private voice lessons. Mary holds a Bachelors of Music degree from UW-Stevens Point.



**Sarah Lange** began the ASC flute program in 2015. She graduated from UW-Oshkosh with a Bachelors degree in Music and recently completed her Masters degree in Music Education-Studio Pedagogy at UW-Stevens Point.



**Judy Meyer** co-teaches Early Childhood Education (ECE). In 2011, she trained for ECE with Dorothy and Sharon Jones. She maintains a private music studio and taught general music and choral music in the Marshfield Parochial Schools. She has a Bachelor of Music degree from UW-Stevens Point.



**Tom McComb** holds a Bachelors Degree in Music Education as well as Bachelor and Masters degrees in Natural Resources from UW-Stevens Point. He has taught guitar in UW-Stevens Point's Department of Music for many years, and joined the ASC faculty in 2012. As a performer, he

specializes in jazz and Brazilian music and performs throughout central Wisconsin.



**Dr. Tim Mutschlecner** joined the faculty of the ASC in 2007 as the Suzuki cello specialist. Tim was previously at the University of Florida, where he taught cello for four years and graduated with a PhD in Music Education. Tim also established and directed a Suzuki cello program in Tennessee. He received a Master of Music degree from the Cleveland

Institute of Music and a Bachelor of Music degree from Indiana University.



**Ann Marie Novak,** pianist, joined the ASC faculty in 1992. She earned a Bachelor of Music degree in Piano Performance and a Bachelor of Arts in Psychology at the Oberlin College-Conservatory of Music. She holds a Master of Music degree from the University of Massachusetts at

Amherst. Novak taught Suzuki piano for 10 years in Ohio and Massachusetts. She was the founding director of the Northampton Community Music Center and the Suzuki Department Coordinator at the Community Music School of Springfield.



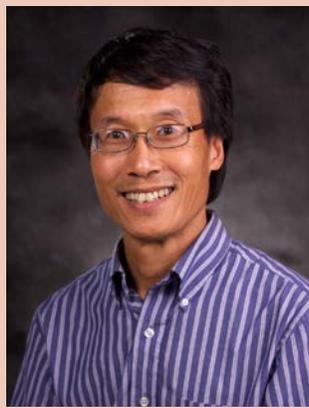
**Merietta Oviatt,** violist, joined ASC in 2014. She has performed in numerous ensembles around the country, and has extensive Suzuki training and experience. She holds a Bachelors degree from Utah State University, and a Masters degree in Viola Performance from the

University of Nevada. She is completing her doctorate in viola performance and violin/viola pedagogy from the University of Oregon.



**Oscar Soler**, violinist, joined the ASC faculty in 2011. Previously he was on the faculty at Cleveland School for the Arts and Boulder Suzuki Strings. He earned his Bachelor of Music and Master of Music degrees in Violin Performance and Suzuki Pedagogy from the Cleveland Institute

of Music. He has taught at Suzuki workshops in six states and Mexico.



**Thomas Yang**, pianist, joined the ASC faculty in 1999. He holds a Bachelor of Music degree in Music History from Bucknell University and a Master of Music degree in Piano Performance from University of North Carolina. Tom has taught in a private studio in Marshfield, at the Wausau conservatory of

music, and at the University of Minnesota-Twin Cities.



Aber Suzuki Center alumni are also among the ranks of professional musicians: Joel Fuller, pictured left, is a violinist with the Kennedy Center's National Symphony Orchestra, and Eric Lee, right, is Associate Concertmaster of the National Opera Orchestra. Soprano Mikaela Schneider has studied with Mary Hofer since the age of nine and, at age 16, at the invitation of conductor Marvin Hamlisch, performed in a series of Kennedy Center holiday concerts.





I live for music: it's what drives me, makes me wake up in the morning, and I feel that I have something good and positive to share with others every day. I think my sole purpose in life is to teach, inspire, educate and promote music to people of all ages and ethnicity. I wouldn't have this purpose in life if I hadn't started in cello with the Suzuki Program, simple as that.

I still remember the Suzuki repertoire due to the requirement of having to memorize every song when I was growing up. I teach the same repertoire to my cello students and they're always amazed that I can play everything by memory. It's just second nature, in my blood, I guess! Memorization was crucial to my excellence in college. I could remember everything for a test. I also understand the benefits of taking lessons with a teacher, going through music growing up: good discipline, hard work-ethic, teamwork in orchestras and ensembles, listening and following directions, working towards a goal, the ability to interact one-on-one with a teacher, thinking and responding creatively, understanding the mathematics behind rhythm, learning how music works in Western culture, sharing joy with your friends and supporting others, understanding failure when things don't go right, learning to be persistent and bounce back; this list could go on forever.

My brother, Dan Thomas, is also a cellist. He was a great inspiration to me growing up and still is to this day. He and I share a lot in common and we bond in a way that many siblings don't, due to our music connection. We've played in orchestras all over the country, competed in job auditions, shared students and played chamber music. Dan is my best friend, for the simple reason that he understands me more than anyone ever will; that's the power of music relationships.

At the start of the Milwaukee Symphony's 2010/2011 season, I was performing Beethoven's Ninth Symphony with Edo de Waart conducting. When I went backstage to set my cello down, I received a business card from the stage manager. It was Pat D'Ercole's card and on the back it said "Peter, the entire Suzuki Center is here at the concert, please say hello when you're done!" The students of the Aber Suzuki Center had organized a field trip to hear the orchestra play. It brought tears to my eyes, a smile to my face, and I played my heart out

in that concert. Afterward, I looked for Pat and ended up seeing all the string teachers who had inspired me while I was growing up, including Kyoko Fuller and Cindy Kiepert. Although the children were already on buses, Pat had me come into each bus and



Peter with ASC Director Pat D'Ercole.

say hello. She said to them, "This is Peter Thomas, a Suzuki alum and a cellist with the Milwaukee Symphony. Peter is proof of what you can do with music." It made me cry.

Music is the only universal language we can all understand, with it we can stop wars and create peace. If only we could do that.

## BIOGRAPHY

Peter started to play the cello at age five with Lawrence Leviton at the American Suzuki Talent Education Center, graduating in 1999. He then pursued an undergraduate degree at the University of Minnesota under Tanya Remenikova, and a master's degree at the Cleveland Institute of Music under Stephen Geber. Since 2008, he has been Third Chair Cello in the Milwaukee Symphony Orchestra. He also performs chamber music with the Arcas Quartet and with his classically infused indie rock band, I'm Not a Pilot. During the summer, he performs with the Sun Valley Symphony in Idaho. Peter is also a dedicated teacher and his students have won competitions and scholarships nationwide.



Pat D'Ercole online with participants in the UW-Stevens Point Suzuki Strings Mentoring Program.

The UW-Stevens Point Suzuki Strings Mentoring Program was established in 2009 to assist and support string teachers in their quest to become better teachers. This collaborative model focuses on improving requisite skills for successful Suzuki studio teaching and on developing reflective teachers who are responsive to the needs of the child and parent under their guidance. A group of three to five Suzuki string teachers and a mentor to work on strategies and practices that lead to student success through the ongoing process of self-assessment, inquiry into practice, reflection and planning.



The UW-Stevens Point Suzuki Strings Mentoring Program, with Pat D'Ercole, has been a life-changing event for me. The mentoring program filled in the gap between instruction from traditional Suzuki Institutes and the practice of teaching in my own studio.

When I started the mentoring program, I thought I had a secure grasp on the important aspects of what made a great Suzuki teacher. I came to find out how much more effective I could be in my lessons when using the principles and structure elements that Pat D'Ercole taught us. We used a combination of literature, community-based learning and one-on-one video conferences with Ms. D'Ercole to improve our teaching techniques and refine our teaching processes.

Parents of my students have told me that they have noticed the evolution of my teaching and I can see the difference in my students. This mentorship has inspired me to be a catalyst for my teaching peers. I have set up a book club with the teachers I work with, to share the principles I have been taught. I am grateful for the generous support that was received from donors, which make this mentorship possible. The donors have touched countless lives, because the music my students make, and the self-esteem they gain will last a lifetime.

- Jentry Barrett



### **BACHELOR OF MUSIC, BACHELOR OF MUSIC EDUCATION, MASTER OF MUSIC EDUCATION WITH SUZUKI EMPHASIS**

Teacher training has always been an integral part of Suzuki programs at UW-Stevens Point. At the Aber Suzuki Center, teaching is a skill that needs to be practiced just as one practices their instrument. Classes are small and opportunities for individual attention abound. Courses offered as part of the Bachelor of Music, Bachelor of Music Education, or Master of Music Education with Emphasis in Suzuki Talent Education can be registered with the Suzuki Association of the Americas.

Over the 2-year course of the program, students receive training to teach all Suzuki books, have ample opportunity to observe experienced faculty members, and receive hands-on experience teaching both students and parents. Graduates leave UW-Stevens Point with practical teaching skills, videotapes of their teaching to show prospective employers, and knowledge of how to continue to grow in their teaching skills.

A high priority is also placed on well-developed instrumental skills. Graduate and undergraduate students have multiple performance opportunities for solo, chamber and orchestral work.

### **DIGITAL VIDEO COLLECTION**

In 1976, Dr. Suzuki spent two weeks at the American Suzuki Institute. During this time, he gave lectures and demonstrations to teachers and parents and taught master classes and group classes to students. All of his presentations were recorded and have now become digitized and available to the public. The footage in this collection is one-of-a-kind and important from both a teaching and a historical standpoint with international appeal. Worldwide online access to these historic videos is available at [www.uwsp.edu/suzuki/asi](http://www.uwsp.edu/suzuki/asi).



# American Suzuki Institute

## OVERVIEW

ASI is a family-oriented summer program for students, parents and teachers of all ages, instruments and levels who value individualized music instruction and personal growth. Founded in 1971, as the oldest Suzuki summer institute outside of Japan, ASI is the model of excellence for other institutes around the world. It offers a nurturing and magical music immersion experience for all participants, complete with the highest quality instruction, fun extra-curricular activities, and a nurturing, welcoming community of friends, mentors, and colleagues guaranteed to leave you inspired and refreshed. Since its beginning, ASI has attracted more than 100,000 students and their families to UW-Stevens Point for summer study.

In 1976 and 1984, Dr. Shinichi Suzuki taught at ASI. A digital video collection of his teaching exists as a primary source for those wishing to see an important part of ASI history and study the Suzuki method from the original source. Worldwide online access to these historic videos is available at [www.uwsp.edu/suzuki/asi](http://www.uwsp.edu/suzuki/asi)

## FUN!

In addition to regularly scheduled classes and concerts, ASI offers many opportunities for relaxation, enrichment, and fun:

- Each week includes free time when participants can explore and relax on their own, or take advantage of activities like kayaking, museum visits or art projects organized by ASI.
- Check out the ASI store and string instrument vendors where you can find Suzuki books, music, ASI paraphernalia, fun teaching toys, instruments and other musical equipment.
- Watch or participate in the Talent Show – an opportunity for students, parents, and teachers to let loose, laugh and show off your hidden skills.

## STUDENT PROGRAMS

Enrollment is open to students currently studying Suzuki violin, viola, cello, double bass, piano, harp or guitar literature with a teacher who has done Suzuki teacher training. Students of all levels attend classes appropriate for their age and level of study. The concentrated form of the student programs stimulate and motivate, while reinforcing the skills developed in the normal course of study at home.

The daily schedule includes small master classes, group technique/musicianship classes, and group repertoire classes. Orchestra and instrument-specific ensembles are offered at appropriate levels as well. The program is designed with the understanding that parents will be involved, just as they are at home, with lessons, practice and the general supervision of their children.

For older, more advanced string and piano students, an intensive two-week Chamber Music Program is available. Students enrolled in the Chamber Music Program are scheduled for a daily master class, repertoire class, technique class, a chamber ensemble, and an orchestra or piano ensemble. They perform in a concert at the end of the second week of the program.



## PARENT PROGRAMS

The American Suzuki Institute plans various activities to help parents fulfill their role as home teachers. Parents attend lessons with their children and help them prepare for the next day's classes. They can also choose from approximately 12 free lectures geared to enrich their understanding of parenting in the Suzuki style.

Also of interest is the Every Child Can!® course. This course is an in-depth look at the Suzuki approach to teaching and learning. It includes an introduction to learning styles, history of the development of Suzuki education, the role of parents, and the importance of Suzuki pedagogical training for teachers.

## TEACHER TRAINING

Teachers can enroll in the Every Child Can!® course as well as instrument specific courses corresponding to each book. These courses include opportunities for work with a master teacher, as well as extensive observation of experienced teachers working with children.

The outcome is a teacher well-equipped to fulfill Dr. Suzuki's goal of not simply developing professional musicians, but nurturing loving human beings and developing each child's character through the study of music.

With approximately 175 enrolled in teacher development courses each summer, the ASI provides an exciting environment for adult education in the Suzuki Method. The commitment to developing the whole teacher goes well beyond the individual courses to include a free series of lectures and discussions on a variety of relevant topics.

All teacher workshop courses offered at ASI follow the guidelines established by the Suzuki Association of the Americas and are taught by teacher training specialists who are registered with the SAA.

## CONCERTS

There are opportunities for performance each day either as a soloist on a formal or informal recital, or as part of a group in a play-in, or on the instrument specific Festival Concerts that celebrate the end of each week of study. In addition to these performance opportunities, the ASI faculty members perform in concert each week, as does an alumni guest artist. Students, teachers and families are encouraged to attend all recitals, concerts, and play-ins to gain inspiration from the exemplary playing, offer encouragement, and expand their concert experience.



**CHRISTINA BRANDLE, ASI TESTIMONIAL**

My brothers and I were born in and grew up in Toronto, Canada. My mother was introduced to the Suzuki method in the mid-70s and it did not take long for her to embrace it wholeheartedly. Pretty soon my two brothers and I began lessons: violin for both my younger brother David and me, and cello and piano for Eric. It was a difficult time in our lives, as my parents were going through a separation which eventually led to their divorce.

My Suzuki violin lessons were my saving grace. The thoughts and feelings that I had always had trouble expressing verbally I found easy to express on my violin. I poured hours into listening and practicing, and realized that I was excelling – my violin was both making me feel good about myself and was an outlet of communication. My heart was being healed.

After a year of lessons, we heard about a Suzuki camp in Stevens Point, WI. My mother decided that we would all go to the American Suzuki Institute, so we packed our 1974 Buick Century, with the instruments in the trunk and the bikes on the back, and headed across the border. It was a two-day trek for my mom, with three squabbly children (ages 12, 11 and 7).

And so our summers in Stevens Point began. We saved our paper route earnings so that we could go to camp for two weeks. We waited with great anticipation for camp each year, and then waited for months to get the pictures we had ordered. We wondered if we would be asked to play in a recital, what dorm we would be in and who our teachers would be. ASI was the highlight of the year both for my brothers and for me, and we continued to go through our high school years.

At ASI we all forged deep and lasting friendships, got to know great teachers, and were encouraged in our musical pursuits. We kids were introduced to America and Americans in a very positive way, and began to think that it would really be something special to actually live in the USA. The summer before my senior year in high school, my family did move to the United States. I believe that summers at the ASI eased what might have been a difficult transition, and that music, the universal language, helped us to adjust to a new culture.

Eric, my older brother, met Mrs. Kataoka at Stevens Point, and ended up going to Matsumoto his final year of high school to study piano with her. I was given the opportunity to travel with my teacher to Matsumoto for the 6th international Suzuki conference (in 1983). My younger brother David followed in Eric's footsteps and traveled to Japan as a university student on summer breaks.

Fast forward a decade or so. As my brothers and I planned for the summer, there was always the hope of a family reunion. With all of us in different locations around the globe, however, it seemed unlikely. Japan, Canada, NYC and rural Indiana do not come together easily. How would we pull it off?

Eric is married and lives in Tokyo with his family. His oldest daughter has just begun to study the violin. David and his wife, Asako (whom he met in Tokyo), live with their children in NYC. All of his boys play the violin. I live in Indiana with my family and both my girls play the violin. My mother is still in Canada.



All of us had fond memories of ASI and wanted to revisit ASI and share it with our children. What a great thing it would be if we could all get together and attend ASI for a family reunion. It was a dream, a hope, an insane amount of organizing and too many details to remember. It cost a lot of time, money and effort, but we did it. Not only did we do it, we all had such a great time, we did it three times. My family's ASI experience has spanned more than three decades and includes three generations. I never would have guessed a summer music camp in a small central Wisconsin town could bind together an international family of 14 people, but it is just what ASI did. My children have grown up knowing their cousins, uncles and grandmother, and we've all shared countless memories together, thanks to ASI.





### INTERNATIONAL RESEARCH SYMPOSIUM

The first International Research Symposium on Talent Education (IRSTE), spearheaded by Margery Aber, was held during the American Suzuki Institute in 1990. The goal of the symposium was to promote research in Suzuki Education, a field where there was much anecdotal evidence, but not many academically rigorous projects. In addition to presentations of completed projects, subsequent symposia focused on providing Suzuki teachers opportunities to learn how to think like researchers. Training sessions were offered in designing projects, gathering data, and interpreting results. Teachers have begun to test their own hypotheses, prepare abstracts, and submit them for poster sessions or for presentation. A by-product of sponsoring such projects is that UW-Stevens Point houses the data from these projects, which can then be used for future research studies.

To date the IRSTE has:

- had a total of 45 papers presented
- sponsored 4 research projects
- hosted 9 training sessions and 3 research master classes
- established a library of 108 videotapes with approximately 162 hours of teaching





AMERICAN SUZUKI FOUNDATION

The American Suzuki Foundation (ASF) is the primary fundraising organization for the UW-Stevens Point Suzuki Programs. It was organized in 1974 by Margery Aber, along with community leaders involved with the ASC. The American Suzuki Foundation exists to support the students, families, teachers and activities of the Aber Suzuki Center and American Suzuki Institute. The goal is to make possible for every child and family a path toward excellence through learning and applying the teaching and life principles of Dr. Shinichi Suzuki. Through the generous support from individuals and businesses, the ASF is able to award scholarships and grants each year to support the work and students of the UW-Stevens Point Suzuki Programs.

Each year ASF hosts Music of the Masters, a gala evening of food, music and fundraising. Additionally, they lead an annual campaign each year and manage the following scholarship funds:

Needs-Based Scholarships

Earle and Alvina Aber Children's Scholarships

Kathleen Franceschi Fund

Ruth D. Porrey Fund

Margery V. Aber Scholarship

ASI/Shinichi Suzuki Teacher Training Scholarships

Aber Suzuki Center Faculty Grants





### **Register to attend our programs!**

Online registration is available for both Aber Suzuki Center lessons as well as attendance at the American Suzuki Institute. Visit our website at [www.uwsp.edu/suzuki](http://www.uwsp.edu/suzuki).

Do you have questions about our programs? Call the Suzuki office at 715-346-3033 or email us at [suzuki@uwsp.edu](mailto:suzuki@uwsp.edu). We'll be happy to answer any questions you may have.

We also host open houses throughout the year, where you and your children can see firsthand what Suzuki programs are all about.

### **Attend a free Suzuki recital or concert**

Our students perform during recitals and concerts throughout the year. They also participate in outreach by playing during many community events, at retirement homes and at business events. Our calendar is available on our website — most of our concerts are free of charge!







## Aber Suzuki Center at UW-Stevens Point

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