

# AMBASSADOR

## American Suzuki Talent Education Center

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

*Changing lives by providing the best in performance,  
creativity, and expression*

November 2003

### From the Director's Desk

By Dee Martz

I have received the same handout at a number of music teaching and Suzuki conferences during the past several years. My daughter who is a public school music teacher has also received the exact same hand out at a variety of workshops and conferences. No one seems to know who put these ideas together but my guess is that it was written because so many public school music teachers have to justify having music in the curriculum.

Although this article does not appear to have Suzuki roots, the comments that follow THAT IS WHY WE TEACH MUSIC! are really at the core of Suzuki philosophy. Dr. Suzuki said "Teaching Music is not my main purpose. I want to make good citizens, noble human beings. If a child hears fine music from the day of his birth and learns to play it himself, he develops sensitivity, discipline and endurance. He gets a beautiful heart."

We have included the WHY MUSIC? page of ideas in the "ASTEC Parent's Handbook" but since many of you started in the program before the handbook was developed it seems worth highlighting it in the Ambassador. It is nice to be reminded that practicing music has a bigger outcome than learning the next piece or graduating from the next book. I hope that some of these ideas will help make those days when practicing is really difficult, just a bit easier.

### WHY MUSIC?

I. Music is a Science. It is exact, specific, and it demands exact acoustics. A conductor's full score is a chart, a graph which indicates frequencies, intensities, volume changes, melody, and harmony all at once and with the most exact control of time.

II. Music is Mathematical. It is rhythmically based on the subdivisions of time into fractions which must be done instantaneously, not worked out on paper.

III. Music is a Foreign Language. Most of the terms are in Italian, German, or French; and the notation is certainly not English - but a highly developed kind of shorthand that uses symbols to represent ideas. The semantics of music is the most complete and universal language.

IV. Music is History. Music usually reflects the environment and times of its creation, often even the country and/or racial feeling.

V. Music is Physical Education. It requires fantastic coordination of fingers, hands, arms, lip, cheek, and facial muscles in addition to extraordinary control of the diaphragmatic, back, stomach, and chest muscles, which respond instantly to the sound the ear hears and the mind interprets.

VI. Music Develops Insight and Demands Research.

VII. Music is all these things, but most of all, Music is Art. It allows a human being to take all these, dry technically boring, (but difficult) techniques and use them to create emotion. That is one thing science cannot duplicate; humanism feeling, emotion, call it what you will.

That is why we teach music!

Not because we expect you to major in music

Not because we expect you to play or sing all your life

BUT -

so you will be human

so you will recognize beauty

so you will be closer to an infinite beyond this world

so you will have something to cling to

so you will have more love, more compassion, more gentleness, more good - - in short, more life



### Chamber Music Weekend

Applications for this year's Chamber Music Weekend have been mailed to those students who fit the program criteria. Applicants must be 11-14 year's old. String students must be in Book 4 or above, and piano students must be in Book 3 or above. The event will be held January 16-17, 2004, and requires a commitment from the participants to be in attendance from 7:00 pm to 8:30 pm on Friday, January 16<sup>th</sup>, and from 10:00 am to 4:30 pm on Saturday, January 17<sup>th</sup>. Remember that applications must be returned on or before Monday, November 10<sup>th</sup>.



## **A Sound Investment**

By David Becker

Stevens Point was a different place when my family moved here back in the late 1950s. Long before the era of strip malls, the thriving downtown business district was about the only place to go shopping. Urban sprawl had not hit yet and there was nothing but woods, farms and the occasional country house east of Iverson Park and north of the university. My older brother used to go hunting in woodland that has given way to the Sentry World Headquarters and golf course.

There are also aspects of life in Point that have not changed all that much. A canoe trip down the Plover River from Jordan Park to Iverson Park is much the same as it was over forty years ago except that you float under an extra bridge since the 39/51 bypass was built. Townspeople still enjoy safe neighborhoods and a relatively modest cost of living. Public school students can choose which band or orchestra instrument they want to play somewhere between grades 4 and 6 like I did as a fifth grader back in the early 60s. I had been studying piano since I was seven, but I selected the viola as the instrument I wanted to learn at school so I could play it in my family's string quartet.

We had some wonderful public school music teachers back then, as we do now. These gifted, devoted educators were often outstanding instrumentalists in their own right. My first school orchestra director was a fine bass player who introduced me to the viola. Unfortunately I was not what you might call "a natural" on the instrument. In those formative years I could have benefited tremendously from regular instruction by someone who specialized in teaching the violin or viola but it was hard to find anyone to study with in Stevens Point. I received some excellent instruction from William Dick who came to UW-SP when I was in my mid-teens but after years of playing with a faulty set up and paralyzing tension I had a lot of work to do to improve my playing, which took years of serious study to achieve.

In 1967 something happened in Stevens Point that would profoundly affect the course of instrumental instruction to this day. It was in that year that Margery Aber was hired by the University to start a Suzuki program at the University Laboratory (Campus) School. Miss Aber had already had a long and distinguished career as a public school music teacher in Detroit. But she, along with a number of other American music educators, was swept up in the excitement about the revolutionary approach to early childhood music training developed by Dr. Shinichi Suzuki. The day after Miss Aber auditioned for the job at UW-SP, she left on a tour of Dr. Suzuki's Matsumoto Summer School in Japan.

The rest, as the saying goes, is history. Thanks to Margery Aber's vision and efforts Stevens Point has enjoyed the benefits of one of the premier Suzuki programs in the country. There is no substitute for regular, specialized musical instruction from the start. And a comprehensive program like the one here at ASTEC offers so much to its participants. The more one takes advantage of the many offerings in the program the greater the payback is.

### Performance Opportunities

When I was growing up, school music students might do one solo performance a year at the annual WSMA Solo/ Ensemble Festival. Since performance opportunities were so limited it was often a traumatic event to stand up and shake through a solo in front of

others. Suzuki students get used to frequent performances from early on. Performance opportunities abound ranging from ASTEC solo recitals, marathons and year-end Festival concerts, to the aforementioned Solo/Ensemble Festival. Of course there are also lots of informal performances for family and friends, which along with everything else, help develop poise and confidence as a natural extension of systematic study of one's instrument.

### Marathons

ASTEC marathons provide an excellent venue for regular review of repertoire, development of group playing skills and socializing for students and parents. Young students are inspired by hearing live performances of more advanced repertoire that they will eventually study. More advanced students revisit repertoire that may have gotten a little rusty and provide modeling for young students. Everyone in attendance is treated to wonderful performances by various groups of ASTEC students during the Marathon mini-concerts. It's easy to book other activities on mornings when marathons are held but regular marathon attendance is a significant part of the "whole ASTEC package" and carries many positive aspects with it.

### American Suzuki Institute

Stevens Point is home to the largest two-week summer Suzuki Institute in the United States during the first two weeks of August. Students, parents and teachers from all over North America and beyond attend this celebration of music making and instruction. What a marvelous opportunity ASTEC parents and students have to attend a terrific institute right in their own "back yard". Students who regularly attend ASI are really fired up for lessons in the fall and hit the ground running when the school year begins.

Not only have students benefited from the training they have received in ASTEC but the entire surrounding community has been enriched. Public school ensembles are stronger for having the participation of Suzuki trained students in them. The Central Wisconsin Symphony Orchestra is full of current and past ASTEC students as well as parents of ASTEC students and members of the ASTEC faculty. ASTEC students develop a life-long love of music and a commitment to supporting the fine arts. It is probably no coincidence that numerous ASTEC students have been class valedictorians and have enjoyed resounding success in many of their endeavors, a reflection of the well-documented ancillary advantages of childhood music training.

If only Margery Aber had come to Stevens Point about eight years earlier! I would have loved studying in a program like ASTEC. I'm lucky and delighted to be a part of it now. When one considers the numerous positive aspects of participating in a program like this I hope you'll agree that the decision by parents to enroll their children in ASTEC is a sound investment and money well spent.



## Voila Viola

By Dee Martz

Viola Marathon in my studio was a bit cozy but even with the space challenges we accomplished a lot. Thanks to Bethany we had a "truth teller" when we tried to pass Perpetual Motion around. If you wonder what this means make sure to come to Nelson Hall for the November viola Marathon. We will try it again and see if we are any better.

Thanks to all of those who participated in the viola portion of the Music of the Masters concert:

John Banovetz  
Harry DeBauche  
Sally DeBauche  
Jeremiah Grothe  
Brad Hessler  
Jane Mitchell  
Katie Munck  
Will Peck  
Quinn O'Reilly

Even with wall to wall violists we had a good post cookie break rehearsal. Congratulations for a fine performance. My guess is that after hearing your deep tone and the exciting music that we performed there are many more people in central Wisconsin who wish that they too could play the viola. Good work!



## Notes from the Endpin

By Lawrence Leviton

Thank you to all the cellists that participated in the Music of the Masters program. They are:

Peter O'Reilly  
Anna Krueger  
Kiel Hausler  
Jamie Davis  
David Cecil  
Jesse Nummelin  
Emily Gruselle

You played beautifully and added a lot to a wonderful evening. Also, heartfelt thanks go to Carrie Gruselle who made the wonderful arrangement of the Brahms Hungarian Rhapsody for our cello choir. This was another in a long line of wonderful arrangements that Carrie has made for us. Many thanks Carrie.

Congratulations to our November graduates:

Danny Janik and Sarah Bauer-Book 1  
Margot Debot-Book 2  
Jesse Nummelin-Book 5



## Peter Krueger to Give Senior Recital

By Pat D'Ercole

All are invited to attend a violin and piano recital presented by **Peter Krueger** on Saturday, November 22 at 7:30 in Michelsen Hall. Peter will be assisted on the piano by Tom Yang and his sister, Anna.

The program will begin with the first movement of the Piano Sonata Op. 13, the Pathetique, by Beethoven. It will be followed by the second and third movement of the Mendelssohn Violin Concerto and four shorter pieces for violin, the Gavotte and Rondo from the E major Partita by Bach, Vocalise by Rachmaninoff, La Gitana by Kreisler and The Ritual Fire Dance by de Falla/ Kochanski. Anna Krueger will accompany Peter on the Rachmaninoff.

Peter began his music studies at the piano with Ann Marie Novak. He has also studied with Annette Rasmussen and is currently with Tom Yang. As a pianist, he has twice been a winner at the Wisconsin Music Teachers Association Badger State Auditions.

Peter began violin with Dee Martz a few years after the start of piano and it has since become the focus of many of his musical activities. Peter's performing career began with the Five Fiddlers who played for many weddings, banquets and even at former Governor Thompson's executive mansion. He has performed on the 4:00 recitals of the American Suzuki Institute and last year was recorded for a musical collage of soloists that appears in the Suzuki Association video, *Every Child Can*.

Peter has had many orchestral experiences. He has played in the Oshkosh Youth Symphony, the Oshkosh Symphony, the Waupaca Civic Orchestra and the Central Wisconsin Symphony Orchestra. He is currently concertmaster of the Central State Chamber Orchestra. This past summer he spent three weeks on the campus of the Pensacola Christian College High School Music Academy and was also concertmaster of the Academy's orchestra. He is also a member of the Aurora String Quartet.

In addition to violin and piano, Peter enjoys singing and conducting. For the past three years he has conducted a community ensemble that gets together to play just for the fun of playing for others. He also enjoys four-wheeling, mechanics and all kinds of sports.

Peter currently studies violin with Pat D'Ercole and plans to major in music at Pensacola Christian College.



## Student News

**Ami Yamamoto**, ASTEC violin student of Kyoko Fuller, won Honorable Mention for the Madison Symphony Youth Concerto competition which was held October 4<sup>th</sup>.

**Evelyn Andersen** was a violinist in the All States Honors High School Orchestra Concert held on Thursday, October 30<sup>th</sup> in Madison.

Lawrence Andersen and Kelley Rolak were members of the All State Honors Middle School Orchestra which performed on Saturday, November 1<sup>st</sup> in Madison.

Jillian Jenkins presented her Book 1 graduation recital in piano on October 12, 2003.

Jamie Davis and David Cecil will be playing in the SPASH production of Les Miserables.

Jamie Davis and Emily Gruselle performed with the State Honors Orchestra in Madison.

Maria, Teresita and Christina Marchel, with Philip, Daniel, James and Anthony Smyth provided music from 9:30 am to 1:00 pm at the Farm Fundraiser Country Brunch in Polonia on Sunday, October 5<sup>th</sup>.



### Alumni Student News

The former ASTEC violin student Kristin Henry entered St. Olaf College in Northfield, MN majoring in Biology, yet she was chosen to be a 1<sup>st</sup> violin member of St. Olaf Orchestra. St. Olaf Orchestra is recognized as one of the best college orchestras in the nation. They tour often, sometimes internationally. Only six new violin students were accepted out of at least fifty applicants. Kristin is looking forward to the first tour.



### Faculty News

Lawrence Leviton will be performing in two concerts. He will be playing with UWSP faculty members in a concert of chamber music on November 5<sup>th</sup> at the Wausau Conservatory, and Live from the Elvehjem on Wisconsin Public Radio on November 9<sup>th</sup>.



### October, 2003 Graduates

- Jillian Jenkins, Piano Book 1
- Benjamin Hatton, Piano Book 2
- Sarah Bauer, Cello Book 1
- Dan Janik, Cello Book 1
- Jesse Nummelin, Cello Book 5
- Margot DeBot, Cello Book 2
- Nadia Outaishat, Violin Book 1
- Andrew Wu, Violin Book 6
- Stacey Rolak, Violin Book 4
- Gabriel Krueger, Violin Book 4
- Petrea Schedgick, Violin Book 4
- Claire Oberthaler, Violin Twinkle
- Erik Sands, Violin Book 3
- Wade Dittburner, Violin Book 3

- Parisa Vaezzadeh, Violin Book 4
- Brynn Rathjen, Violin Book 5
- Tyler Bauer, Violin Book 6
- Alex Oberthaler, Violin Book 1
- Julia Nummelin, Piano Book 2



### Upcoming Events

Saturday, November 1<sup>st</sup>, CSCO meets 9:00 – 11:00 am, Michelsen Hall.

Saturday, November 1<sup>st</sup>, ASTEC Piano Halloween Recital, Michelsen Hall, 11:30 am and 12:30 pm.

Saturday, November 15<sup>th</sup>, CSCO meets 9:00 – 10:15 am, UC Encore Room.

Saturday, November 15<sup>th</sup>, Marathon Saturday

Sunday, November 16<sup>th</sup>, ASTEC Solo Recitals, Michelsen Hall, 2:00 pm and 3:30 pm.

Thursday, November 27<sup>th</sup>, ASTEC Orchestra will NOT meet today. Happy Thanksgiving!

Saturday, December 6<sup>th</sup>, CSCO meets 9:00 – 11:00, Michelsen Hall.

Saturday, December 13<sup>th</sup>, CSCO meets 9:00 – 10:15 am, COFA A201.

Saturday, December 13<sup>th</sup>, Marathon Saturday



### Marathon Schedules & Locations

Saturday, November 15<sup>th</sup>, Marathon Saturday \*  
CSCO, 9:00 – 10:15 am, UC Encore Room  
Violin, 9:00 – 12:00 pm, UC Heritage Room  
Piano, 11:00 – 2:00 pm, COFA A204  
Voice, 9:00 – 10:30 am, Suzuki House  
Viola, 9:00 – 12:00 pm, Nelson 120A  
Cello, 9:00 – 12:00 pm, Nelson 028

Saturday, December 13<sup>th</sup>, Marathon Saturday \*  
CSCO, 9:00 – 10:15 am, COFA A201  
Violin, 9:00 – 12:00 pm, Michelsen Hall  
Piano, 11:00 – 2:00 pm, COFA A204  
Voice, 9:00 – 10:30 am, Suzuki House  
Viola, 9:00 – 12:00 pm, Suzuki House  
Cello, 9:00 – 12:00 pm, COFA A202

\* Please check with your teacher for your specific time and classroom assignment.