

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*

October 2003

From the Director's Desk

By Dee Martz

After years of dreams, discussions and plans the ground breaking for the addition to the Fine Arts Center was scheduled for August 27. Since the path to this date included more than 15 years of twists and turns, including delays for unimaginable reasons, I didn't allow myself to believe that the ground breaking was really going to occur on schedule until the day of the ceremony. You can't imagine my surprise when I saw my name on the list of people who would have the honor of putting a shovel in the ground. Of course I was not in the first row of people to pose for the photographer with the purple and gold shovels but the thrill was still enormous. You can keep track of the building project at <http://www.uwsp.edu/admin/busaffairs/facplan/>. This site includes a camera mounted on the LRC that looks across to the Fine Arts Center. You can even control the camera from your desk.

During the demolition and construction phases the facility challenges are mind-boggling. The music department moved to Nelson Hall, a dormitory that was constructed in 1915, and since the groundbreaking ceremony the "Music" side of the building has been demolished. All daytime activities in the Fine Arts Center have been accompanied by the very loud sounds and not so subtle vibrations that occur when rooms and rooms of poured concrete and steel beams are turned to rubble. Faculty and students are learning to be very flexible as they make alternate arrangements while being reminded that maintaining a good sense of humor will help.

In the Suzuki program we have the best of all situations. We will stay in the Suzuki House during construction and then we will move into studios and offices that have been designed to fit our needs. Even so, Suzuki families will experience some disruption during the construction

phase, primarily during Marathon Saturdays. For the next 18-24 months you will need to pay very close attention to the locations for Marathons as we have to scramble for enough spaces for voice, violin, viola, cello and piano classes at the same time as Central State Chamber Orchestra rehearsals and recital rehearsals. The solutions vary from month to month and involve the use of rooms in more than one building. In fact we have decided that holding the mini concerts is just not practical during this transition. However, the most significant parts of the Marathons will continue as there will be classes and there will be cookies.

Fine Arts Center Addition Ground Breaking Ceremony August 27, 2003



Pictured left to right: **Gerald McKenna**, Dean of Fine Arts & Communications, **Dee Martz**, Director of American Suzuki Talent Education Center, **Robert Kase**, Chair of the Department of Music, **Kenneth Risch**, Chair of the Department of Theatre & Dance, **Virginia Helm**, Interim Chancellor, **Jeff Morin**, Chair of the Department of Art



Play the Course, Not the Tiger

By Ann Marie Novak

Have you ever watched Tiger Woods hit one of his famous long, sailing drives? Sink a 30 foot putt? Miss a 10 inch putt? Have you ever wondered why, if he is as great a golfer as they say, he doesn't win every event he enters? Have you ever thought of those golf tournaments (or Packer games, or Bucks games) as performances that are possible only because of countless hours of unseen practice? Are you wondering what any of this is doing in an Ambassador article? Hopefully, these and other burning questions will be answered below...

Most of you who know me well are aware of four major passions in my life (in no particular order): coffee at the Bean, music, chocolate, and golf. Most of you also know that I rarely will pass on an opportunity to use an analogy to illustrate a point about practicing or performing. Since coffee and chocolate don't seem to apply, and music would be far too direct and obvious, golf will have to suffice.

On occasion, friends have asked me, "What is it about golf that you like so much?" and, "Don't you get tired of playing the same course over and over again?" While I had to think about the first of those two questions long and hard the first time I heard it, I now find the answer to be crystal clear...not simple or short, but certainly clear. For me, playing golf is a lot like playing the piano. Now, I realize that not everyone relates to that connection quite like I do, but if you'll indulge me a bit, you can mentally replace golf with your own favorite sport, and still afford me the opportunity to draw numerous parallels and create a veritable plethora of analogies.



The answer to the second question is short and simple...so I shall address it first. Playing the same golf course repeatedly is a lot like playing the same piece over and over again. If the course is beautiful, interesting and challenging, then I never tire of playing it over and over again. If you consider the finest details, you will notice that such a course, (similarly, such a piece of music) never really plays exactly the same way twice. Many factors are different from one time to another: environmental conditions may affect performance, my own mood may affect my playing, how much rest I've had may affect my concentration, how much or how carefully I've been practicing definitely has an effect, and most of all, the time of day and the precise execution of each

technique produces a slightly different result...to which I must respond in the moment.

Now, on to the parallels between golf and playing the piano (or any instrument). Playing good golf (as opposed to hacking at golf...as I do) requires intense concentration, precise timing, and a solid and reliable technique. That technique is developed through many repetitions of finely tuned specific physical motions.

The latter point probably is the most telling when it comes to separating the great players from the mediocre players. A few years ago, when the LPGA US Open was held in Kohler, Wisconsin, I had the opportunity to attend the final three days of the tournament. Nancy Jackson (a

"It's just like practicing scales."

frequent ASI violin faculty member and long-time golf buddy of mine) and I alternated between following our favorites around the course and watching them practice on the driving range. After sitting in awed silence at the practice range for about 10 minutes, Nancy leaned over and whispered, "It's just like practicing scales."

While I had been watching the physical swing of each player (the technique), Nancy had been watching the actual practice routine. What she observed was that most of the top-rated players have a routine that approximates the following: pick a target; hit ten balls at that target; if at least nine out of ten balls fall within an acceptable range of that target, move on to another target; if less than nine out of ten fall within an acceptable range, hit another ten balls and repeat the process...and so on.

My first response was, "It is just like scales" (or tonalization or arpeggios). My second response was, "Wow, I really should spend more time on the driving range." Here were the top women golfers on the tour practicing the most basic elements of golf (stance, grip, swing), not out on the course, not during a match, but here on the rather dull driving range...a place where it was just them, the club and the ball. These top-rated players know that every shot they make in a tournament is made up of those fundamental skills - and that the higher they set the standards for those skills in their practice, the more likely they are to perform well in the tournament.

As it is with golf practice and performance, so it is with musical practice and performance. Every passage we play in performance is made up of fundamental skills such as posture, tone, hand position, bow technique, finger technique, breathing, scales, arpeggios, etc. And the higher we set our standards for these skills in practice, the more likely we are to be successful in our performances. Conversely, if a slightly out-of-tune, uneven scale is "good enough" in practice, then that quality is the **best** that we should expect in performance.

Notice that I say that is the "best" quality we should expect in performance. I find that most musicians, both students and professionals alike, tend to be endless optimists. We keep thinking, "I know how to do it; I'll get it next time". This is an attitude that keeps us motivated, but when applied to performance, it is a dangerous proposition. Since successful performance is made up of two main elements, preparation and concentration, we must consider that even the most thoroughly prepared performer can be affected by the elements of distraction that are present in the performance situation. This concentration factor is one of the reasons that students sometimes are disappointed in their performance ("I played it perfectly this morning!"); this also is one of the reasons that Tiger Woods sometimes misses those 10-inch putts. In order to give the best performance possible, both elements must be working in cooperation with each other. The most thoroughly prepared performance can go awry without good concentration; on the other hand, even the most amazing level of concentration will not create a good performance if the preparation is not complete.

PGA players know this, Olympic athletes know this, and seasoned musicians know this. Since the subject of concentration warrants a separate article, I will not pursue it any further. And since preparation is the more controllable of the two elements, I encourage my students to set their standards of preparation at least as high as what they hope to achieve in performance. Most students find that, when their expectations for a performance match the reality of their practice, they are more satisfied with the outcome.

It is an inescapable fact that thorough preparation requires TIME. The question is: Where do we find the time to practice to that level of preparation, and still achieve a high level of proficiency at all of our other 'favorite' things? Sure, in my ideal world, I'd like to be able to spend 2 hours a day on the driving range, 4 hours a day playing 18 holes, 2 hours a day practicing the piano and 6 hours a day teaching, an hour at the coffee shop, 2

hours hanging out with friends, a couple of hours of woodcarving, an hour meditating, an hour exercising, a couple of hours enjoying fine dining, and of course at least 9 hours of uninterrupted, blissful sleep... but as soon as we complete a reality check, it becomes clear that, unless we get an extension on the current 24-hour-a-day limit, this just isn't going to happen. I make light of this issue here, but I truly believe it to be something that many of us struggle with throughout most of our lives.

With so many wonderful activities available to everyone today, how do we decide where to spend our time and focus our energy? Somehow we have to prioritize. Personally, this is a word I heard from my parents from the time I was a teenager, and it used to make me shudder. If we as adults, drawing upon many years of experience, continue to struggle with this, imagine how difficult it can be for a child who is eager to learn, eager to try new things, and who sees no limits for themselves?



I believe that it is up to us to teach our children and students how to prioritize. Of course, we lead by example, but it also is productive to help them define what is more important to them and why it is important to them, preferably by asking questions. Perhaps the most important part of the process of prioritizing is to help children to understand the effects of setting those priorities, and ultimately, to keep their (and our) expectations in line with those priorities.

If I were spending 2 hours a day on the driving range, an hour a day with a golf pro, and 4 hours a day playing 18 holes, I would likely be a better golfer than I am. However, it also stands to reason that, since I would have less time to spend on my practicing and teaching, I would lose proficiency there. The obvious point is that, wherever I choose to devote more of my time, energy, and focus is where I am likely to meet my higher expectations.

The difficulty comes when we make a decision to spend less time on something, but we maintain the same expectations as if we were spending more time on it. If I play golf two times a week and warm up with a little chipping and putting now and then, is it reasonable for me to be disappointed in my performance every time I play? Is it reasonable for me to be disappointed that I would not be able to beat Nancy Lopez or Tiger Woods? (I hear those snickers out there!) No!

I do not presume to suggest to anyone how they should arrange their priorities...I believe that this is a highly

individual and personal matter. I also believe that it is a flexible matter...priorities shift over time. Some of my piano students see piano as their highest priority, some do not. From my point of view, whatever place music holds in their lives is fine by me...my job is to teach each student equally well, so that they can excel and enjoy music to whatever extent they choose. Of greater importance to me is the fact that they maintain reasonable expectations in relation to their choices.

This can become a particularly delicate issue when students find themselves in competitive situations. In general, we as Suzuki teachers try to maintain a supportive and encouraging environment and try to minimize competition between students...but the fact is that a certain amount of competition does exist. So what do we recommend to students when they compete in WMTA, Solo & Ensemble or concerto competitions? I say, "Play the Course, Not the Tiger". By that I mean, play the piece, not the others who are playing their pieces. It is so easy to be drawn into trying to play better than so-and-so, or beating out so-and-so, but there is a fundamental weakness in this kind of thinking ... we are attempting to control an outcome over which we have absolutely no control. We have no control of how well another person performs, we have no control over what the judges think, we have no control over the temperature or humidity in the room. The only thing over which we have any control whatsoever is what we do.

If we compete solely for the purpose of winning, we will be disappointed 99% of the time. But if we focus on the competition within ourselves and within the particular piece, we will likely find great satisfaction in our endeavors. Olympic athletes know this principle, artists know this principle, musicians survive on this principle. It is a principle that keeps us constantly reaching for more...and even if we don't quite reach that goal, we have bettered ourselves for having tried.



Music of the Masters

The American Suzuki Foundation Board of Directors would like to invite you to the 11th annual **Music of the Masters** dinner. Come and spend a special evening of elegant dining and wonderful music, hosted by

none other than **Johannes Brahms**, and entertained by the young musicians of the American Suzuki Talent Education Center.



This year we offer a new venue, the Melvin Laird Room at the University Center of the University of Wisconsin-Stevens Point, with more room, more performers, and more music. The evening begins with hors' d'oeuvres and a cash bar from 6:00 – 7:00 pm. Dinner will be served at 7:00 pm and will include Coq au Vin with carrots, salad, twice-baked potato, and a dessert table with three great choices.

Strolling violinists, pianists, and ensembles will provide musical accompaniment for your dining pleasure. The evening will be topped off with a special program featuring students from every part of the ASTEC program. And throughout the evening, you may place your bids on the fabulous items in our Silent Auction.

Tickets may be obtained through the UWSP Arts and Athletics Ticket Office (800-838-3378), from the Suzuki Office, or from any American Suzuki Foundation Board member.

Don't miss this exciting evening. We hope to see you there!



Voila Viola

By Dee Martz

Rebecca Clarke was born in 1886 Harrow, England to an American Father and a German mother. Educated at London's Royal Academy of Music and the Royal College of Music, she was the first woman to study composition with Sir Charles Stanford. Clarke had a long career as a violist and in 1912 she was one of the first women to be admitted to the Queen's Hall Orchestra. She developed a formidable reputation as a soloist and player of chamber music where her partners included renowned musicians such as Schnabel, Casals, Thibaud, Artur Rubenstein, Myra Hess and George Szell. Rubenstein called her "the glorious Rebecca Clarke."

Clarke's career as violist soloist and chamber musician blossomed after the First World War. During that time she performed throughout England and made regular tours to New York. She made her name as a composer when her Viola Sonata, which was composed under a pseudonym, tied with the Bloch Suite for viola in the 1919 Coolidge competition. The tie was broken by Mrs. Coolidge with a vote in favor of the Bloch. According to the competition rules only the name of the winner was announced however, the jury insisted on knowing the name of the runner up. They said that the winning piece was the work of a philosopher and the runner-up the work of a poet. "And you should have seen their faces" said Mrs. Coolidge, "when they saw that it was by a woman."

Rebecca Clarke, called Beccle by her friends, was in New York when World War Two broke out in Europe and was told by the English immigration authorities to stay in the United States as musicians were "unproductive mouths." While in New York she renewed acquaintance with an old school mate, pianist James Firskin. They were married in 1944 and Clarke retired as a violist and very soon thereafter stopped composing. She died in New York in 1979.

While achieving some recognition in her lifetime, Clarke often felt conflicted about composing. She rarely promoted her own work, stating in a 1976 interview "I never was much good at blowing my own horn." Thus a large number of her compositions were not published or even performed in her lifetime. As violists we owe great thanks to Patricia McCarty who uncovered a number of works by Rebecca Clarke and recorded them as early as 1985. These recordings and her efforts to get the works published have helped Clarke's compositions for viola gain their place in standard repertoire.

You can hear violist Patricia McCarty perform works by Rebecca Clarke on Classical Arts NR 212-CD.



Notes from the Endpin
By Lawrence Leviton

Welcome back for another wonderful year of music-making on the cello. Thank you for all of your flexibility in the move over to Nelson Hall. After a few growing pains I'm settling nicely into the new space. Now that the summer heat has subsided it is

proving to be a pleasant place for our lessons. As a reminder, you can usually find parking during your lesson time on College Avenue (just north of Nelson Hall). The signs allow for two hours of parking which should allow plenty of time for lessons. During the day, there are meters in front of the building.

Marathon times this year will be as follows:

Books 1-3 9-10:15

Books 4 and above: After cookie break

Please see me if you're not sure which session to attend.



ASTEC Student Wins Competition

On Saturday, September 13 the Central Wisconsin Symphony Orchestra held its Young Artist Concerto Competition at Michelsen Recital Hall. **Katherine Munck** won the competition performing the first movement of Edouard Lalo's Symphonie Espagnole. Ms. Munck, who currently studies violin with Steve Bjella and viola with David Becker, will solo with the CWSO in December. **Roy Meyer**, a violin student of Kyoko Fuller, was the runner-up in the competition. Congratulations to Katherine and Roy and all of the ASTEC students who participated in the Young Artist Competition.



Student News

The following ASTEC students attended the 2003 American Suzuki Institute:

- | | |
|----------------------|--------------------|
| Lydia Anderson ♪ | Christopher Marion |
| Soren Anderson ♪ | ♪ Zara Markman |
| James Banovetz | ♪ Zachary Markman |
| John Banovetz | ♪ Roy Meyer |
| Tyler Bauer | ♪ Jane Mitchell |
| Sarah Bauer | Will Mitchell |
| Lucas Chan ♪ | Lindsey Mocadlo |
| Kelsey Christensen ♪ | ♪ Katie Munck |
| Emily Clay ♪ | Peter Munck |
| Jonathan Cochrane | Peter O'Reilly |

Naomi Crump
 Michael Crump
 Jamie Davis ♪
 Sally DeBauche
 Madeleine DeBot ♪
 Margot DeBot
 McLean DeBot
 Michael DeBot
 Wade Dittburner ♪
 Forrest Fleishauer
 Morgann Glazer ♪
 Emily Gruselle ♪
 Nicholas Guzowski ♪
 Walker Guzowski ♪
 Brad Hessler ♪
 Billy Jenkins
 Laura Josephson ♪
 Michael Josephson
 Bethany Kamps
 Serena Kamps
 Jonathan Kamps
 Ben Karbowski ♪
 Emily Karbowski ♪
 Jonathan Karbowski
 Isaac Klasinski ♪
 Kamen Klasinski
 Ann Marie Kosmoski
 Jacob Kubisiak
 Rachel Ley ♪
 Jenika Marion
 Bryce Marion ♪

♪ Erik O'Reilly
 Quinn O'Reilly
 Allison Patchett
 ♪ Christopher Patchett
 Will Peck
 Lara Prebble
 Elisa Prebble
 ♪ Andrew Rall
 ♪ Benjamin Rall
 Alexander Reeser
 Rachel Reichert
 ♪ Kelley Rolak
 Stacey Rolak
 ♪ Jessica Ryan
 ♪ Emma Sands
 Gretchan Sands
 Erik Sands
 Petrea Schedgick
 Lauren Sheibley
 ♪ Sam Sheibley
 Jason Smith
 ♪ Anthony Smyth
 ♪ James Smyth
 ♪ Daniel Smyth
 Philip Smyth
 Christa Spieth
 Parisa Vaezzadeh
 Nakisa Vaezzadeh
 ♪ Ami Yamamoto
 Keisuke Yamamoto

♪ denotes those who participated in ASI Recitals

Nicholas Guzowski presented his Book 1 graduation recital in piano on July 12, 2003.

Jamie Davis, David Cecil, Katie Munck, Jane Mitchell, Maddie DeBot, Peter Krueger and Anna Krueger performed with the CWSO in October.

Jamie Davis' performance at the Green Lake Chamber Music Camp received a glowing review from the *Chicago Tribune*.

ASTEC was well represented at the Wood County Fair Fiddling Contest both among the winners and contestants. **Christopher Marion** won 1st place in his division and then the grand prize which included cash and the opportunity to open a bluegrass show, by Valerie Smith, in Two Rivers, WI on Friday night, Sept 5th.

Jenika and **Bryce Marion** took 1st and 2nd place respectively in the 4-12 age division and **Laura** and **Michael Josephson** took 3rd and 4th place. **Roy Meyer** took 2nd place in the 13-18 year old division.

Maddie DeBot and **Peter Krueger** auditioned for the CWSO Concerto Competition on Sept. 13.

Kelley Rolak and **Lawrence Andersen** auditioned for and were accepted to the All-State Middle School Honors Orchestra. The orchestra will perform at the Wisconsin Music Teachers' Convention on Nov. 1st.

Megan Otte helped launch the 16th annual Isthmus Jazz Festival in Madison on September 28th. As the vocalist for the High School Jazz All-Stars, based in Madison, Megan performed at the Madison Borders Books & Music, and in the Crossroads at the Madison Civic Center. Members of the Jazz All-Stars typically reside in Dane County, but as explained by Mary Lou Krase, publicist for the Isthmus program, Otte was "too good to pass up."



Violin Mini Concerts Scheduled for Marathons

By Pat D'Ercole

The environment of the marathons is going to be different this year due to the construction of the Fine Arts Center addition. (See the Director's Column) Since the instruments represented in our program are having their marathons in various buildings on the campus, mini-concerts as we have known them, can't happen. So the violin faculty decided that we would offer mini-concerts of a different kind at the violin marathon. Here is the schedule for the first semester:

Sept. 20 - CWSO Concerto Competition winners

Oct. 25 - Dolce Strings

Nov. 15 - Students in each of Bks. 1, 2, and 3 will play a piece that we rehearsed at the Oct. and Nov. marathon.

Dec. 13 - Students in each of Bks. 4, 5 and 6 will play a piece that we rehearsed at the Oct. and Nov. marathon.



Faculty News



Congratulations to **Tom & Jenni Yang** on the birth of their daughter! **Olivia** was born September 11, 2003, weighing 8 lbs. 2 oz. She's a beautiful little girl with lots of dark hair – and Dad has already put her on the ASTEC waiting lists!

Kyoko Fuller was a clinician at the Intermountain Suzuki String Institute, Utah, in June; Peaks to Plains Suzuki Institute in Colorado in July; and the American Suzuki Institute in Stevens Point in August. She performed solo in the faculty recital at the Intermountain Suzuki String Institute, and played in a string quintet at the American Suzuki Institute.

Lawrence Leviton performed on Paul Doebler's faculty recital in September. He also performed in two quartet performances at the Chicago Youth Symphony clinic in Green Lake over the Labor Day weekend, and in two faculty recitals at the American Suzuki Institute in Stevens Point in August.

Dee Martz met with the Board of Directors of the Suzuki Association of the Americas in Denver, CO, May 21-23 and in Boulder, CO, September 19-21 where she began her two-year term as Secretary. She also participated in the SAA Leadership Conference in Boulder, CO, May 23-26 where she helped facilitate Suzuki Institute Director's Discussion Groups.

Mrs. Martz attended the Greenleaf Center's Servant Leadership Conference in Indianapolis June 5-7.

Dave Becker, Kyoko Fuller and Dee Martz all served as clinicians at the Intermountain Suzuki Institute in Sandy, Utah from June 16-21. **Dee Martz** also taught at the Chicago Suzuki Institute from June 28-July 4.

Lawrence Leviton and **Dee Martz** (with Steve Bjella) performed the Siciliano from Fred Steiner's String Trio on the American Suzuki Institute Faculty recital to honor the memory of photographer Art Montzka. **Lawrence Leviton** and **Dee Martz** performed the Mozart D Major Flute quartet with Paul Doebler on his recital on September 18th.



May, 2003 Graduates

Jonathan Karbowski, Violin Book 5
Michael Josephson, Violin Book 4
Radoslav Wilke, Violin Book 2
Rachel Reichert, Violin Book 2
Jake Kubisiak, Violin Book 5
Emmalee Boyle, Piano Book 3
Kelley Rolak, Violin Book 7
Bryce Marion, Violin Book 1
Kerry Niswonger, Violin Book 1
Kelsey Christensen, Violin Book 4
Brad Hessler, Viola Book 5



September, 2003 Graduates

Brynn Rathjen, Violin Book 5
Emma Sands, Violin Book 4
Nakisa Vaezzadeh, Violin Book 5
Allison Patchett, Violin Book 5
Rachel Ley, Violin Twinkle
Ann Marie Kosmoski, Violin Book 5
Lucas Chan, Violin Book 2
Josiah Grothe, Violin Book 8
John Banovetz, Viola Book 3
Zachary Forster, Piano Book 2



Road Construction

The end is in sight!! The intersection of Main Street and Division is scheduled to reopen October 3rd. Completion of the Phase 3 Highway 10 Construction Project (Minnesota to Division) is scheduled to be completed October 20th.

We know that access to, and parking at, the Suzuki House has been a challenge. Thank you for your patience and understanding during the construction.



Upcoming Events

Saturday, October 4th, CSCO meets 9:00 – 11:00 am, Michelsen Hall.

Saturday, October 25th, CSCO meets 9:00 – 10:15 am, COFA A201.

Saturday, October 25th, Marathon Saturday

Saturday, October 25th, American Suzuki Foundation, Music of the Masters – An Evening with Johannes Brahms and Friends. UC Laird Room. Cocktails at 6:00 pm, Dinner at 7:00 pm. Tickets are available through the UWSP Box Office (715-346-4100 or 800-838-3378), or at the ASTEC Office.

Sunday, October 26th, ASTEC Solo Recitals, UC Alumni Room, 2:00 pm and 3:30 pm.

Thursday, October 30th, ASTEC Orchestra will NOT meet today.

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

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

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

Saturday, November 15th, Marathon Saturday

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

Thursday, November 27th, ASTEC Orchestra will NOT meet today. Happy Thanksgiving!

Saturday, December 6th, CSCO meets 9:00 – 11:00, Michelsen Hall.

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

Saturday, December 13th, Marathon Saturday

Marathon Schedules & Locations

Saturday, October 25th, 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

Saturday, November 15th, 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 13th, 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.

