

AMBASSADOR

Aber Suzuki Center

University of Wisconsin–Stevens Point
College of Fine Arts and Communication
inspire, create, achieve

November, 2010

Upcoming Events

October 6 – November 13, 2010
Youngers Community Days

Saturday, November 13, 2010
Music of the Masters
DUC Alumni Room, Cocktails 6:00, Dinner 7:00

Saturday, November 20, 2010
Marathon, 9am – Noon

Sunday, November 21, 2010
Solo Recitals
Michelsen Hall, 2:00 and 3:30 pm

Saturday, December 11, 2010
Marathon, 9am – Noon

Sunday, December 12, 2010
Solo Recitals
Michelsen Hall, 2:00 and 3:30 pm

From the Director's Desk

By Pat D'Ercole

This just in... Yet another testimonial to the benefits of music study. Researchers at Northwestern University in Illinois found overwhelming evidence that those who actively take part in music practice change how their brain responds to sound, be it music or speech. Scientists noted the change in the nervous system's responses even with as little as 20 minutes of practice a day for one year. The study reports that because of musicians' heightened awareness and sensitivity to pitch, they are more adept than non-musicians in learning a new language. Even more noteworthy however, the study showed that because musicians are trained to be attentive to the melody or harmony lines or the sound of

their instrument within an ensemble, they become competent in finding the relevant sounds in complex processes. This skill is especially useful for those who have difficulty concentrating and who are easily distracted by background noise.

In the remaining pages of this month's Ambassador you will find the interview of an ASC alum and her adult perspective as to what benefits she credits to her Suzuki lessons. Dr. Tim Mutschlecner also writes about musical memory and the many methods that we can employ to retain what we play—another benefit of music study. Of course one of the benefits of music is being able to share it. See the article about upcoming holiday concert opportunities and the invitation to the Suzuki Association of Wisconsin's Winter Retreat. The early registration deadline is Nov. 10th.

Perhaps one of our graduates had it right when he said, "Suzuki makes you nicer and it makes you smarter." Wouldn't it be great if more students could take advantage of this experience? The American Suzuki Foundation thinks so and that is why they are sponsoring, not one, but *two* fundraisers right now to aid families with scholarships. One fundraiser funds the needs-based scholarships (watch your mail in late November for an application). The other can be earned with a little investment of time and energy. Read more about them on pages 5-6. The American Suzuki Foundation provides over \$9,000 each year in children's scholarships alone. Please encourage your friends, family and neighbors-- anyone who is awed by the musical gift of your children-- to support the efforts of the Foundation in providing this essential assistance so that ALL children and parents who desire to continue lessons can afford to do so.



An Interview With ASC Alum Erin Hillert

Erin Hillert was three years old when she began violin lessons at the Aber Suzuki Center. She studied the violin here at ASC for fifteen years, and went on to be a Video Editor. See what else Erin had to say about her Suzuki training below.

What piece or event caused you to “fall in love” with your instrument and how old were you when it happened?

I imagine something happened when I was very young to make me fall in love with my instrument, but being that I was so young, I don't remember...however, I do remember a time in high school very well when I was struggling with how I wanted to spend my time...practicing every day didn't quite measure up with other activities in my life, and I was considering quitting. We took an orchestra trip to Minneapolis to see Joshua Bell play the Barber violin concerto. I had never seen Joshua Bell before, nor had I ever heard the concerto. To be quite honest (being a high school kid on a school trip), I was looking forward to the concert being over before it even began so I could get back to socializing. However, from the very first minute, I was captivated, both by the gorgeous playing as well as the ethereal beauty of the piece. I definitely fell back in love with violin that day and vowed to learn the concerto. Five years later, I learned the second movement of the concerto for a college competition, and while I didn't win, I had the most wonderful time playing it.

How is music a part of your life now as an adult? I still play violin frequently for weddings and recording sessions, but my greatest joy with music came in the form of playing violin and piano and singing in a rock bands for almost ten years. This opened up a world of music I didn't know much about before entering, but I ended up absolutely adoring it.

What benefits have you received that you credit to your Suzuki training? So many...both in terms of music and also life in general. Patience, patience, patience...how to persevere, how to set and achieve a goal, how to treat others, how to invest and believe in something you love. The value of support, and the priceless value of believing in yourself. I believe these values are an integral part of the Suzuki philosophy, but they were impressed upon me beautifully by my two violin teachers, Margery Aber and Pat D'Ercole. Pat taught me for the majority of my time with Suzuki, and she embodied these things - patience, support, love, and strong belief in her students. I highly doubt I'd still be playing today without her guidance.

How has your experience at the Aber Suzuki Center and with the Suzuki philosophy impacted other areas of your life? (values, parenting, employment, choices of entertainment, etc.) Growing up with the Suzuki method taught me to love music in a way I don't think I would have otherwise...it was like learning a language, and I feel incredibly lucky that I started as early as I did and was able to become 'fluent' as a child. I have never known a life without music,

without playing an instrument, without constantly listening to my iPod (or portable CD player...or portable tape deck...), and for that I am very appreciative. I mentioned before all the different values I learned through Suzuki, but I think the greatest gift the Suzuki method gave me was this incredible, undying passion for music.

Do you have a favorite memory you'd like to share?

Umm...I have many fond memories, but in general, I loved attending Suzuki Institute. Being a pretty shy kid, it helped me meet other kids who loved music as much as I did, and it introduced me to many teachers and pieces I wouldn't have been exposed to otherwise. Also, the Dolce String Ensemble's trip to Austria and Germany was definitely a highlight.

*I just want to say thank you to my parents, and to Pat D'Ercole for allowing me to be a part of the Suzuki Method and find such enjoyment in playing my instrument. I wouldn't be who am I today without the wonderful experience I had, and I am so very grateful.



**Memorize What?
Some Observations on Musical Memory**

By Tim Mutschlecner

What does it mean to say we have memorized a piece of music? What exactly *have* we memorized? This article will begin to look at some of the most universal aspects of musical memory, and why our memory of a piece may sometimes fail.

Some components of musical memory are (get ready):

- Melodic/Rhythmic Memory
- Kinesthetic Memory
- Fingering Memory
- Note-Name Memory
- Bowing Memory
- Position Memory
- Rhythmic Notation Memory
- Dynamic/Articulation Memory
- Musical Form/Structure Memory
- Timbre/Instrumental Memory
- Tempo Memory
- Harmonic Memory
- Associative Memory (emotions, images, colors, or narrative)

This is a daunting list. For now let's content ourselves with the first four: Melodic /Rhythmic Memory, Kinesthetic Memory, Note-Name Memory, and Fingering Memory.

MELODIC/RHYTHMIC MEMORY

Melodic/Rhythmic Memory is the ability to recall a tune; to “hear” the music inside your head. Audiation is the term used to describe the ability to take this imagined sound and reproduce it with one’s voice or instrument. Take a moment right now to listen to the opening verse of *Happy Birthday* played for you by your personal recording studio inside your head. You might be “hearing” it in surround sound, but the only way an outsider (teacher) knows anything is going on in there, if you can audiate this private concert, is by singing it or playing by ear. This mental tape recording is for most people not pitch or key specific, but is recalled intervallically, regardless of what imagined pitch one starts on. Many musicians develop good *relative pitch*, which is the ability to remember a piece in the key in which they learned it. They may recall a piece in the correct key without actually knowing what the pitches are. Rarer are those with *perfect pitch*, which is the ability to instantly identify the pitch of a note sung or played. Melodic and rhythmic memory combine as a single memory, but is possible to remember the intervals of a melody correctly and be unclear about the rhythm or vice versa.

Frequent, repetitive listening is the surest way to strengthen this primary, essential musical memory. While some few are gifted with a nearly instantaneous ability to remember a melody and its rhythm on first hearing, most mortals require repeated listening for accurate recall.

KINESTHETIC MEMORY

Kinesthetic Memory, or what used to be called “muscle memory,” is the ability to reproduce the physical motions required to play a piece. Muscles don’t remember anything; the brain’s neurons store information about the activity and history of the firing of nerve impulses throughout the body. As the movements required to play a passage are repeated over and over, the wrapping of myelin over nerve fiber speeds up these neural connections and kinesthetic memory is created. The result is the sensation that the body just *knows* how to play; unconsciously and reflexively the body performs on command.

This is the primary way musicians memorize music; playing it over and over until it’s just “in there.” Without conscious awareness of the notes, rhythm, fingerings, and bowing, the musician plays “by heart,” a seemingly infinite amount of music. Often, it seems, this is enough. A young child plays a *minuet* by Bach exactly as practiced. A concerto competition winner flies through the first movement with total recall. But, kinesthetic memory isn’t foolproof. Why does it sometime fail us?

A good analogy of musical memory is to imagine a room with a computer keyboard surrounded by several towers containing hard-drive memory. A violinist who has listened repetitively to a piece has melodic and rhythmic memory stored in one tower. She knows “how it goes,” but may not be able to apply that knowledge to her instrument and

“play by ear.” In two weeks, after lots of practicing, she has developed kinesthetic memory of the piece, and a second hard-drive lights up. Now she can play the piece from beginning to end by memory, but if you ask her to name the notes of the first two measures, she falters after the third or fourth note. She also cannot describe the rhythm accurately (dotted quarter? dotted eighth?) and when asked to start from the middle she is stymied. There are a lot of towers with no lights on. She may get lucky in performance and play flawlessly, but she is skating on thin ice.

Two true stories:

Story 1

Some time ago I heard a cellist of a major symphony orchestra performing by memory the *Allemande* of Bach’s *Suite No. 1*. He had doubtless performed the piece dozens if not hundreds of times. Midway through he happened to look out at the audience and something caught his attention; suddenly, inexplicably, he forgot where he was in the music. For a split second the “mental recording” he was playing along with failed, or rather, was put on ‘pause’ while his attention was diverted. He hesitated, made up some very original measures, and with great relief found his place again. Most of the audience didn’t even know he had a memory slip.

Story 2

Early on in my teaching I was amazed and humbled as I watched two of my students casually playing a memorized movement of the Beethoven *C Major Sonata* while simultaneously discussing together the latest middle-school gossip. Neither cellist was aware that they were doing something extraordinary; they were just having a pleasant conversation while playing their piece.

So in which of these two stories were the performers more competent at playing by memory? We would have to say the kids, mindlessly playing on autopilot, were. Their kinesthetic memory of the piece was so solid a bear could have walked into the room and they wouldn’t have lost their place. No amount of knowledge or playing experience can substitute for the security that is derived from having recently played a piece many times. Playing music is at its most basic level a physical act. For the athlete or musician, movements are drilled until they become automatic and require minimal conscious attention.

NOTE-NAME MEMORY

Note-name memory is the ability to name the successive pitches of a piece without reference to written music or one’s instrument. Errors in playing by memory can often be attributed to the performer having an imprecise idea of the actual notes they are playing: “I *know* I shift to a lower position but is it to a *D* or *C#*?” The question, “What *note* are you are you playing?” reveals this fuzziness in student’s thinking. Sometimes just having them name the notes clears up a weak spot in a memorized piece.

When memorizing music, students tend to memorize fingering patterns exclusively, leading to the oft noted error in Bach of playing a passage correctly but on the wrong string! Naming the notes will reduce the likelihood of this mistake. A test of how well a piece is truly memorized is if one is able to go through the whole piece naming each note. Anything less than this makes the performer vulnerable to errors when playing by memory.

FINGERING MEMORY

Excepting the occasional student who seems to be able to make up fingerings "on the fly," most musicians have to memorize fingerings. The tendency for students to rely almost exclusively on kinesthetic memory means that the fingerings are often not consciously learned, rather, reproduced as part of a larger memory of gross-motor movements. This leaves the performer susceptible to fingering mistakes when kinesthetic memory shorts-out due to nerves or distractions during a performance. To use our computer analogy, having the fingering thoroughly memorized provides a back-up memory tower when the physical memory crashes. Having a student say the fingering will reveal how established this memory is. This exercise can serve as part of a check-list in determining how well a piece is memorized.

CONCLUSION

When playing by memory it is best not to put all your eggs in one basket. Start by having a very precise mental recording of the piece you will memorize. Listen repetitively to a recording of it until it forms a very distinct, CD quality 'sound' when you conjure it up. Regardless of how fine a voice you think you have, test your memory by singing it. Develop infinite patience for your body and brain; you don't have to teach it how to memorize-it all ready knows how, you just have to feed it the neural data by careful consistent practice until that kinesthetic tower lights up. Be wary of the assumption that just because you can play a piece without music you have adequately memorized it. Test yourself: can you name the pitches of the first three measures? Can you recite the fingering of the final phrase? If these hard-drives are not lighting up, try to gradually build up note-name and fingering memory by doing small sections initially while ghost-fingering the passage with your instrument and then without reference to it. De-contextualize your memory; play the piece in a different location, in front of people, with accompaniment, in a distracting environment, in the dark, with concert clothes on, and at different times of the day. When (in theory) you can be woken up at 3:00 am and play your piece without memory-slips you are doing well.

The brain has an astounding memory capacity. Music we memorize when young tends to be retained throughout our lives. Memorizing, like playing an instrument, improves through practice. Our ability to play confidently by memory grows as we practice this skill.



Upcoming Holiday Concerts

Halloween is just being celebrated as this is being written and there is no intent to give the big box stores any competition in getting you to think about the holidays. However, because everyone gets scheduled to the max at this time of year we wanted to give you a "heads up" about some of the events in which various Aber Suzuki Center instrumental and voice groups will share their music.

- Aber Suzuki Center **Voice** students will carol up and down Main Street or at the square on Dec. 11 beginning at 11:00
- Aber Suzuki Center **Violin and Viola** Students will play holiday music for one hour at an inside location TBA, at 12:30-1:30 on Dec. 11,
- The **Central State Chamber Orchestra** will present its annual Holiday Concert at the Lincoln Center, Dec. 11 at 2:00. The 27 member high school group is sponsored by the Aber Suzuki Center and will perform classics from the string orchestra repertoire as well as a holiday audience sing-a-long.
- The ASC **Pianists** will perform holiday music Dec. 18 from 1:00-2:00. Location TBA.
- Aber Suzuki Center **Cellists** will perform holiday music at the Edgewater Manor, Dec. 18 at 2:00.



Suzuki Association of Wisconsin 5th Annual Weekend Workshop January 21-23, 2011

Hurry! Hurry! Hurry! Register for the 5th Annual Suzuki Weekend Workshop sponsored by the Suzuki Association of Wisconsin (SAW). The workshop is for string and piano students and will take place January 21-23, 2011 at the Inn on the Park Hotel in Madison. This is a great opportunity to experience a mini-institute. This is a great weekend to have fun with music, re-energize motivation and enjoy a winter get-away. The weekend will include group lessons taught by volunteer teachers from around the state with special guest, violin guest clinician Gabe Bolkosky. Gabe is one of the most requested teachers at the American Suzuki Institute and has a prominent role in *The Stolen Goldin Violin* written by the Felt Family of ASC.

OFFERINGS

- Parent Lectures
- Student Classes
- Student Play-ins
- Ice Cream Social (Friday night)*
- Pizza Party (Saturday night)*

- Enrichment Classes
- Concerts for all Instruments (strings and piano)
- Optional Master Classes
-

*Included in registration fee for student and 1 adult

Festivities begin 7:00 p.m. Friday night

Classes go all day Saturday, and Sunday morning

Final Concert at Noon on Sunday in the Capitol Rotunda

ENRICHMENT CLASSES

- Yoga (all ages and instruments)
- Fiddling (book 2 and early book 3 violin students)
- Jazz/Improvisation (book 4 and above)
- Orchestra (book 2 and early book 3 students)
- Orchestra (late book 3 and book 4 and above students)
- Music mind games (all instruments, early book 1)
- Music and Movement (early book 1, all instruments)
- Musopoly (board game for book 2 and above, all instruments)
- Music board games (Pre-Twinkle – Book 1, all instruments)
- Balkan Folk Music (all instruments)
- Piano Triolets (piano students, all levels)

Please see our website for enrichment class descriptions.

For a complete schedule of activities, please visit our web site at: suzukiassociationofwisconsin.com

FEATURED CLINICIAN: GABE BOLKOSKY

Gabe Bolkosky is acclaimed as a clinician at the American Suzuki Institute and throughout the U.S. He is also featured in the *Stolen Goldin Violin*, a story recently published by the Felt family of ASC. He has recorded numerous CDs featuring classical, klezmer, tangos, children's music and jazz.. He is executive director of The Phoenix Ensemble, an Ann Arbor, Michigan-based nonprofit arts organization dedicated to helping artists and the educational community.

In May 2008, Bolkosky made his debut at Carnegie Hall with Opus 21. Since 2008, he has been guest artist in residence at the University of Michigan and currently teaches violin there.

Other clinicians include various teachers from across the state of Wisconsin. See the SAW website for a complete list of teachers and their bios.

REGISTRATION FEES

Sign up right away and receive our Early Registration Discount! (Postmarked on or before Nov. 10)

- Registration for first student \$85 (**\$75 before Nov. 10**). You get three Suzuki classes and one enrichment class.
- Registration each additional sibling \$70 (**\$65 before Nov 10**)
- Optional Master Class \$25 each
- Optional Additional enrichment class \$ 15

- Teacher Registration (includes ice cream social, pizza party and Sunday brunch) \$25 (**\$20 before Nov.10**)
- **Final Registration deadline: 12/15/2010 - NO RE-FUNDS AFTER: 1/1/2011**
- **Print the Registration Form from the SAW website.**

LODGING

Enjoy the many amenities of the lovely **INN ON THE PARK**, including conference/classrooms, pool, hot tub, and more! Families must make their own arrangements with the **Inn on the Park** at (608) 257-8811 (22 South Carroll St., Madison, 53703). Special rate for Suzuki Families is \$99 per night for single and \$109 for double. Suites start at \$139. Special Suzuki rates include free parking in the hotel lot. You must request Suzuki group rate. **Price goes up Dec. 21.**

THE EVERY CHILD CAN!® (ECC) COURSE

ECC is an introduction to Dr. Suzuki's philosophy and its application to Suzuki education, for parents, teachers, prospective teachers and others. For more information about this course, please check out our website or the Suzuki Association of the Americas' website at suzukiassociation.org/teachers/guides/ecc.

SAW WEBSITE: www.suzukiassociationofwisconsin.com



NEW Scholarship Opportunity From the American Suzuki Foundation

By Karen Harms, President

The American Suzuki Foundation is participating in Younker's fall "Community Day" event. The purpose of this is twofold: to bring the ASC Suzuki program to the attention of the community by showcasing our students and to bring in funds for scholarships. Unlike the other scholarship awards offered to Suzuki students that are needs-based and merit scholarships, the funds generated by the "Community Day" event will be based on **participation**.

The Community Day booklets may be sold at any time by students or their families, or you are invited to come and sell at the Younkers store in Plover during the specific dates and times listed below. You may participate as individuals or as families. If the winner is a family, they will share the prize. The following scholarships will be awarded:

- 1) One **\$100 scholarship plus \$25 cash prize** will be given to the individual/family that sells the most Community Day coupon books.
- 2) A drawing will be held for the following prizes:
1st Prize: One \$100 scholarship plus \$25 cash prize
2nd Prize: One \$50 Scholarship plus \$15 cash prize
3rd Prize: One \$25 Scholarship plus \$5 cash prize

You earn tickets for the drawing as follows:

- One ticket will be earned for each Community Day booklet bought or sold (you may buy coupon books from us and sell them to your friends).
- Three tickets will be earned for each hour each Suzuki student participates by playing/singing at Younkers (on the days/times listed below). Parents and siblings are invited to sell booklets at Younkers during these selling times as well.

The Community Day coupon books sell for \$5 and contain a \$10 off coupon (which may be used for any item costing \$10 or more), as well as many % off coupons. This is really a great deal, because for the price of a \$5 booklet you can get a \$10 item! The booklets can be purchased at the ASC Office, or ask your teacher. When you purchase a coupon book, you will receive one ticket (for each booklet purchased). Keep one half of the ticket and put the other half into the box for the drawing. (If you put your name & phone number on it, it will insure that you get your prize even if you misplace your half of the ticket.)

The American Suzuki Foundation will sell booklets at Younkers on the following dates and times:

Sat.	Nov. 6, 2010	12 - 6 pm
Wed.	Nov. 10, 2010	10 am- 6pm

Sign up for your playing/singing time in the ASC waiting room.

The American Suzuki Foundation has provided financial support to the Aber Suzuki Center since 1974.



**Music of the Masters Dinner
Saturday, November 13**

By Karen Harms, President

The American Suzuki Foundation would like to invite you to join us for a unique and enjoyable evening at our annual **"Music of the Masters"** event on November 13, 2010, at 6 PM in the UWSP University Center Alumni Room. Our host and featured musician for the evening will be **Frederic Chopin**.

Guests will enjoy hors d'oeuvres, cocktails (cash bar), and dinner, while being entertained by ASC's pianists and strolling strings. Dinner will be followed by a concert featuring the ASC students.

Raffle tickets will be sold for a chance to win a stunning 14K white gold and blue sapphire necklace (valued at \$1,700.) designed by internationally famous jewelry designer Thomas Dailing, and donated by Lee Ayers Jewelers. Throughout the evening, you will be invited to



bid on silent auction items such as a mountain bike, theater tickets, fine art or a family portrait.

Tickets for the "Music of the Masters" are \$35.00 and can be purchased from the Aber Suzuki Center office, from your ASC teacher, or from the UWSP Box Office. Tickets purchased by mail from the brochure can be picked up at the door. Raffle tickets may be purchased in advance and are 1/\$5 or 3/\$10 or 20/\$50. They can be purchased from any Foundation Board member, at the Aber Suzuki Center office, or from your ASC teacher.

All proceeds from the event fund the needs-based scholarships awarded by the American Suzuki Foundation to Aber Suzuki Center families. Gather your friends and relatives who admire your children's abilities and join us for a wonderful evening in support of Suzuki children!



**Composer of the Month
Frederic Chopin**

Frederic François Chopin was born on March 1, 1810 in Poland to a father of French descent and a mother of Polish royalty. His musical aptitude was evident from an early age, and his first public concert (at age 9) was received with rave reviews. He composed all of his works either for solo piano or for a group or pair of instruments with the piano featured as the focal instrument. Chopin's Polish background influenced his music in that he wrote many Polish dances, such as Mazurkas and Polonaises. He was a talented and accomplished pianist himself, and many of his compositions were written-out drafts of his improvisations, which were often presented at social gatherings of the elite artists of the time.

Frederic Chopin began his intensive musical studies at the Warsaw Conservatory at the age of 16. He studied composition with Jozef Antoni Franciszek Elsner. He shaped Chopin's thinking in a couple of important ways: 1) He taught Chopin the value of hard work, and 2) He ignited in Chopin a passion for the music and the culture of all things Polish. At the age of 18, Frederic left his studies in Poland and he headed for Berlin, where he met a number of up-and-coming composers, not the least of which were Gaspere Spontini and Felix Mendelssohn. He left Berlin for Vienna, where he performed in two concerts that were organized for him. These were well-received, and he left Vienna, convinced that he could make a living as a touring virtuoso.

The next few years found Chopin on a whirlwind tour. He returned briefly to Warsaw, then ventured on to numerous German towns, then to Prague, Vienna, Munich, and finally, Paris (1831). While he was in Warsaw, he was inspired by his feelings for a young woman, to compose the beautiful and touching slow movement from the F Minor Piano Con-

Student News

certo. This piece also helped to establish him as a concert artist on an international level.

Paris was receptive to the talented Pole, and it was not long before Chopin moved among the elite of the Parisian artists. It was here that the still young Chopin met and rubbed elbows with Meyerbeer, Cherubini and the indomitable Franz Liszt. It was here that Chopin made a home for himself and a name for himself. He was clearly a gifted and talented man, but his performances were sensitive and intimate...not the bombastic, fiery concert hall stuff that Parisian audiences had come to expect from Liszt. It was becoming clear that, while his work was appreciated, especially among the elite, he was not going to make it in the big time without some help. That help came from the Rothschild family. They saw to it that he made enough money from tutoring and from playing for private functions that he was able to support himself and devote himself entirely to composing. Within a year, he was a household name in France and Germany and his works began to receive regular publication.

There remains one area of Chopin's life that deserves some attention...his love life. He was enamored with a number of ladies of good breeding. He never married, but he had a 10-year relationship with the well-known writer, Aurore Dudevant. She was a free-thinking novelist who dressed as a man and preferred to be known by her pen-name, Georges Sand. (Note: at this time in history, a woman could not get her literary or musical works published, just because she was a woman). She was devoted to Chopin and took care of him when he began to suffer from tuberculosis. In fact, it is thought that the break up between them in 1847 is what affected his health and led to his ultimate demise on October 17, 1849.

Chopin led an exciting life...he moved among the most elite circles in Paris. He maintained a strong connection to his Polish heritage, and wrote many works that spoke deeply of the strength and nobility of Poles. Our musical world is much richer for his having performed and composed. Several performance practices (particularly at the piano) such as the concept of "rubato" (the flexibility of rhythmic flow...the give and take), are due entirely to his existence.

Sources:

www.essentialsofmusic.com
www.classical.net



Bryce Marion, Lucas Chan and Lara Prebble performed in the Wisconsin All-State Middle School Honors Orchestra in Madison on October 30th.

Michael Josephson, Annie Yao, Lauren Sheibley and Teddy Schenkman performed in the Wisconsin All-State High School Honors Orchestra. **Alex Buehler** played saxophone in the WSMA High School Honors Jazz Band.

Natalie Galster and Sarah Bauer performed Celtic music on their cellos during dinner at the Chamber of Commerce banquet at Camp Lakotah in Wautoma on October 22nd.

Natalie Galster entered a CD of herself performing a cello piece in the Waushara County Fair and won Grand Champion.

Kate Young was soloist with the UWSP Concert Band, conducted by Brendan Caldwell, on October 21, 2010. She performed *A Child's Embrace* which was composed in 2000 for concert band by her dad, Dr. Charles Young (UWSP Professor of Composition), to commemorate Kate's birth. While Kate had heard the piece before, she had never before been asked to perform it alongside the concert band.

Many thanks to the students who played at the CWSO intermission October 9-10: **Zsanna Bodor, Sarah Harmon, Alyssa Schroeckenthaler, Jon Peck, Hope Mahon, Rachel Ley, Kate Young, Havilah Vang, Victoria Miller, William Rosenthal, Lucas Chan, Erik Sands, Teddy Schenkman and Emily Clay.**

Also many thanks to the students who played at the Lensmire's Village Gardens on October 2: **Antony Van Tiem, Frederick Van Tiem, Rachel Reichert, Rachel Ley, and Ada Sell.**



October 2010 Graduations

Isaiah Vang, Violin Twinkles
Elijah Vang, Violin Book 2
Adler Simons, Piano Twinkles
Barrett Severson, Violin Twinkles
David Kingston, Violin Book 1
Lauren Carlson, Piano Twinkles
Michael Wallace, Violin Book 1
Sophia Wojahn, Cello Twinkles
Isko Ollech, Piano Twinkles
Lucia Stephani, Piano Book 1
Meghan DeBot, Violin Twinkles
Shane Summers, Viola Twinkles
Dinesh Traynor, Cello Book 4
Dinesh Traynor, Violin Book 6
Rachel Ley, Violin Book 4
Prathima Thoppe-Vamanlal, Piano Book 1

Sabrina Tang, Violin Book 2
 Joanna Sakamaki, Violin Book 7
 Teresita Marchel, Violin Book 8
 Sarah Bauer, Cello Book 8
 Jonathan Cochrane, Violin Book 8
 Lamu Ryavec, Piano Book 3
 Jamie Reeves, Piano Twinkles
 Isabella Aguillera, Piano Twinkles



Have a Happy Thanksgiving!

Christmas Carols

For those who are interested in learning the most popular Christmas Carols, below are the keys and starting notes.

For Cello, Violin and Viola

<u>Carol</u>	<u>Key</u>	<u>Starting Note</u>	<u>Cello String & Finger</u>	<u>Violin/Viola String & Finger</u>
Away in A Manger	G Major	G	D4	D3
Joy To The World	D Major	D	A4	A3
Jingle Bells	G Major	"Dashing" D	Open D	Open D
		"Chorus" B	A1	A1
O Come All Ye Faithful	G Major	G	D4	D3
Rudolph the Red Nosed Reindeer	G Major	D	Open D	Open D
Hark The Herald Angels Sing	G Major	D	Open D	Open D
Silent Night	C Major	G	D4	D3
Deck the Halls	G Major	D	A4	A3
Angels We Have Heard On High	G Major	B	A1	A1
The First Noel	D Major	F#	D3	D2
O Christmas Tree	G Major	D	Open D	Open D
We Wish You A Merry Christmas	G Major	D	Open D	Open D

For Piano

<u>Carol</u>	<u>Key</u>	<u>Starting Note</u>	<u>Finger</u>
Jingle Bells	C Major	E	3
Joy To The World	C Major	C	5
Away In A Manger	C Major	C	5
Silent Night	C Major	G	2
The First Noel	C Major	E	3
Deck the Halls	C Major	G	5