

AMBASSADOR

April
2012



College of Fine Arts & Communication
inspire, create, achieve

April
2012

Upcoming Events

Sunday, April 1, 2012
Brittany Greendeer, Senior Violin Recital
NFAC 221, 4:00 pm

Saturday, April 14, 2012
Piano Only Marathon, 9am - Noon

Saturday, April 14, 2012
Teddy Schenkman, Senior Recital
First Presbyterian Church, Marshfield
7:00 pm

Sunday, April 15, 2012
Solo Recitals
Michelsen Hall, 2:00 and 3:30 pm

Saturday, April 28, 2012
Marathon (except Piano), 9 am - Noon

Sunday, April 29, 2012
String & Voice Festival Concert
Ben Franklin Junior High, 2:00 pm

Sunday, May 6, 2012
Emily Smith, Senior Voice Recital
Church of the Intersession, 2:00 pm

Saturday, May 12, 2012
Solo Recitals
Michelsen Hall, 2:00 and 3:30 pm

Saturday, May 12, 2012
Central State Chamber Orchestra Concert
Michelsen Hall, 7:30 pm

Saturday, May 19, 2012
Elizabeth Hofer, Senior Voice Recital
Michelsen Hall, 2:00 pm

Sunday, May 20, 2012
Piano Festival Concerts
Michelsen Hall, 1:00, 2:00 and 3:30 pm

From the Director's Desk

By Pat D'Ercole

I've always wanted to see this place since I learned about it in fifth grade geography class. I had my dream fulfilled during the week of spring break. To see this place in person, instead of in pictures, took my breath away. It was more beautiful than any picture could contain (though I tried, as many of us did) or any artist could have rendered. This work of nature is 297 miles long, 18 miles wide, one mile deep and has been ten million years in the making. My cousin called it "the big hole," but its real name, the "Grand Canyon," doesn't quite communicate the extent of its beauty or its grandeur.

The Colorado River is the "artist" that's responsible for the erosion of the Canyon, shaving off about the thickness of a sheet of paper each year. Talk about a lesson in perseverance! Gazing down into the "big hole" and seeing that thin ribbon of blue, and thinking about the thickness of one sheet of paper a year really gave me a perspective from which to reflect as to the small place each of us has in time. But maybe that's what life is really about. Maybe that's why learning to become an artist, whatever that art may be—music, visual arts, athletics, our profession, rearing a child, or a hobby we're passionate about—is so important. When we are about the *creative* process, our work of art adds a little bit of beauty, maybe no more significant than the thickness of a sheet of paper, to the beauty of the world. And over time, it all adds up to a creation as magnificent as the Grand Canyon, a world of beauty and peace, a vision that Dr. Suzuki and, hopefully each of us, believes is possible to accomplish.



Why Memorize?

By Tim Mutschlechner

Writing an article about memorization to Suzuki students and families may seem a little like preaching to the choir. It's what we all do after all, and everyone knows that if

you want to play for 'solo recital' it's got to be by memory-right? But *why*? Why memorize when it certainly takes less preparation to play using music? One can understand Dr. Suzuki having his youngest beginners play by rote, or imitation, as they were too young to read Japanese not to mention music, but why the insistence all the way up through the books? Here are some of my responses to that question. You and your teacher can probably think of several others.

When reading a piece of music we are only dimly aware of the movement of our body and its connection with the instrument in creating sound; our focus is elsewhere. Note reading; translating tiny black specks on a page into pitches and rhythms, usurps our attention. Playing by memory allows us to be in the present moment, aware of all of our senses, not just sight.

Imagine how ludicrous it would be to watch a basketball game in which the players dribble, pass and shoot while reading instructions on how to play the game! This is how it can appear when we play a piece while still desperately depending on sheet music. It has been said that musicians are small-muscle athletes. Memorization gives us the freedom to be aware of the amazing abilities our bodies possess in playing the sport of music.

How would your practice change if you were able to slip out of your body and observe yourself playing from across the room? Would a suspicious bow hold or posture be more noticeable? Chances are we would all be surprised at what we saw and heard. Playing by memory can increase our ability to be objective about how we sound. When we are not caught up in the mechanics of note reading we can become part of the audience. Memorization allows for greater listening sensitivity as we get our heads out of the stand and hear the sound filling the room.

Playing without written music is sometimes referred to as "playing by ear." What is meant by that phrase? It is the capacity to imagine sound and realize it through your instrument. This imagined sound is so important because it is from here that our conception of pitch, rhythm, tone, musical shape originates. Unfortunately, when we are playing from written music this imagined sound can be obscured by the mechanics of translating symbols on a page into sound. When playing by memory you can be more aware of the dialogue between the music in your head and the music coming out of your instrument. Having a listening ear while we play means there is a constant comparison made between the minds anticipated sound and the actual sound being produced. It is a kind of feedback loop or quality control system that is central to developing a mature, refined sound on the instrument.

When you hear a famous soloist play with an orchestra, their playing by memory isn't merely a parlor trick; it is the inevitable result of knowing the notes so well as to no longer need the printed page. Music, after all, is not what is on the page-this is just a system of notation that captures some but not all of what the composer intended. Written music can record something of what the compos-

er was hearing as he or she imagined sound, but it is lifeless until it is made alive again in the imagination of the musician who performs it. One of my teachers used to say, "When you can play a piece by memory you own that piece." In a true sense, even if every copy of it were destroyed it still lives inside of you! Memorization doesn't come easily to everyone and most of us have to work hard to keep the pieces we have already learned as well memorized as they originally were. The confidence that you exude when you play a well-memorized piece is worth the effort it takes!



Festival Concerts to be Recorded

Get out those smiles! Polish those festival concert pieces! We need to sound extra special this year. In honor of our 45th anniversary both the string and voice festival concerts and the piano festival concerts will be videotaped by a skilled videographer and then edited. The plan is to get them aired on local cable access television this summer.



IMPORTANT! Please Note the Change

The date of the Piano Festival Concert is incorrect on our ASC webpage and the calendar which you received with your contract. The correct date is Sunday, May 20th. Please note this change on your calendar.



So You Want to get a Gig?

Have you or your child been asked to play for a wedding or to provide 15 minutes of musical entertainment for a meeting? Do you know what questions to ask, how much to get paid, what music to play, etc.?

Learn all the answers by attending the "So You Want to Get a Gig Class" on Saturday, April 14 at 11:00 - 12:00 in NFAC 290. It will be taught by ASC Fine Arts Management Intern, Tommy Buckholt and is open to all ASC parent and students.



New Bill Payment Convenience

The Aber Suzuki Center has just made communication and bill payment easier outside of regular business hours. Many parents have been in the building and have not

been able to drop off an enrollment form or make a payment before or after regular business hours because the waiting room door has been locked. For your convenience and security, a slot has been cut into the workroom door, NFAC 144, and your envelope may be deposited there. The grey dropbox in the waiting room will still be checked regularly and will still be available for use when the waiting room door is open.



Younkers Community Days Coupon Book Sales Continue

The American Suzuki Foundation will participate in Younker's spring "Community Days" 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 Days" event will be based on **participation**.

The Community Days coupon books 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 Days 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 Days 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. Each "seller" will be given a ticket for each hour they sell at the store, plus a ticket for each coupon book sold.

The Community Days coupon books sell for \$5 and contain a \$10 off coupon (which can 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. When you purchase a coupon book, you will receive one ticket (for each booklet purchased). The tickets are "double tickets" – keep one half 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:

Fri.	April 6	4:00 – 6:00 pm
Sat.	April 7	2:00 – 6:00 pm
Fri.	April 13	4:00 – 6:00 pm
Sat.	April 14	4:00 – 6:00 pm
Sat.	April 21	4:00 – 6:00 pm
Sun.	April 22	4:00 – 6:00 pm

Sign up for your playing/singing time in the ASC waiting room, or if a day and time is not on the list for which you are available, call Karen Harms at 715-341-2343. Karen will check with Younkers to be sure another group is not already scheduled for that time.

All students who perform at Younkers will be given a coupon for a free Cold Stone Creamery "Love It" Creation. These coupons will be given with the prizes.

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



Eric Genuis in Concert

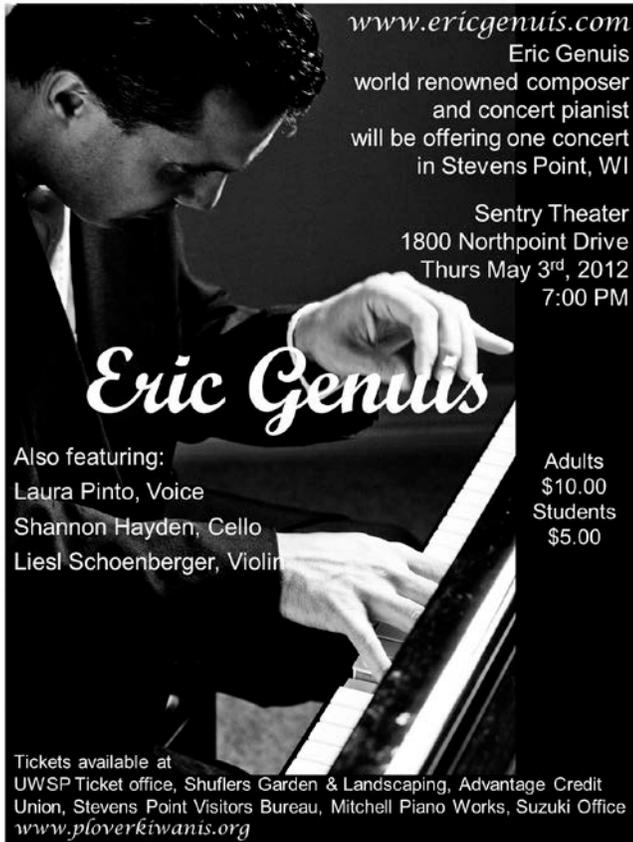
By Bernie Smyth

Would you like an evening of masterful music? Then put May 3rd, 2012 on your calendar. The Plover Kiwanis Club will be sponsoring Eric Genuis in concert. The performance will be at 7pm at Theater@1800 on Thursday May 3rd. Eric Genuis composes & performs all his own works. Eric is a brilliant musician with a unique style. He brings a variety of musical instrumentation including a world-class vocalist, cellist and violinist as part of the performance. Please visit Eric's website at ericgenuis.com to hear some of his music and to learn more about his background.

Eric was born in Canada and did his formal musical training at the Toronto Royal Conservatory of Music. He tours regularly at schools, churches, homes, prisons, and conventions. Audiences appreciate and treasure his style, musicianship, and his ability to entertain.

Tickets are available at several locations in town including the Suzuki office. Other venues to get tickets are: Mitchell Piano Works, Emy J's, UWSP Ticket Office, Stevens Point Visitor's Center, Shulfers Landscaping, and Members Advantage Credit Union.

Tickets are \$10 for adults and \$5 for students.



www.ericgenuis.com
Eric Genuis
world renowned composer
and concert pianist
will be offering one concert
in Stevens Point, WI

Sentry Theater
1800 Northpoint Drive
Thurs May 3rd, 2012
7:00 PM

Also featuring:
Laura Pinto, Voice
Shannon Hayden, Cello
Liesl Schoenberger, Violin

Adults \$10.00
Students \$5.00

Tickets available at
UWSP Ticket office, Shufflers Garden & Landscaping, Advantage Credit
Union, Stevens Point Visitors Bureau, Mitchell Piano Works, Suzuki Office
www.ploverkivans.org



**The Aber Suzuki Center
Celebrates 45 Years on June 2nd**

(Ed. note: Mark your calendar for June 2nd. We're going to have a party to celebrate our 45th birthday! We've sent out over 760 Save-the-Date cards to alumni – both students and parents. This is our fifth installment on the history of ASC.

The 90s were the decade of national and international activities for the American Suzuki Talent Education Center (ASTEC). Our ensembles were busy. The Dolce Strings were selected to perform at the Chicago Hilton at the Suzuki Association of the Americas biannual conference. This was followed two years later by a tour of Austria where they won the International Ensemble Division of the competition. Voice students were also on the move. In 1997, Paivi Kukkamaki, the founder of the Suzuki voice method, brought her students and families to UWSP for an exchange experience with Mary Hofer's students. Together they gave many concerts and demonstrations in Wisconsin. In 1999, the ASC voice students reciprocated by going to Finland.

ASTEC faculty members were reaching out too. Through the efforts spearheaded by the ASTEC faculty, the Suzuki Association of Wisconsin was founded in 1991. In 1998 Pat D'Ercole was elected as chair of the SAA Board of Di-

rectors. In an effort to bring more credibility to what we teachers and parents witnessed in the development of our students, the First International Research Symposium on Talent Education was sponsored by the American Suzuki Institute, the American Suzuki Foundation and UWSP. Held in 1990, its purpose was to encourage and become a forum for research in areas related to the Suzuki method.

Under the able leadership of Dee Martz, our curriculum expanded too. 1998 was the year that the Festive Weekend of Chamber Music was launched and the Central State Chamber Orchestra (CSCO) was organized with David Becker as the founding director. The first parents' handbook was also organized and made available in 1999.

The 90s were also a decade of innovation for the American Suzuki Foundation. The first Music of the Masters Dinner scholarship fundraiser was held in 1994. Proceeds from this event were designated for needs-based scholarships. As a memorial to the lifework of Dr. Suzuki, the ASF also established the Shinichi Suzuki/American Suzuki Institute Teacher Training Scholarship Program. This program assists teachers who wish to begin or continue their training in the Suzuki method and who attend the American Suzuki Institute.



**Do You Want to Rehearse With Your
Accompaniment at a Speed You Can Play?**

For those of you who would like to rehearse with the accompaniment, but the CD plays too fast, you can now use computer programs that allow you to adjust the speed without altering the pitch. If you have a PC, go to <http://audacity.sourceforge.net>. There is a similar app for Macs or iPhones called Music Trainer.



**Composer of the Month
Ludwig van Beethoven**

By Ann Marie Novak

Ludwig van Beethoven was born on December 16, 1770 in Bonn, Germany. His young musical life was encouraged mostly by his grandfather, who was the choir director at the nearby palace. His grandfather recognized his talent, and frequently asked young Ludwig to come to the palace and listen to rehearsals. Unfortunately, his grandfather died when Ludwig was only a few years old. When Beethoven lost his grandfather, he lost a good friend and a major source of support, not only for his music, but also for himself, as a person. Beethoven's father was very hard on him, and he tried to push the young musician into making money to support the whole family. This was a

very difficult thing for a young lad to do, but by the time he was about 12 years old, he was pretty much doing exactly that.

Ludwig started his piano lessons around age four, similar to the age at which our Suzuki students begin their studies. He studied first with his father, but things didn't go very well because of the way his father treated him. Ludwig seemed always to be getting in trouble with his father. His harpsichord (and later, piano) practices would start out just fine, but sooner or later, he would get off track and start making up his own pieces. His father then started teaching him to play the violin. But the same thing would happen...he would wander off into whatever came into his head.

In his early teens, Ludwig started conducting the orchestra and accompanying the opera rehearsals at the palace. Soon, the archbishop at the court noticed young Beethoven's amazing ability, and he sent him off to study with the great composer and performer, Wolfgang Amadeus Mozart. This was a special opportunity for the young man...to work with the greatest living composer of that time! Mozart, who was only 14 years older than Beethoven, saw a very special ability in Ludwig. He (not being prone to giving much praise to other musicians) made it known to the musical community that this up and coming genius was someone to be heard...he felt that Ludwig would make a great name for himself.

The lessons with Mozart were not destined to last very long, however. Shortly after the move to Vienna, where Mozart lived, Beethoven was summoned back to Bonn, where his mother lay gravely ill. The fates were not kind to the young man. Shortly after his return, Beethoven's mother passed away. This affected Ludwig deeply, but he continued making money for the family through his job at the King's court. One of the "perks" of working there was that he started to branch out and meet other great musicians of the time.

One of those outstanding musicians was Franz Josef Haydn. Haydn encouraged Beethoven to move to Vienna (where Haydn lived) and to study composition with him. He did just that, and the face of music was never to be the same again. As Beethoven gained confidence as a composer (he already was a gifted performer, particularly at the piano), he started to change many things that had always been "just so". He was single-handedly responsible for the development of the piano as an instrument, and he also changed the forms of pieces that had become accepted as the "right way" to write music. He was, in many ways, a rebel: he grew his hair long and let it go so that he looked a bit "wild"; he changed many musical conventions of the time; and he started making his compositions longer and more grand than ever before.

Ironically, the thing that made him so innovative, so demanding of more (of everything...sound, length of pieces, thicker textures) was the thing that was also the saddest fact of all. This amazingly gifted musician, a man who could hear and produce the most subtle and sublime sounds, was going deaf. He first realized that he was los-

ing his hearing sometime in his early twenties. He struggled to keep his hearing loss from the public, so it is not known exactly when he became completely deaf. Historians estimate that his hearing was probably completely gone by sometime in his thirties. It is known that, at the time of the first performance of his 9th Symphony (the famous Choral Symphony), he heard nothing. When the piece concluded, there was thunderous applause for the composer...but he heard none of it. In fact, he had to be told to stand and take a bow, because he was completely unaware that the piece had ended and that everyone was applauding for many, many minutes.

The most remarkable thing about Beethoven's deafness was that it never stopped him from composing. He apparently could "hear" the music already formed in his head. It is true that his deafness made him depressed, it made him angry, and it made him frustrated, but it never stopped him. In fact, I believe that it gave him the "fire" we hear in so much of his music. Beethoven died on March 26, 1827 at age 57, pen and staff paper still in hand. He was one of the few composers who was truly famous in his own lifetime. It is estimated that somewhere between 20,000 and 30,000 people attended his funeral. The world of music has never been the same since this great composer walked the earth.

Sources:

Kendall, C. W. (1985). "Stories of Composers for Young Musicians". Kendall.

Elledge, C., Yarbrough, J., & Pearson, B. (1995). "Music Theory & History Workbook". San Diego: Neil A. Kjos.



American Suzuki Institute Brochures

Don't be left out! Applications are arriving daily for the American Suzuki Institute to be held here from July 29 to Aug. 4 and Aug. 5-11. Come for a week and see why Suzuki families from all over the world know about and/or have participated in the American Suzuki Institute. It's the oldest institute in the world and the template which all of the other institutes have copied. Meet students and have lessons with teachers from all corners of the continent. Read their bios online. It's a music emersion experience! ASI brochures are on the waiting room bookshelf or online at www.uwsp.edu/suzuki/asi.



What a Suzuki Education Means to Children

By Ciana Rose

For years the Aber Suzuki Center has worked hard in teaching students the value of music in their everyday life. It may seem odd, but you can learn a lot about yourself by playing or singing a song composed by Mozart, Bach, or Brahms.

When you walk into the little hallway every week for lessons, it is silent. Well, unless there is a little kid running around, but it is normally silent and it is peaceful. As you sit and wait for your lesson you may possibly hear the string students playing Vivaldi, the piano students playing Chopin, and the voice students doing strange vocal exercises. Yes, these are noises, but they are delightful and quiet noises. They are able to sooth any headache or bad feelings you've acquired that day, like a blanket of serenity laid on top of you.

When you finally get called in for your lesson, your teacher is usually quiet and polite in asking you how you are, and how practicing has been going. They can quickly tell if you are upset or stressed, and ask what is wrong. This is important because students - when they have no one else to go to - might go to their teacher to talk. The teachers here do not just teach you music, they teach you life lessons, and show that you are cared for.

Whether you are homeschooled or go to school, you are surrounded by a certain group of people. Sometimes children need to have a different group of people to spend time with, and this is where Suzuki comes into play. Suzuki is a wonderful way to make friends with many different types of people and to learn different information about your instrument.

As you can see, Suzuki is not just a place to learn how to sing or play the instrument. It is a little sanctuary for children and adults alike to find a little bit of peace during their day. I believe that I am not the only student at Suzuki that thinks the same way. I am excited to keep learning at the Suzuki Center, and I hope your child is too.



Teddy Schenkman to Present Senior Recital

Teddy Schenkman will play a Senior Viola and Violin recital on Saturday, April 14 at 7:00 p.m. The performance will take place at the First Presbyterian Church located at 200 S. Lincoln Avenue in Marshfield. Teddy will be assisted by violinists Sam Schenkman, Lucy Schenkman and Andrew DeSimone and pianist Dave Becker. The program will include works by Mozart, Dvorak, Bach and Bloch. Next fall Teddy intends to be a viola performance major at either Oberlin Conservatory or Rice University.

Student News

Katherine Young won first place in the Mary Jo Nettesheim Memorial statewide Literary Competition for illustration in all grade levels. She received third prize for in the overall book competition for her grade level. The competition is sponsored by by the Wisconsin chapter of Delta Kappa Gamma-Sigma.

The following ASC students participated in the WMTA District Auditions: **Nicole Eiden, Trent Miller, Kobe Carlson, Samantha Carlson, Trevor Carlson, Jiaxin He, Taylor Langemeier, Zach Langemeier, Sophie Emerson, Supriya Keefe, Sam Ginnett, Kala Jensen, Katla Anderson, Marco Kurzynski, Lucia Stephani, Hope Stephani, Julia Storch, Carolyn Storch, Brittany Greendeer, William Hahn, Anna Hahn, Marcy Kirsch, Faith Kluck, Thomas Meronek, Cierra Shaver, Jace Yesse, Rachel Marten, Aubrey Borchardt, Sienna Borchardt, Lydia Ensminger, Keith Kunze, Victoria Miller, Gwynna Norton, Annelise Odders, William Rosenthal, Zoe Sell, Mark Smyth, Ann Tillotson, Victoria Tillotson, and Olivia Yang.**

The following students participated in the WSMA Solo and Ensembles Festival: **Alan Kiepert, MJ DeBot, Craig Felt, Alyssa Eiden, Sawyer Eiden, Cierra Shaver, Brittany Greendeer, Thomas Meronek, Emily Horgan, Gwynna Norton, Hannah Locher, Laura Josephson, Michael Josephson, Trenton Seegert, Emily Clay, Ariel Lewien, Sam Schmitz, Sarah Bauer, Sadie Bender, Noah Hummel-Hall, Gerald Sakamaki, Lucas Chan, Maggie Medo, Jon Peck, Lara Prebble, Al Reeser, Erik Sands, Teddy Schenkman, Lauren Sheibley, Jason Smith, Antony Van Tiem, Luisa Marion, Annie Yao,**

Lucia Stephani, Hope Stephani, Revyn Abbott-Beversdorf, Tatiana Van Tiem, Rachel Marten, Ada Sell, and Marcy Kirsch performed at the Portage County Care Center on February 28th.

Congratulations to **Isaac Klasinski** who graduated from Piano Book 3. (He graduated in February but was left off the announcements in the March Ambassador)



Faculty News

Jenny Burton led a violin group class at the Portage County Care Center on February 28. Nicole Van Tiem played piano.

Ann Marie Novak and Jenny Burton did an outreach presentation at the Tomorrow River Schools on March 6. They were assisted by Revyn Abbott-Beversdorf and Nicole Eiden.

Oscar Soler, Jennifer Burton, Dee Martz and Dave Becker will perform with the Central Wisconsin Symphony Orchestra at Theater@1800 on April 21 and 22.

March 2012 Graduations

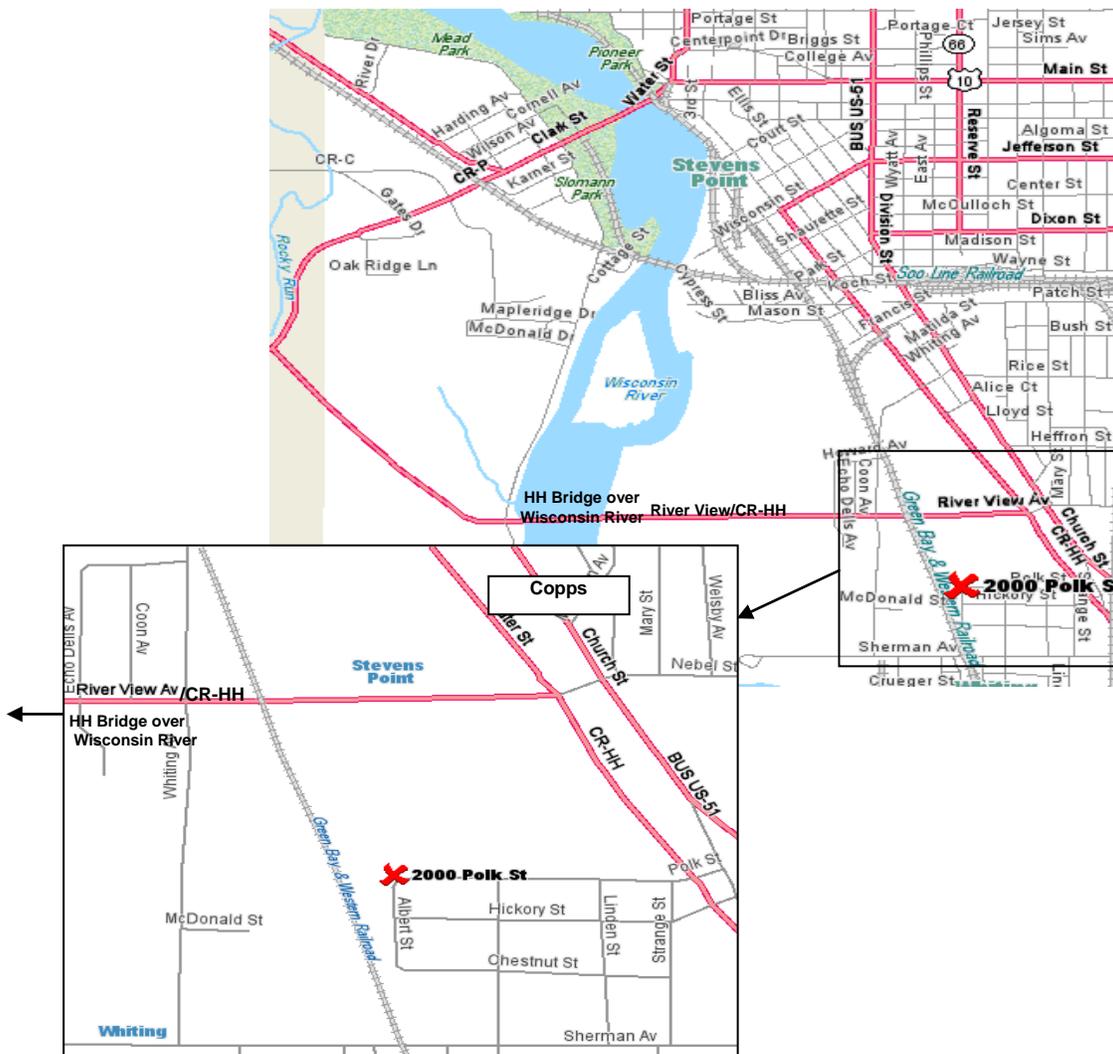
Julia Storch, Violin Twinkles
Shane Summers, Viola Book 1
Riley Stiles, Piano Twinkles
Lola Jagoditsh, Piano Twinkles
Sam Ginnett, Piano Book 2
Taylor Langemeier, Piano Book 3

Trenton Seegert, Cello Book 5
Antony Van Tiem, Viola Book 6



**MAP TO BEN FRANKLIN JUNIOR HIGH SCHOOL
2000 POLK STREET
STEVENS POINT**

**Aber Suzuki Center Festival Concert
Sunday, April 29, 2012
2:00 pm, Ben Franklin Junior High School Auditorium**



A Scholarship Opportunity for Middle School Students

Background

Marie Endres was a beloved performer, conductor and teacher in the Madison area who touched thousands of lives through music during her active career spanning more than 60 years. Former students of Marie Endres and of other musicians in her family, continue a tradition of excellence and dedication to music as they continue to perform, teach and support music in communities throughout the country.

Prior to her death in September 1999, Marie Endres established an endowment with the Madison Community Foundation to support private music study on stringed instruments for middle school students who show dedication and promise in music but need financial support to supplement their school music involvement with private study.

Wisconsin Foundation for School Music is now accepting applications for the 2012-2013 Marie Endres Scholarship program. Any string player who will be in the 5th, 6th, 7th or 8th grade next fall is eligible. This scholarship will provide up to \$500 for private music study for exceptional middle school string players with financial need. Please encourage any interested students to apply.

Teachers and students may access the program description and [download an application form in the "Special Programs" section of the WFSM web page](#). Application forms were not sent to individual schools.

Applications

[Scholarship applications](#) should be sent to [Wisconsin Foundation for School Music](#), 1005 Quinn Drive, Waunakee, WI 53597. The scholarship application must be received by or postmarked by **May 31, 2012** in order to be considered. Late applications will not be considered. Scholarship awards will be announced by June 30, 2012, with lessons beginning in September of 2012.



Bonus Scholarship!!!!!!

[Scholarship applications](#) should be sent to Wisconsin Foundation for School Music, 1005 Quinn Drive, Waunakee, WI 53597. The scholarship application must be received by or postmarked by **May 31, 2012**. Late applications will not be considered. Scholarship awards will be announced by June 30, 2012, with lessons beginning in September of 2012.

Private Teacher

The private music teacher is selected by the scholarship recipient in consultation with the school music teacher and parent(s). He/she may be a private teacher with whom the student is currently studying.

Funding

Full or partial scholarships are available for up to \$500 per school year beginning in September 2012. Funds are paid directly to the private music teacher, with the first payment in the first semester and the second payment in the second semester. A student may reapply for additional funding for subsequent years.

Selection Criteria

Selection of scholarship recipients is primarily based on dedication to music study and financial need. Applications are reviewed by an advisory committee made up of school and community string music advocates.