

Aber Suzuki Center



University of Wisconsin
Stevens Point

AMBASSADOR

APRIL 2014

Upcoming Events

Saturday, April 26, 2014

Marathon – except Piano
9 am – noon

Sunday, April 27, 2014

Voice & String Festival Concert
Ben Franklin Junior High School, 2:00 pm

Tuesday, April 29, 2014

Daniel Coyle – The Talent Code
Theater@1800, 7:00 – 8:30 pm, Free

Sunday, May 4, 2014

Piano Festival Concert
NFAC 221, 12:30, 2:00 and 3:30 pm

Saturday, May 10, 2014

Solo Recitals
Michelsen Hall, 2:00 and 3:30 pm

Saturday, May 10, 2014

Central State Chamber Orchestra Concert
Michelsen Hall, 7:30 pm



Director's Column

By Pat D'Ercole

"Celebrate (def.) to publically acknowledge a significant happy day or event with a social gathering or enjoyable activity."

We'll be doing lots of just that at our Aber Suzuki Center Festival Concert on April 27 at 2:00 at Ben Franklin Junior High. The "enjoyable activity" will be a concert per-

formed by all of the ASC students at various levels of study and on the various instruments that we offer. (See the March Ambassador for the repertoire list for your instrument.) This is a "social gathering" so invite your family, friends and potential new families—the more the better. Performing is more fun when there's a big audience that sends energy back to the performers.

While we enjoy good music, we'll also publically acknowledge a number of significant achievements as well. The class of 2014 will officially become ASC alumni on that day. Mr. Becker's 20 years of service and his retirement will be recognized and a tribute will be paid to our former director, Dee Martz. (Bring a small flashlight to the concert. We'll tell you what to do with it that day.) A reception will follow so plan to stay for a bit afterward. The festival concert and volunteering to help with the reception (studio parents will be contacting you) are *Cash for Camp* activities. You'll be able to add two more categories to your activity sheet that day and be closer than ever to receiving your \$100 rebate for ASI.

Speaking of ASI, now's the time to begin to discuss with your teacher what you should list on your registration form as your "polished" and "working" piece. Remember, students that are 13 years or older can attend ASI without their parents and get a "taste" of college life by staying in the teen dorm. Be sure to read *Suzuki Summer Institute: A Mom's Perspective* by Jenni Schnobrich if you haven't made a decision as to whether you should attend ASI yet.

Another *Cash for Camp* activity is achieving 100 days of consecutive practice. Many students are well on their way. Be sure to read *The 100 Day Practice Journey* by Mr. Soler. He is on day 40 (or more by the time you read this) and shares his reflections on how consecutive days of practice have benefitted him. If it's good for Mr. Oscar, it's good for all of us. And practicing every day is one of the ways to be part of a "talent hotbed." Don't know what a "talent hotbed" is? Read Amber Garbe's article, *Learning and Growing in a Talent Hotbed* to find out.

Lastly, there are going to be some exciting new opportunities for our advanced students next year. Parents of string students may have received a letter from your child's public school orchestra teacher introducing you to the Central Wisconsin Youth Symphony Orchestra Program. Read all about it on p. 5.

So many upcoming beautiful musical events, stimulating learning events and creative people in our environment; we do have lots to celebrate! Let's do it!



Suzuki Summer Institute A Mom's Perspective

By Jenni Schnobrich

The text message on my phone read, "I've been [rehearsing] with Jacob. I think I'm gonna keep practicing up here if that's ok?"

My then 16-year-old son Brett and I were attending our 11th annual American Suzuki Institute that summer, and he wanted to know if I was OK with him practicing more. I took a deep breath and savored the moment. I had reached the summit as a Suzuki parent.

He'd been in practice rooms, classes, rehearsals, and recitals all day except a long lunch break and even though the hotel pool was calling, he wanted to practice more. In my opinion, his pieces were sufficiently polished. His internal drive said "more".

If I were to identify my top ten reasons to attend a summer institute with your child, I would say the top THREE are motivation, motivation, and motivation. Yes, they advance their musical knowledge and skill. Yes, they are catapulted forward on their working piece. Yes, you get wonderful one-on-one family time away from the demands of your work and/or running a household. Yes, it really is a vacation. Yes, they make lifelong friendships with amazing kids from all over. Yes, they meet experts and master teachers. Yes, they get to hear world-class guest artists and faculty perform. Most importantly, they are motivated to learn new pieces, to listen to new pieces, to master the vocabulary of music and explore the history of music.

As the years passed, my son increasingly devoured new sheet music and practiced even more when he arrived home from camp. It was the perfect shot in the arm going into the new school year. To quote Brett at about age 10, "Stevens Point takes the work out of piano."

A parent testimonial in the May 1999 MacPhail Suzuki News planted the seed that brought us to Stevens Point for the first time in August 2000. We were hooked. The first five years we stayed in the dorms and ate almost all our meals on campus. People would look at me incredulously when I would tell of how refreshed I felt at the end of the week -- especially those who knew well what a sensory, energetic boy I had.

I would explain that I ate and slept amazingly well and got lots of exercise and mental stimulation, too. I gravitated to the salad bar. I went to bed when Brett did. We stayed on the fourth floor, and there was no elevator. We brought our bikes. The university athletic facilities were all open to us. (And we would have never survived those first years without Brett jumping off the high dive for 45 minutes each day!)

It wasn't that we didn't have our frustrating or overwhelming moments. But at the end of the week, when they are all dressed up and proudly play like they never have before in front of an enthusiastic audience of supporters, any struggles are forgotten and the promises to return are exchanged among friends. It is ALWAYS worth it.

If you can, attend a summer institute. You may find you're hooked for summers to come.



The 100 Day Practice Journey

By Oscar Soler

It all started with the idea of leading by principle. I thought "how can I ask my students to practice 100 days in row if I don't do it myself," and thus began the journey of practicing 100 consecutive days. My motivation has been clear from the beginning: to walk alongside my students in the attempt to fit practice every day into our busy schedules. The rewards have been impressive already, and I am proud to inform that I have practiced thirty-five consecutive days as of today. I will hopefully have practiced more consecutive days by the time you read this article. I am even more thrilled to report that fifteen of my own students have practiced at least seven consecutive days, and I hope more practice days are coming! You may think that as a violin teacher practicing every day is easy because it is our profession. You may even think that practicing everyday has been the norm for most of my music life. Please read the following reflections, which I hope share the benefits and challenges I am facing in practicing every day.

I started playing the violin at age five, and did not have the opportunity to grow musically in a Suzuki environment. I came from a musical family, thus practice was a priority. I remember practicing most days in my early years. Music was a part of my daily routine from an early age, and continued to be an important part of my life during my teen years. I decided to study music, and become a professional violinist at some point in my early teen years. I was easily practicing three hours a day by the time I was fifteen in addition to orchestra rehearsals, and school work. During my undergraduate and graduate degrees in violin performance, it was an expectation that we practiced at least five hours every day in addition to quartet rehearsals, orchestra rehearsals, and music classes required by the degree. There were days when I would be playing the violin for nine hours because of all the commitments in my schedule.

Once teaching became part of my career and I was no longer in music school (where practice was built into my daily schedule), available practice time diminished because of increased responsibilities that did not include practice. I currently have a studio of approximately forty five students, and teaching days are often enjoyable, rewarding, and demanding. It had become difficult to find the energy to practice in addition to my responsibilities as a violin teacher here at the Aber Suzuki Center. Yes, I was having a hard time getting myself to practice my instrument every day. The more days went by without practicing, the harder it got for me to do it. Practice happened only in preparation for a performance, but not so much for the sheer enjoyment of it.

I was very excited when we discussed at a faculty meeting that a 100 day practice challenge would be part of celebrating Margery Aber's centenary because of the progress students could experience. Then, I decided to join the project and embark on the experiment myself. I am a believer that words gain meaning when they become action, and this is my opportunity to practice what I preach as a Suzuki teacher. I have made some discoveries I would like to share with you; however, I need to explain what my own parameters for what I count as practice are. There are three important categories I used to define practice:

- Practice length of 30 min: I wanted to set an expectation that could be achieved everyday even when I am completely exhausted.
- Hands-on time with instrument: only sessions where I physically played the violin count. The goal for me was to increase my likelihood of consistent practice time with the instrument; therefore, mental practice or listening that I could do outside of practice time does not count towards the challenge.

- Repertoire: a set of 4 pieces will be practiced for the entire challenge because I wanted to have a clear, concrete picture of what progress I could make if I played them 100 days in a row.

My specific guidelines for defining practice are geared towards my musical development. Your guidelines for counting a particular day of practice may be very different depending on what you/your child would like to get out of the experience. If you are trying to foster consistent musical involvement in your household, perhaps any activity that would involve musical skills counts. If you are trying to develop a specific skill on your instrument, perhaps only the days when you get to exercise that skill count towards the challenge. I am encouraging parents and students in my studio to create their own guidelines to determine what practice means in their household because goals are different in each situation.

Now that you are aware of what I count towards the 100 day practice challenge, I can comment on the discoveries I have made along the way.

- The "snow ball effect": I am likely to practice more than 30 min. at this point in the challenge because practicing is a motivating activity within itself. Dr. Suzuki said "success breeds success", and this statement relates directly to this experience. I have clear goals for each practice session, and often 30 min. is not enough to accomplish them. I regularly end up spending more than the specified 30 min. in the hopes to complete the work I planned for the day. Also, once practice is started, I realize I am enjoying myself. Therefore, spending a little more time doing something I am enjoying is unavoidable.
- The power of review: I mentioned earlier that I have a set of 4 pieces that I am working on during the challenge. Three of the pieces are review pieces (pieces that I played a long time ago, and were polished at some point in the past), and one piece is completely new. I feel most accomplished when I play review pieces. These pieces are much more likely to display the complete scope of my musicality, and therefore, I feel the most complete artistically when I play them. Additionally, these pieces are at a level where the work that I do is highly specialized allowing me to grow skills that otherwise would be difficult to develop. Finally, the work done in review pieces on skills that are applicable to more than one piece such as tone, intonation, and relaxed body movement carry over effectively to my working piece.
- Shift in attitude: the more days spent practicing daily, the more inspired I am to continue. The results I see in my playing are palpable, and are due mostly to

the consistency of my practice, not the amount spent each time I practice. It is much more powerful and effective to practice every day for a shorter amount of time, than less frequently for longer periods of time. The amount of joy I find in playing my instrument is greatly increased by daily practice because there is very little opportunity for failure since skills are constantly being built and refined. I have gained and will continue to gain momentum in the growth of my playing ability. Now, I do not want to miss one day of practice.

- Better management of busy scheduling: daily practice is now part of the daily routine, and I have built an expectation that practice will be part of the schedule. I am not only more willing, but also better able to fit practice into my schedule because I have discovered the times that are best for me to practice, when I am available after work and family commitments.

I hope this article inspires you to commit to daily practice. I welcome you to share any comments, ideas, or realizations you have had if you have already started your 100 day practice challenge. The biggest lesson to learn is not that we should practice every day because it builds our playing skills, but that daily commitment to an area of struggle in our life builds character, creates ease, and results in fuller, more enjoyable experiences.



Learning and Growing in a Talent Hotbed

By Amber Garbe

How does it feel to be part of a talent hotbed. A what? A talent hotbed. Best-selling author, Daniel Coyle, coined the term “talent hotbed” to describe organizations that consistently produce a high level of excellence. Coyle traveled around the world observing talent hotbeds to uncover the secrets of building skill efficiently and reliably. What he found was a pattern of practice, coaching, and motivation. Even before I reached a page in the book where Coyle cited the Suzuki philosophy and approach, I was nodding along and thinking about how my studies as a Suzuki violist matched the characteristics of talent hotbeds Coyle was describing.

The subtitle of The Talent Code: *Greatness Isn't Born. It's Grown. Here's How*, clues readers into Coyle's key concept--talent is nurtured. (Sounds a bit like the wise adage of Dr. Suzuki.) As I read, my thoughts danced between awe for Dr. Suzuki's foresight that embraced all students as learners far before politicians chanted “no child left behind,” gratitude for learning how to learn

while enjoying making music, and a new level of excitement toward mastery.

As a member of the Point in Common Planning Team, I want to extend a warm invitation to you and your family to attend “The Talent Code,” featuring best-selling author, Daniel Coyle. Point in Common is a community speaker series designed to garner enthusiasm for learning. Our Point in Common Planning Team vetted many books, looking for the book and author that would be the perfect platform to welcome and inspire participants of all ages and across sectors. We are excited to host Daniel Coyle, a dynamic best-selling author to stimulate and motivate actions for ourselves and others as well as create excitement for learning or improving a skill. We often think of skill building as something that occupies our youth, but Daniel Coyle boils down the science and lays the path for improvement in any arena, across life stages. One of the planning team's goals is that audience members will take away a tip to use the next day to build or improve a skill.

Why should you plan to attend and/or read the book?

- To reflect on the excellence that is nurtured at ASC and in your home.
- To learn about the patterns of practice, coaching, and motivation that the Suzuki Method shares with other talent hotbeds—qualities you can transfer to all learning! (Mr. Yang's article in the March Ambassador highlights qualities of efficient practice that are shared by other talent hotbeds.)
- To think about the qualities of practice most beneficial to your child.
- To find inspiration to make practice sessions more powerful and more efficient.
- To learn about the science behind many of the Suzuki principles and routines (listening, to name one).
- To find motivation to make today the day you will start building a skill that you previously mentioned as, “One day I will learn to _____.”

Learning how to learn efficiently is another wonderful byproduct of learning to make music through the Suzuki method. As a Suzuki parent, a former Suzuki student, and a member of the Point in Common Committee hosting author Daniel Coyle, I hope I've enticed you to attend “The Talent Code” on April 29, 2014, 7pm, Sentry Theater (free and open to the public).



I brought home so many ideas, so Institute will live at our house well past our time on campus! THANK YOU!

- Comment from an ASI Evaluation Form

New for Fall 2014
The Central Wisconsin Youth Symphony
Orchestra Program

What's the difference between a "string orchestra" and a "symphony orchestra?" A string orchestra consists only of violins, violas, celli and basses, but a symphony orchestra has the full complement of strings AND woodwinds, brass and percussion. That's the opportunity that will be available to ASC students next year and not only for ASC students, but the best middle school and high school students from Marshfield, Wisconsin Rapids, Wausau, Stevens Point and everywhere in between. Now central Wisconsin student musicians will have the same opportunity as student musicians in the Fox Valley, Oshkosh, Green Bay, Madison and Milwaukee.

The Central Wisconsin Youth Symphony Orchestra Program (CWYSOP) will consist of 3 ensembles; a symphony orchestra, a string orchestra, and a wind ensemble. There will be auditions and students will be placed in the ensemble that best fits their talents. Qualified string, wind and percussion students in grades 9-12, will perform standard orchestral repertoire on a regular basis with other talented and outstanding youth from across the region. Students in grades 6-8/9 will have the opportunity to perform in a string orchestra or a junior wind ensemble with similarly skilled students from other schools. There will be approximately 10 weekly rehearsals and one concert per semester at the UWSP Noel Fine Arts Center. Each ensemble will have its own conductor and UWSP music education students will serve as section coaches. Aber Suzuki Center faculty will provide occasional master classes as will the UWSP Music Department faculty. Registration and other services will be provided by UWSP Continuing Education.

The idea of the CWYSOP originated with Kurt Van Tiem who has worked tirelessly to get the support and backing of all the school districts in Marathon, Wood and Portage Counties, as well as UWSP's Music Department, Aber Suzuki Center and Continuing Education.

What does this mean for ASC offerings? The faculty has decided it is in the best interest of our students and the success of the CWYSOP to discontinue the Central State Chamber Orchestra. We have long desired to have a graded orchestra program to prepare our students for life after school in the way that most will continue to participate in music—a community orchestra. Now we can be a part of a graded orchestral program by committing to this cooperative venture. We also know that students are very busy and having to choose between these two orchestral experiences would certainly guarantee that neither would be successful. There are other

benefits for ASC and UWSP as well. With ASC students' participation, CWYSOP members who wish to begin private instruction may choose ASC. In addition, getting comfortable on the UWSP campus may help students choose UWSP as the place to obtain their college degree. The ASC Orchestra will continue under the auspices of the Aber Suzuki Center and become a first-experience reading orchestra so that students can progress from the ASC Orchestra to the CWYSOP String Orchestra and on to the CWYSOP Symphony Orchestra.

It takes courage to let go and embrace something new. Even though the decision to discontinue the CSCO was a difficult one, the faculty felt that the opportunity for our students to play great symphonic literature with the best of young musicians from Central Wisconsin (like they do when they go to All-State Honors Orchestra) will extend their musicianship as well as be motivating and inspiring. As we have heard many times from our alumni, music-making with friends is extremely important at this stage and we want to keep our advanced students loyal and connected to the program while they take advantage of this new orchestral opportunity. We will be brainstorming new ways to do that in the next six months and we welcome your suggestions as we proceed.



Reflections of Margery Aber
October 1977

Ideas and expressions stemming from the heart of one man placed on paper are only paper until someone takes them off and puts them to use. The same thing can be said about music on a record, not until it is performed does it take on meaning. This meaning, however, comes from the outer world of us and still needs another step to make it of utmost value.

Music making involves self expression. Ideas of another are utilized and grow within the performer. Making an acquaintance with the composer and his ideas. Ideas and expression are the heart, the spirit of the originator, whether it be the writer or the performer.

In today's concert we have ten composers represented. Each has distinguished himself with the music he has written. As the students perform these compositions they are, perhaps unconsciously, putting themselves nearer to greatness. If they are sensitive to the beauty in another, their own beauty shines forth ever more brilliantly.

Concerts, then, are a coming alive of great men, and an assertion of the real within the performer who becomes in a sense both composer and himself expressed.



**Composer of the Month
Frederic François Chopin**

By Ann Marie Novak

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 Concerto. 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:

Randel, D. M. (1996). "Harvard Biographical Dictionary of Music". Cambridge, Massachusetts and London, England: Belknap Press of Harvard University.

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



Love the positive, inspiring, caring guidance. The teachers are by far the most significant factor of our return each year.

- Comment from an ASI Evaluation Form

Student News

Congratulations to **Thomas Meronek** for presenting his senior violin recital on Saturday, March 22 in Michelsen Hall.

The following violinists dazzled the crowd at the Amherst Talent Show at the Jensen Community Center on Saturday, March 8: **Revyn Abbott-Beversdorf, Tuvshin Anderson, Alyssa Eiden, Sharon Roark and Tatiana Van Tiem.**

Point Dance Ensemble presented choreography of **Katherine Young's and Hope Mahon's** compositions completed during the Very Young Composer program on March 15-16.

Bravo to the following students who participated in the WMTA District Auditions at UW-Stevens Point on March 15: **Katla Anderson, Lauren Carlson, Kobe Carlson, Samantha Carlson, Trevor Carlson, Nicole Eiden, Sophie Emerson, Sam Ginnett, Anna Hahn, William Hahn, Jocelyn He, Supriya Keefe, Faith Kluck, Marco Kurzynski, Annina LeCapitaine, Max Malek, Rachel Marten, Cristian McDonald, Nathaniel Meadows, Thomas Meronek, Niav O'Neill, Hope Stephani, Lucia Stephani, Yuling Sun, Natalie Van Tiem, Havilah Vang and Jace Yesse.** **Alexandra Lee, Carolyn Storch and Julia Storch** participated in the WMTA District Auditions in Madison on March 9.

Leila Meeks celebrated her Twinkle Graduation at a home concert on Wednesday, March 19 at her grandparents' home in Stevens Point. She will be flying back to her home in Africa this week. Her mother, Erica Johnson Meeks, was a former student of Ms. Jenny in the 1980's when ASC was the American Suzuki Talent Education Center.



Faculty News

Pat D'Ercole was a clinician for the Hartt Suzuki Spring Workshop on March 14-15 in Hartford, CT. She also presented a session to the Hartt Suzuki teachers on March 16 entitled, *"Balancing Short- and Long-Term Goals in the Lesson."*

Oscar Soler was a clinician at the Live Arts Suzuki Festival in Mexico City in March. He performed in a faculty recital for the parents and students of the school with flutist Sasha Garver and cellist Megan Titensor.

Jenny Burton and Ann Marie Novak were judges for the WMTA District Auditions in Eau Claire on March 29.

Jenny Burton and Pat D'Ercole gave presentations to the UW-SP String Methods Class on March 11 and 13, respectively. Ms. Burton gave an overview of the Suzuki philosophy and Professor Pat showed how the method works by showing videos of lessons.

Mary Hofer and Ann Marie Novak were Co-Coordinators of the WMTA District Auditions at UW-Stevens Point on March 15. **Oscar Soler and Jenny Burton** worked all day in the theory room, the records room and in the string room.

Jenny Burton led a group of students at the Amherst Talent Show on March 8.

Tom Yang was the collaborative pianist for Thomas Meronek's senior recital on Saturday, March 22 in Michelsen Hall.



March 2014 Graduations

Rachael Bower, Harp Twinkles
Noah Kolinski, Violin Twinkles
Sharon Roark, Violin Twinkles
Karis Solt, Violin Twinkles
Brandon Whalley, Piano Twinkles
Dane Chung, Violin Book 1
Austin Koelemay, Cello Book 1
Max Malek, Viola Book 1
Logan Vayder, Guitar Book 1
Anna Hahn, Violin Book 2
William Hahn, Violin Book 2
Michael Reeser, Violin Book 4
Zsanna Bodor, Violin Book 6
Alyssa Schroeckenthaler, Violin Book 7



Instruction was superb. Technique classes were so helpful. I learned many new skills to bring into my son's practice. Master class was amazing. Each of the four students significantly improved key aspects of their playing across the week. My son worked especially hard for this class because of the great encouragement and support he received from his instructor.

- Comment from an ASI Evaluation Form

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

Aber Suzuki Center Festival Concert
Sunday, April 27, 2014
2:00 pm
Ben Franklin Junior High School Auditorium

