

# Aber Suzuki Center



University of Wisconsin  
**Stevens Point**

## AMBASSADOR

OCTOBER 2014

### Upcoming Events

**Saturday, October 18, 2014**  
Marathon, 9 am - noon

**Sunday, October 19, 2014**  
Solo Recitals  
Michelsen Hall, 2:00 and 3:30 pm

**Saturday, October 25, 2014**  
Piano Halloween Recital  
Michelsen Hall, 11:00 and 12:30

**Saturday, November 8, 2014**  
Music of the Masters  
NFAC 6:00 pm

**Saturday, November 15, 2014**  
Marathon, 9 am – noon

**Sunday, November 16, 2014**  
Solo Recitals  
Michelsen Hall, 2:00 and 3:30 pm



### Director's Column

By Pat D'Ercole

Welcome back to all our returning students and their families and a special welcome to families new to the program! This is going to be a very short director's column because there is so much good news in this Ambassador I want you to spend your time reading the articles that tell all about it.

But just to pique your interest, here's a sneak preview of what's in this issue. For those of you who are not one of her students, meet our new viola/violin teacher, Merietta Oviatt. ASC will have another new faculty member soon. Sarah Lange will begin teaching Suzuki flute at ASC in Janu-

ary. Mr. Yang's tribute to his piano teacher reveals the profound influence a music teacher can have in teaching lessons about music-making and life in general. It's true. "A teacher teaches who she is, before she teaches what she knows."

Read also about the October 11-12 concerts of the Central Wisconsin Symphony Orchestra which will pay tribute to the contributions of the Aber Suzuki Center. This is the first time in my recollection that the ASC has received such community-wide acclaim for its contributions to the music community. This honor is for all past and present ASC families and faculty, who have or who will contribute to the musical life of Central Wisconsin. Come and be part of the celebration.

Make sure to mark your calendar for the October 18 Marathon Parent Session on "Practice: The Road to Independent Thinking" and the Music of the Masters Fundraiser on November 8.

We're already one quarter of the way through the fall semester and we have lots of opportunities for growth and celebration. Read the ASC announcements emailed to you each week so you don't miss a thing!



### "Only on the days that he ate..." An Appreciation of the Life of Howard Karp

By Tom Yang

My wonderful piano teacher, Howard Karp, passed away in the summer of this year. I was shaken by his passing and deeply regretted not getting to see him one more time.

One of Howard's eulogizers said that Howard was a happy person because "he gave a lot, but also took a lot." Howard drank deeply from what life offered and because he did so, his life bloomed; bore fruit and allowed those around him to be able to enjoy the fruit of a well-nourished artist. Howard had a bountiful, rich life because he was able to feast on the lovely things that many of us miss. It seems to me that we can learn much from his example.

- Howard partook of life by lovingly practicing the music that he prepared for the many recitals that he gave. A treasured gift that I received from him shortly before he died was a set of six CD's (reviewed in the New York Times, <http://nyti.ms/1t38eGv>) of his playing accompanied by a long letter. The craftsmanship exhibited in his playing on this CD is astonishing. It is clear that Howard enjoyed every moment of every piece on this CD – there is not a dull moment. This collection contains performances of two of Schubert's late and very lengthy piano sonatas. The logic and sense of organization that his performance of these works revealed came across in way that I would not have imagined in a large scale work of this composer.
- Howard partook of life by taking joy in his family. His last letter detailed his fascination and joy in what his family was doing. I remember when his son Parry was preparing to play the Dvorak Cello Concerto, he rearranged his teaching schedule so that he could attend a rehearsal that Parry had with the orchestra. Howard loved to make music with his family and opened the faculty recital series at Madison every year with a family concert on Labor Day. Late in his life, Parry transcribed the Brahms violin and viola sonatas for cello and Howard told me how much pleasure he received in performing these with his son. His practiced eye for catching glimpses of beauty that so many go without noticing was passed on to his children and grandchildren.
- Howard partook of what other artists did. Howard always could find something to learn from or admire in a visiting artist's performance. In a field where many attempt to score points by outdoing or criticizing the work of others, Howard always seemed to be able to learn from every concert he heard. I remember that he was on a jury for a competition where all the competitors had to play the same Mozart piano concerto. As this was a competition, you would expect that the accompanists would cut the lengthy orchestral exposition to save time. I remember Howard commenting that at the end of the competition, having heard the same piece some twenty or thirty times, that he began to feel irritation by the cuts – after all the orchestra introduction was a part of the music too.
- Howard listened deeply to his students playing and in doing so gave them the gift of attention. This is what set Howard's teaching apart from most piano teachers. One of my fellow students and I agreed that you could "feel his ears on you," students played better because of the gift of attention that he bestowed on them. His passion for taking in music was legendary at UW-Madison. I remember playing a recital where the conversation was not about my recital, but rather that Howard was so sick that he couldn't attend. Everyone was buzzing "Howard wasn't at one of his students' re-

cital!" You would have thought that they were talking about an asteroid about to hit earth. Of course, Howard got all the details from his lovely wife Frances, listened to a tape of my playing and at the next lesson was able to comment on almost every detail of the affair including my comical attempt to remove my jangling keys from my suit coat pocket while my accompanist was playing.

- Howard took the trouble to enjoy the beauty that it is in front of us all. He took in nature, flowers, botany and birds. He stood in awe of the Rocky Mountains where he spent his summers.

One of the recurring themes about Howard's life was his humility. I remember a student commented on a performance of the Goldberg Variations that she never heard such "egoless" playing. I think for a person to take in so much of life, requires that he get his ego out of the way. Perhaps Howard was so practiced at marveling at the beauty of the music before him that he was too involved to be concerned about how he was doing or what people thought. It was this humility that enabled him to find delight in a cardinal, to learn from artists who were not as accomplished as he was, to be generous to his students in his time and attention.

Herein lies the lesson for me as a musician, a parent and a piano teacher. The path to enjoying the richness of life is almost never the most convenient one. We live in a world where the lovely must sometimes be unearthed. The path of least resistance is frequently the path that leads ultimately to grayness, boredom and indifference. Howard said of his father-in-law that "he never had a boring day in his life." The same could be said of Howard's life and the same should be what we all aspire to. The ability to partake of what life has to offer is a rare gift. It requires the willingness to cull out beauty in difficult to reach places. It requires the ability to attend, to be present, and to be focused.

These are lessons that the Suzuki Method teaches. Give your child attention and challenge them to hear and see beauty and they will learn to hear, see and enjoy what is in front of all of us.

"Practice only on the days that you eat" said Dr. Suzuki. Take the time and trouble to feed yourself through a discipline that can revitalize you. For Howard, music making entailed both discipline and enjoyment. His admonition to every student before she played was "Enjoy!" i.e. love what you are doing. Howard found beauty in things that many would pass by without noticing and this is the lesson we need to learn. As parents, teachers and students here at the Aber Suzuki Center, we need to emulate this. We have the opportunity to see our children grow and learn by being directly involved in the learning. We need to see this as task to be savored rather than a chore to be checked off.

As a Suzuki parent and teacher I challenge you to take Howard's example to heart this year and to attend, focus and enjoy your children and their music lessons.



### Introducing....Merietta Oviatt

By Jennifer Burton

We are proud to welcome Merietta Oviatt as our new ASC Viola/Violin Suzuki Specialist. Her studio door is clad with fall leaves and her easy laugh has been heard in the hallways at NFAC. Our reporters caught her in between students for this quick interview.

**1. What are your hidden talents?**

Here are a few of my hidden talents. I love archery but am very new to it. I'm a big crafter and baker. I also love swimming and working with animals.

**2. What is your favorite travel destination?**

Probably the forest/mountains. I have always adored the forest and horseback riding/camping.

**3. What is your favorite restaurant in town so far?**

Grazies - great Italian!

**4. What types of music do you like to listen to?**

I listen to all kinds of music! Really, there isn't much in terms of genre that I won't listen to: rap, rock, country, R&B, "classical" - it's all good. My favorite composer is Brahms, however.

**5. If someone was visiting Stevens Point, what would you tell them to see or do?**

Hmmm...probably to walk around the lake in Schmeekle Reserve. It's really calming and quite nice.

**6. Do you have any guilty pleasures?**

Yes, there are some TV shows that are horrible - but are just sooo entertaining! I also adore chocolate and tea!!

**7. What is your first music-related memory?**

I honestly cannot ever remember not playing. Ever. My mother will tell me stories, but in my memory I have always had music and playing in my life.

**8. Where are you from?**

I'm originally from a little town called Vernal, Utah. I have also lived in Idyllwild, California; Las Vegas, Nevada; Baton Rouge, Louisiana; Lafayette, Louisiana; and, most recently, Eugene, Oregon.

**9. When and how did you decide to be a professional musician?**

When I was younger, I thought I'd either be an astronaut or a veterinarian. Music, however, chose me. I first realized that music would be my vocation and career after I met my husband. He helped me realize that it was one of the deepest parts of me and that it would only make sense to do something that was helping me be who I was.

**10. What do you love most about teaching?**

Laughing with my students!! I hope I can make everyone at least smile and hopefully laugh at least once at every lesson!!

11.

**What do you love most about the Suzuki method?**  
I love the Suzuki concept that music can change the world for the better. It helps me when I get caught-up in a difficult piece or a hard performance to remember that I am making music and how lucky I am to be able to do so. Also, every time I play, I am bringing joy to people who are listening and I believe that I can bestow that love of music onto my students. I truly believe that the Suzuki philosophy is something all musicians should learn - it just makes the life of a musician more complete.

12.

**The Aber Suzuki Center is essential to the Central Wisconsin community because...**

The Aber Suzuki Center is central to the entire Suzuki Association, not just to central Wisconsin! The history that this program lends to the Suzuki movement and the importance that the institute and the entire program represents for the SAA is huge! I feel incredibly lucky to have been given the opportunity to teach in such a highly regarded program.

13.

**When not practicing, teaching, or unpacking, what would you be doing?**

Right now, when I'm not busy doing those things, I am writing my dissertation! Aside from that, I would probably watch some movies, make a quilt, cook, or do something fun with my dog and husband.

14.

**What is your favorite thing about Stevens Point so far?**

Autumn! It's not in full-swing yet, but I can see the leaves changing and Autumn is my FAVORITE time of year! I cannot wait to see it in its full glory!



### The Central Wisconsin Symphony Orchestra Honors the Contributions of the Aber Suzuki Center

Never before has the Aber Suzuki Center (ASC) received such adulation and recognition by a community organization. The season opener on October 11-12 of the Central Wisconsin Symphony Orchestra (CWSO) will honor the 47 years of collaboration between these two musical groups. This honor is very fitting this year because we are celebrating the centenary of the birth of Margery Aber and marking the one year anniversary of the passing of Dee Martz and, more importantly, her contributions as ASC director for 23 years. Both were also section leaders in the CWSO, and during their combined tenures as directors, as many as 184 orchestra members were either ASC faculty, students, parents or college students taking Suzuki teacher training courses.

The celebration will begin with the homecoming of ASC alumni Steve Zander, violin and Jane Mitchell, violist. They will arrive the week before the concert to present and perform in many of the area schools. A special class will be held for all ASC junior high and high school students of all instruments on Tuesday, October 7 at 5:00 pm in NFAC 221. The first 30 minutes of the presentation will consist of an open rehearsal of Mozart String Quartet K. 157. In this instance there will be two players on each part including Steve and Jane. They will rehearse the quartet as those of us in the audience watch and listen. Regardless of which instrument you play, we will all learn the rehearsal techniques used to create one voice from four (or in this case eight). These techniques will include deciding a tempo, articulations, style, balance and intonation. During the second 30 minutes, Jane and Steve will talk about what they do to prepare for a solo performance. This will be followed by a Q & A and pizza.

Twenty minutes before each of the CWSO concerts on Saturday and Sunday, a portrait of Mrs. Martz, commissioned by the American Suzuki Foundation Board of Directors, will be unveiled. Cookies and punch will also be served. ASC musicians will provide music both during the unveiling and during intermission. Pat D'Ercole will give the concert welcome and will ask all ASC faculty, students, parents and alumni and their parents, both in the audience and on the stage, to stand and be recognized. YOU ARE ENCOURAGED TO WEAR SOMETHING RED (the ASC color) to the concert that evening.

Steve and Jane will perform Mozart's Symphonia Concertante, a concerto-like piece for the two instruments. Violist Jane Mitchell was a member of the CWSO from 2004-06 and was a student of David Becker. She holds degrees from Oberlin College and the Yale School of Music. She is currently a member of the New World Symphony in Miami, an orchestra academy under the direction of Michael Tilson Thomas. Jane is the daughter of Carrie Duffield and Chuck Mitchell and sister to Will Mitchell (class of 2010).

Steven Zander (class of 1998) is an orchestral violinist, chamber musician and a studio musician in Malibu, CA. Steve was a student of Pat D'Ercole and received his degrees from UW-Madison and the Shepherd School of Music at Rice University. He was a member of the CWSO during his high school years from 1995-98. Steve is the son of Tim and Barb Zander and brother to Leslie (class of 1995).

The Mozart will be followed by the very famous Symphony No. 5 by Ludwig van Beethoven.



### The Aber Suzuki Center and the Central Wisconsin Symphony Orchestra \*

\* *This will appear in the CWSO program*

Founded by Margery Aber in 1967, Suzuki programs at UW-Stevens Point (UWSP) began in the Campus Laboratory School. The Aber Suzuki Center is now housed in state-of-the-art facilities in the Noel Fine Arts Center on the UWSP campus as well as its satellite location in Marshfield.

The Aber Suzuki Center (ASC) offers a year-round program that teaches music, using the Suzuki method, to about 270 students from over 30 central Wisconsin cities. Pre-college offerings include: private instruction in violin, viola, cello, bass, piano, harp, voice and, beginning in January, flute. The program also offers repertoire classes, weekly chamber music coaching, the ASC String Orchestra, the Dolce Ensemble, the Troubadours, Chamber Music classes as well as many solo and group performance opportunities. ASC has also added an Early Childhood Education Program to its offerings. Once a week, children from infant through age 4 with their parents can begin building musical and social skills using the Suzuki method.

Home of the internationally-acclaimed American Suzuki Institute, the oldest and largest Suzuki summer school outside Japan, the ASC at UWSP is the focal point for Suzuki instruction in Wisconsin and a national leader in setting direction for the Suzuki movement.

For the past 47 years the Central Wisconsin Symphony Orchestra and the Aber Suzuki Center (known then as the American Suzuki Talent Education Center), have had a rich, collaborative relationship. Through the years, 184 Aber Suzuki Center (ASC) students, parents, faculty or UWSP graduate and undergraduate students majoring in Suzuki teaching, have been members of the CWSO. Many in the orchestra here tonight played in the orchestra during their high school or college days and are now adults who live and work in Central Wisconsin.

In addition, ASC faculty members have served in positions of leadership. Margery Aber, served as the CWSO's concertmaster from 1967-1984. Dee Martz, ASC Director from 1984 to 2009, served as principal violist from 1979 to 2012. Other ASC faculty members such as violist David Becker, cellist Kathleen Franceschi and Lawrence Leviton also served as principals.

Many ASC students have won the CWSO's Concerto Competitions and several alumni have returned to solo with the orchestra. In addition, ASC students have often provided intermission entertainment over the years.

Lastly, each year the American Suzuki Foundation (ASF) hosts the "Music of the Masters" fundraiser dinner. This year's event will be held on November 8<sup>th</sup>, to raise funds to

support Suzuki music scholarships. Many Suzuki students playing in the CWSO have been able to pursue music education because of ASF scholarship fund support.



#### Change a Life – Give Music to a Child in Need

Music, as we all know, is a wonderful vehicle for self-expression. Unlike the visual arts, music pulls you into the pallet of sound, erasing all boundaries between the feelings of the composer, as interpreted by the performer, and the audience. Being able to develop that compassion for the feelings of others by learning to sensitively interpret a phrase of music is the goal of the Suzuki method. Dr. Suzuki said, “If a child hears good music from the day of his birth, and learns to play it himself, he develops sensitivity, discipline and endurance. He gets a beautiful heart.” If you’ve visited our UWSP Aber Suzuki Center Facebook page then you’ve seen and heard faculty, parents and students relate how their ASC experience has influenced their lives - how it has *changed* their lives. Is this education, are these benefits, only for those who have the means to pay for it?

The American Suzuki Foundation’s answer is an emphatic “No!” and for the past 21 years has sponsored the Music of the Masters Scholarship Fundraiser. During that time the Foundation has awarded over \$126,000 to students in need making it possible for them to continue their music education.

The fundraiser will be held on Saturday November 8. It begins at 6:00 pm in the NFAC Courtyard with cocktails and hors d’oeuvres accompanied by the music of the ASC musicians. At 7:00 a program will be presented by ASC students, faculty and alumni in Michelsen Hall. The program will feature outstanding performances of music sure to be entertaining and enjoyed by all. An after-glow with dessert will follow. Throughout the evening, door prizes will be awarded and a complimentary glass of wine is included with each ticket. Tickets are \$45 before October 27, and \$50 afterward. (\$25 with a UWSP ID). Tickets may be purchased from the Aber Suzuki Center (715-346-3033) or suzuki@uwsp.edu.

Please encourage your friends and relatives and ASC alumni and families who believe music is a gift for all children, to purchase a ticket. It’s guaranteed to be a great date night for adults!



#### October Parent Coffee Hour

Wondering how to help your children truly engage in their musical studies? Or how to help them transition to independent practicing? Join us at the October Marathon for

scintillating discussion on the topic: “Practice: The Road to Independent Thinking”.

We set the feet of our Suzuki children on the road to independence from their first Twinkle, so whether you are a seasoned Suzuki parent or a first-timer, we have something for you! Parent mentors will be there to share their experiences and to get to know you. (Okay, okay, we also will have coffee and treats...) Meet outside Michelsen (at the couches) at 9:15 am...just follow the smell of coffee!!!



#### Mrs. Martz's Violin for Sale

If you are looking for a full size violin, the one that belonged to Mrs. Martz is for sale. The violin is made by Albert A. Haberlein, Jr. ca. 1920. It is a copy of the 1741 model of Joseph Guarnerius del Jesu. It is in excellent condition and has been examined by luthier Dalton Potter. It comes with a bow and a case which are also in good condition. The outfit has been valued at \$2,500. For more information or arrange a time to play it, contact Pat D'Ercole (715-346-3033).



#### My Path to the Suzuki Flute Method

By Sarah Lange

#### \*The Aber Suzuki Center will begin offering Suzuki flute lessons in January. Pass the word!

My mother played the piano frequently when I was little. Her favorite thing to listen to was, and still is, orchestral and choral music. I would often hear her humming or singing while shopping, driving or doing the dishes. This exposure undoubtedly influenced me to take an interest in music. At age six, at my request, I began studying the piano. I recall playing duets with my mother, playing in piano recitals and eagerly practicing at home. It was fun, special time with my mom and made me feel unique.

Entering into 6th grade, my mother hoped for me to play oboe, but I had my sights on flute. It was shiny, small and sounded so pretty! When I began taking private flute lessons in eighth grade, my interest and skills gained significant momentum. I chose music as my major in college and years later, returned to complete my Masters in Music Education with a Studio Pedagogy emphasis.

My experience with the Suzuki Method did not occur until I became a Suzuki parent. At a Suzuki Open House, my children observed and tried several instruments. I had ones that I secretly hoped they would pick, but just like me, they had their own minds about which instrument they wanted to learn. This was an empowering decision for them.

In this parent role, I began to see the effectiveness of the Suzuki method not only in developing music skills, but general habits and character. Examples of these are listening, problem solving, patience, discipline, cooperation, courage, and even humor. This process has been enjoyable, and we are in it together.

After becoming a Suzuki parent, I began to wonder: why do only string, piano, and voice students get to start early, and have this wonderful enriching experience? Why do kids who want to play flute typically have to wait until they are pre-teens to start?

In the past, there may have been physical reasons to hold off. The size of the flute and the ability to hold it requires a certain length of arms and fingers. Children around ages 10 or 11 are on average big enough to hold a full size flute. Flute manufacturers are building flutes now that are smaller and lighter with keys that are extended for little fingers. There are models for children as young as age four! Around age seven they can use a flute with a curved or wave head-joint that can be converted to a standard head-joint once they are big enough. Young students may only need one or at the most two instruments before they are playing a full size flute. Not only that, but there are affordable rental and purchase options.

As an instructor who has worked with individuals from elementary age through adulthood, I am convinced it is advantageous to begin learning early with a qualified instructor. Establishing excellent posture, hand position and breath are all essential to producing beautiful tone. These are the skills that are commonly missing in students who lack careful instruction from the start. Improper habits that have gone unchecked are difficult to change. The result is usually poor tone which can lead students to believe that they just aren't cut out to play the instrument.

Shinichi Suzuki has proven with his own students and millions of others that "every child can" learn to play music. As with any other instrument, flute playing isn't an inherited skill, or one that requires unique physiological features. There are simply certain skills that need to be acquired. With the Suzuki Method, these skills can be assimilated through immersion, in a similar manner as language. Children are wired to be little sponges. Why delay their development until they are pre-teen or teenagers if they are interested earlier?

Suzuki Flute Method was introduced in the US in 1978. Toshio Takahashi, who worked with Dr. Suzuki to create the Suzuki Flute Method, was invited by Margery Aber to hold the first Suzuki Flute teacher training in the world in Stevens Point, WI. There are now over 250 Suzuki Flute Instructors in the Americas, including myself.

Given the option, I'm sure I would have picked flute earlier than age 11. I am happy to announce that beginning January

2015, I will begin teaching the Suzuki Flute Method for ages as young as five years old.



### Viola Vis!

By Merietta Oviatt

**Viola Power!!** "Viola Vis" (which means Viola Power) is a return to a tradition set by Dee Martz to have a special segment of the Ambassador that is dedicated to everything viola. To set-off our first article in style, it is a pleasure to announce that the ASC has a Viola Ensemble! The ASC Viola Ensemble made their performance debut at the Art in the Park function on Saturday, September 20th where they performed a Gigue by Pachelbel. Along with the ensemble, violists from ASC also performed many Suzuki favorites. The ensemble is for invited violists in book 4 or above who have caught the viola bug, are willing to learn their ensemble pieces to a high level, and are excited to get out into the public to show everyone how amazing the viola is! The ensemble's next appearance will be to honor the memory of Dee Martz at the CWSO intermission on Sunday, October 12th.



"Without music, life would be a mistake." ~ Nietzsche



### Collaboration Weekend is Coming!

What is Collaboration Weekend? It's a chance to gather a group of musicians -- family or friends or both, of like instruments or different instruments -- and make music together. This year's dates are Friday evening, January 9 and Saturday morning, January 10. In the past, we've had string quartets (2 violins, viola and cello), violin quartets and trios, piano trios (piano, violin and cello), piano quartets and duets of all kinds. Start planning now to get your group together. The program is open to ASC students 6 years through adults, and in mid-Book 1 or above and/or their parents. Fill out the application which will be sent to you via email mid-October. Once we receive your application, ASC faculty will find chamber music that will suit your instrument combination and your level. You'll receive your music in late November so you can start learning it. Then we'll spend the weekend putting it all together with faculty helping to coach your group.

It's fun! Plan on it!



## Student News

**Madeleine Resnick, Adler Simons, Scarlet Simons and Megan Yang**, pianists, were selected to perform on the American Suzuki Institute informal recital in July.

**Megan Yang** performed her Book 1 Home Recital on August 23. She and her sister Olivia also performed two movements of the Robert Vandal's Black Key Suite at the Leigh Yawkey Woodson Museum in Wausau in September.

**Samantha Carlson** took "Best in Show" at the Amherst Fair this summer for her project, "Suzuki Music in my Community." She is a member of 4-H. Her project was multi-media, including a recorded piano performance, certificates of achievement and other awards. Congratulations, Samantha!

**Natalie Van Tiem** attended the New England Music Camp this past summer at which she played the principal cellist in the top orchestra. She was one of only two students to receive the Junior Honor Musician Award. One of the highlights from the camp was studying and performing the Shostakovich Piano Trio. Hip, hip, hooray!

**Lucas Chan** was awarded the UW-Madison Tuition Remission Award. Bravo!

Our voice students and Mary Hofer were showcased at the 2014 SAA Teachers Conference in Minneapolis. **Roshini Traynor** was selected to perform in a viola master class at the conference. The **Aurora Quartet** was selected to play in a master class for string ensembles. Congratulations for these honors!

Musical joy was shared at the Mosinee soup kitchen, "Soups On," on May 21 with a performance by **Anna Hahn, William Hahn, Kerry Heinecke, Max Malek, Franklin Meadows, Nathaniel Meadows, Aiden Simons, Carolyn Storch, Julia Storch and Tatiana Van Tiem**. Ms. Burton led this group of performers.

**Caleb Thomas** played for his kindergarten class on June 2. He described the four strings and played some of the Twinkle Variations and early folk songs for his class.

**Anna and William Hahn** performed for the St. Michael's Retirement Luncheon on June 27.

**Julienne Verbrick** performed a 90 minute program for the Town of Hope Fund Raising Dinner on August 9. She also played for a church fundraiser on August 26, for a Veterans Day Luncheon on September 2 and will play at the September 28 Art Show at the Rome Chalet.

Thank you to the following students who performed at Discovering Downtown in Stevens Point on July 18 and were led by Jenny Burton: **Anna Hahn, William Hahn, Faith Kluck,**

**Annina Le Capitaine, Alexandra Lee, Leila Meeks, Sharon Roark, Julia Storch and Joey Toeller.**

The following students were led by Ms. Burton and performed at the Arts on the Square in Waupaca on August 16: **Revyn Abbott-Beversdorf, Anna Hahn, William Hahn, Faith Kluck, Nathaniel Meadows, ASC alumnus Thomas Meronek, Sharon Roark, Hope Stephani, Lucia Stephani and Julia Storch**. Thanks to Karen Stephani who accompanied the students at the Main Stage.

Many thanks to ASC parents Dani Lai for taking photographs and to Sarah Beversdorf for handing out brochures at Arts on the Square in Waupaca, Discovering Downtown and at the Pacelli Panacea. Thanks also to parents who tended the ASC booth at Art in the Park. You play an important role in our outreach efforts!

Bravo to the students who played at the Pacelli Panacea on September 6: **Revyn Abbott-Beversdorf, Annika Borgnes, Finn Borgnes, Samantha Carlson, Sophie Emerson, Tony Barbacz, Anna Hahn, William Hahn, Supriya Keefe, Sharon Roark, Barrett Severson, Gwen Severson, Janelle Severson, Hope Stephani, Lucia Stephani, Julia Storch, Tatiana Van Tiem, Megan Yang, Olivia Yang, Logan Vayder and Jace Yesse**. It was fun to see Lucia and Julia marching around with sandwich signs prior to the concert to advertise our concert! Thanks also to faculty members Pat D'Ercole, Jenny Burton, Ann Marie Novak, Tom McComb and Tom Yang for assisting with this event. This concert showcases family and friends playing together. The Yang family and Severson family played trios that featured parents and children.

Thanks to the following students who performed at Art in the Park on September 20: **Tuvshin Anderson, Sophia Bluma, Bank Bodor, Huba Bodor, Koppány Bodor, Rachel Brouwer, Tam Doan, Joselyn Kumm, Kaelyn Lange, Max Malek, Rachel Marten, Isa Mahon, Lily Mahon, Nathaniel Meadows, Keagan Obst, Michael Reeser, Aneesh Peddiraju, Josie Reeve, Sharon Roark, Hope Stephani, Lucia Stephani, Bennett Story, Jane Story, Joey Toeller, Yuling Sun, Dinesh Traynor, Roshini Traynor, Luke Vayder, Tatiana Van Tiem and Rosin Willis**. Kudos to the parents who sat at the ASC booth and to the faculty who led students: Jenny Burton, Rosalie Gilbert, Mary Hofer, Tim Mutschlechner, Merietta Oviatt and Oscar Soler.



## Faculty News

**Tom Yang, Jenni Yang and Olivia Yang** performed the Story of Babar (words by de Brunhoff, music by Francis Poulenc), selections for clarinet and piano, selections for cello and piano at the Leigh Yawkey Woodson Museum in Wausau in September.

**Pat D'Ercle, Oscar Soler, Mary Hofer and Jenny Burton** received the Certificate of Achievement from the Suzuki Association of the Americas at the SAA Teachers Conference in Minneapolis. In addition, **Mary Hofer** presented a voice lecture and **Jenny Burton** presented "Play It Again, Sam: The Importance of Listening and How to Implement Listening in Home Practice." **Ms. Burton** served as the concert manager for the Suzuki Americas 2014 Concert at the event. All of our faculty attended the conference. ASC was well represented!

**Pat D'Ercle** coordinated the 12<sup>th</sup> International Research Symposium on Talent Education that took place prior to the conference.

ASC harp teacher, **Rosalie Gilbert**, will perform the Concerto in B<sup>b</sup> by G. F. Handel with the UW-SP Symphony on Wednesday, October 15<sup>th</sup> at 7:30 pm in Michelsen Hall. Mrs. Gilbert will serve as the harp coach for the WSMA All-State Honors Orchestra this October.

**Jenny Burton** was on the violin faculty at the Florida Music Institute in St. Petersburg, FL, on June 8-13. She also taught at the DFW/WOW Suzuki Institute in Dallas on July 2 and at the Hawaii Suzuki Institute in Honolulu on July 28-August 1.

**Oscar Soler** taught at the Utah Suzuki Institute in Salt Lake City in June.

**Mary Hofer, Ann Marie Novak, Tom McComb, Tim Mutschlecner, Oscar Soler, Tom Yang and Jenny Burton** taught at the American Suzuki Institute at UW-Stevens Point.

**Ms. Burton** served as a judge for the Wausau Conservatory Scholarship Auditions on May 29.

**Ms. Jenny** presented "Creating a Successful Music Studio" with Gail Heywood for the Stevens Point Area Music Teachers on September 17 at Mitchell Piano Works. She also conducted a planning meeting for the 2016 retreat for the Suzuki Association of Wisconsin in Milwaukee on June 29.



#### May 2014 Graduations

Drew Bandy, Violin Twinkles  
Sophia Bluma, Violin Book 1  
Chris Burch, Guitar Book 1  
Yvonne Chen, Violin Twinkles  
Avita Cole, Cello Book 2  
Tam Doan, Violin Book 1  
Bennett Koehn, Viola Book 1  
Soren Luther, Piano Book 1  
Hope Mahon, Violin Book 7  
Hope Stephani, Violin Book 3  
Julia Storch, Violin Book 1  
Anya Sulaiman, Violin Twinkles  
Shane Summers, Viola Book 2  
Sabrina Tang, Violin Book 4  
Caleb Thomas, Violin Twinkles  
Lily Truskowski, Violin Twinkles  
Tatiana Van Tiem, Violin Book 4  
Megan Yang, Violin Twinkles



#### September 2014 Graduations

Marco Kurzynski, Violin Book 7  
Hope Mahon, Piano Book 2  
Lucia Stephani, Violin Book 3  
Hannah Thompson, Piano Book 1  
Katherine Young, Violin Book 6

