

American Suzuki Journal

Official Publication of the Suzuki Association of the Americas, Inc.
Volume 25, No. 2 • Winter 1997



1997 Summer Institutes

The Suzuki spirit grows ...

New from **SUMMY-BIRCHARD INC.** your Suzuki materials publisher

Distributed by **Warner Bros. Publications**, Miami, Florida
A Warner Music Company



Ensembles for Viola

by Elizabeth Stuen-Walker
(0411) Volume 1 \$6.50
(0412) Volume 2 \$6.95
(0410) Volume 3 \$6.95

Transcribed directly from the earlier *Duets for Violins*, these volumes present duets in both viola-violin and viola-violino formats to anticipate a range of performance needs and abilities. Pieces from the first and second volumes of the Suzuki Viola and Violin Schools are included, and are scored with both melody and harmony parts. The newest addition, Volume 3, includes some repertoire from Volume 3 of the Suzuki Viola School plus arrangements such as "Praeludium" by Shostakovich and "All Glory, Laud and Honor" by Bach.



and grows ...

Suzuki Bass School Cassette
(0378) Volume 3 \$12.95



All photos by Arthur Montzka



Ensembles for Guitar

by Simon Salz
(0928) Volume 1 \$6.95

These arrangements were created to provide a variety of interesting and challenging material for students playing in a Suzuki guitar class. The arrangements allow students, who may be widely divergent in playing levels, to perform Book 1 repertoire together. The creative approach includes original melodies transposed one octave higher, and presents a bass part. Both give students practice in reading ledger lines. A chordal accompaniment for free stroke arpeggio practice and an obbligato melody posing technical challenges are also provided. The parts work well together, but can also be used with the original melodies.

and grows ...

and grows ...

Creative Ability Development

by Alice Kay Kanack

Violin (0773CD) w/CD \$19.95 (0777AT) w/Cassette \$19.95
Viola (0774CD) w/CD \$19.95 (0778AT) w/Cassette \$19.95
Cello (0775CD) w/CD \$19.95 (0779AT) w/Cassette \$19.95
Piano (0776CD) w/CD \$19.95 (0780AT) w/Cassette \$19.95

In a speech at the 1984 Matsumoto Summer Conference, Dr. Shinichi Suzuki nicknamed Alice Kanack "Mozart's mother" in response to her innovative work in the development of the creative part of the brain. He added to this his hope that as a result, someday all children might create their own music. After 12 years of research and testing, the *Creative Ability Development* books are now available. Each book contains philosophical and practical advice on how to use the 28 musical exercises to develop a child's innate creative ability to its highest level. The basic instructions allow instructions provide a challenge to the most advanced player.

Available from your favorite music dealer

Dublin International
Piano Competition
Dublin, Ireland
All Six Prize Winners
selected Kawai.

The 42nd ARD International
Music Competition
Munich, Germany
First Prize Winner selected Kawai.

The 45th Ferruccio Busoni
International Piano Competition
Bologna, Italy
First Prize Winner selected Kawai.

The 11th Santander
International Piano Competition
Santander, Spain
First Prize Winner selected Kawai.

The 2nd Hamamatsu
International Piano Competition
Hamamatsu, Japan
First Prize Winner selected Kawai.

The 10th International
Tchaikovsky Competition
Moscow, Russia

Top Two Prize Winners selected Kawai.

The 9th Van Cliburn International
Piano Competition
Fort Worth, Texas, USA
First Prize Winner selected Kawai.

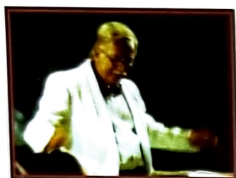


It's becoming a familiar refrain.

American Suzuki Journal

Volume 25, No. 2, Winter, 1997

"Creating Learning
Community"



Features

- 26 **Parents' Progress**
Edmund Sprunger
- 30 **Tribute to Eleanor Stanlis ...**
M. Frantz, E. Stanlis
- 38 **David Einfeldt**
Edward Kreitman
- 40 **For David** Robert Keefe, Erin Keefe
- 41 **Educating the Parents Before Educating
the Child** Jeanne Luedke
- 46 **Suzuki on the Internet ...** Kiyoshi Tamagawa
- 73 **Institute days (Photos)**
- 72 **What I Have Learned From Teaching Peter &
A Benefit Concert With More Benefits Than
\$\$\$\$** Carol Linsenmeier
- 104 **Institute News**

Organizational Information

- 3 **Message to the Member-
ship & ISA Affiliation**
W. Preucil
- 3 **Membership offer**
- 4 **Premier Members**
- 4 **SAA News**
- 7 **New Members**
- 9 **Job Listings**
- 11 **Long-Term Training Opportunities ...** K. Starr
- 13 **SAA Leadership Retreat**
- 15 **Call for Papers, Sessions, Participation ('98
Conference)**
- 16 **Order Form - SAA Items**
- 17 **Planned Giving** M. Cavitt
- 17 **Research Symposium**
- 74 **Institute listings**
- 107 **SAA Membership Form**
- 108 **Advertisers' Index**
- 108 **Member Services**



p. 36

Other Suzuki News & Other Suzuki Events/News

- 7 **Bath Receives Special Honor**
- 34 **A Magical Encounter ...**
Joan Krzywicki
- 36 **Lessons from Vienna**
Kyoko and David Fuller
- 50 **Holy Names College Scholarship ...**
Caroline Fraser
- 69 **Butterflies**
Cathy Williams Hargrave
- 70 **The 4th South Brazilian Suzuki
Workshop....** Barbara Barber



p. 70

Columns

- 19 **Teach the Technique, Use the Repertoire**
Edward Kreitman
- 23 **Ornamentation** Ray Landers
- 51 **Practicing the Violin: Part of the Addictive Cycle ...**
Martha Shackford
- 55 **Supplementary Repertoire for "Advanced" Violists...**
Joanne Martin
- 56 **All Children Are Unique ...** Sally Gross
- 61 **Improve the Performance of the Suzuki Bass School
Literature** Dan Swaim
- 63 **Suzuki Guitar at the Hartt School**
Andrew Lafreniere
- 64 **Working with Teens** Bennett, Kemper, Lorimier
- 66 **Involving Parents in Public School Programs**
Bill Dick
- 68 **The Parent Trap....**
Lisa Goldman

Viewpoints

- 32 **Memoirs of a Violin
Student** Sara Leib
- 107 **Fists** Joseph McSpadden



p. 73ff

Cover by Heartstrings, Boulder, CO
Printing by D & K, Boulder, CO

American Suzuki Journal (USPS #0681-550) is published quarterly in February, May, August, and November by the Suzuki Association of the Americas, Inc., 1900 Folsom, #101, Boulder, CO 80302. Subscription rates are \$45 per year for active members and \$27 for subscribing members. ISSN 0193-5372. Second class postage paid at Boulder, CO and additional mailing offices. POSTMASTER: Send address changes to: American Suzuki Journal, P.O. Box 17310, Boulder, CO 80308-7310. Reproduction in whole or part without permission is expressly prohibited. Current issue of the ASJ is available in limited quantity from the Association office for \$9 (shipping/handling included). ASJ is indexed in *The Music Index*. The service marks represented here are registered with all rights reserved. The Suzuki Association of the Americas is a nonprofit organization of teachers, parents, and educators dedicated to the advancement of the Suzuki Method in the Americas. Inclusion of paid advertising in the *American Suzuki Journal* does not necessarily imply endorsement of the advertised products.

Suzuki Association of the Americas, Inc.

BOARD OF DIRECTORS

Prof. William Preucil, Chair
317 Windsor Drive
Iowa City, IA 52245
Patricia D'Ercole, Chair-Elect
University of Wisconsin
Stevens Point, WI 54481
Jean Dexter, Secretary
1134 S. Pearl
Independence, MO 64050
Cleo Brimhall, Treasurer
3264 Nutmeg
Salt Lake City, UT 84121

Jennifer Burton, TX
Michael Cavitt, IA
Elizabeth Jones Cherwick, AB
Carol Dallingier, IN
Bruce Fest, CO
Diana Galindo, PR
Joo-Gim Heaney, PA
James Maurer, CO
Joanne Melville, AB
Rick Mooney, CA
Mary Vari, NY
Catherine Walker, PQ
Judy Wayman-Yamada, MI

Honorary Life Members

Mark Bjork*
Dr. Tanya L. Carey*
Clifford Cook
Dr. Jeffrey Cox*
Dr. Milton Goldberg
Dr. Masaki Honda
Masura Ibuka
Dorothy Jones*
Dr. Haruko Kataoka
John Kendall*
Paul A. Landefeld*
Doris Preucil*
Sanford Reuning*
Norma Jean Seaton*
Sheldon Soffer
William Starr*
Dr. Shinichi Suzuki
Toshio Takahashi
Talent Education Institute-Japan
*Past Presidents' Forum

Honorary Advisors to the Board

Robert F. Bennett
Dorothy DeLay
James Garbarino
Lord Yehudi Menuhin
Gregory M. St. L. O'Brien
Thomas Rolston
Janos Starker
Roger H. Sublett
Shoji Tabuchi

SAA Central Office

1900 Folsom #101, Boulder, CO 80302
SAA Permanent Mailing Address:
P.O. Box 17310
Boulder, CO 80308
Ph: (303) 444-0948 FAX: (303) 444-0984
or toll free 1-888-3-SUZUKI
e-mail: suzuki@rmi.net

Executive Director

Director of Publications

Pamela Brasch
SAA Staff
Emily Conklin John Lessard
Kathleen Starr



Message to the Membership

by William Preucil, SAA Board Chair

The best Dude Ranch in the Country! That's what a recent travel magazine called the Aspen Lodge in Estes Park, Colorado. Those of you who have attended the '93 or '95 SAA Retreats there will not be surprised by this bit of news. A spectacular setting combined with a warmhearted and attentive staff plus the kind of food that elicits a chorus of "yums" around the table at every meal makes a perfect environment for our continuing education in the year between our Chicago conferences. The Retreat at Estes, May 22-26, is highly recommended for all Teacher Trainers, Institute Directors and leaders of SPLAS (State, Provincial and Local Associations), but EVERYONE in the SAA is encouraged to participate and made welcome. Watch for a brochure in the mail and see p.13 of this issue of the *American Suzuki Journal* for more details.

OFFER #1

Copy this coupon and mail with your check to receive sample copies of the fall issue for prospective members (parents, friends, colleagues) at a special introductory price.
(A nice gift idea, too!)

\$5 each

HURRY! Offer good until March 31, 1997, or until supply of the November issue is depleted.

OFFER #2

Photocopy this coupon and send with list of student families to receive a special family membership price.

Minimum of 5 families. One (1) check, to include \$22 per family. Send with your check a complete list of the new family members including name, complete address, phone, and instruments. (Regular price is \$27.)

Offer is good until March 31, 1997. All subscriptions will begin with the February (Institute) issue, Volume 25#2.

ISA Affiliation

You may have noticed the absence of the International Suzuki Association (ISA) category in the membership renewal forms you received recently. With a new agreement between the Suzuki Association of the Americas and the ISA now in place, the SAA will be providing an annual grant to the ISA beginning this year. This will automatically affiliate all SAA members with the ISA.

When Dr. Suzuki organized the International Suzuki Association in 1983, he had a vision of Suzuki teachers throughout the world uniting into one big organization. His dream was to make people everywhere aware of every child's innate ability. The ISA was to be the springboard for a better world through music.

Now this dream is becoming a reality as the four largest Suzuki organizations in the world become regional members of the ISA, thereby affiliating their entire memberships with this global network of Suzuki teachers and families.

This arrangement, in conjunction with the Suzuki Name Agreement, has the following impact on SAA members:

1) The SAA is authorized to control the use of the Suzuki name in the Americas. Furthermore, through affiliation with the SAA, local, state and provincial organizations will be entitled to use the Suzuki name.

2) The ISA Membership Directory will not list SAA members separately, but will note the regional membership of the SAA and direct readers to the SAA Membership Directory.

3) Individuals wishing to contribute directly to the ISA will be listed as donors in the ISA Membership Directory.

4) Individuals wishing to subscribe to the ISA journal directly may do so for \$12 (US). The ISA Journal carries articles by Dr. Suzuki in each issue, as well as articles by Suzuki master teachers. The Journal describes the history of Talent Education and shows the method's international growth.

5) The American Suzuki Journal will now contain two pages devoted to a summary of ISA news, including information about International Conventions and Conferences and ISA activities around the world.

The SAA board of directors is delighted to support this agreement which promotes the sense of community we have been striving to create in our organization. It is with great satisfaction that we move one step closer to Dr. Suzuki's dream of world peace by improving communication among Suzuki educators and families worldwide. ♣

Premier Members

William Lewis & Son

President: CLO Tom Burzcky
P.O. Box 510
Elkhart, IN 46515-0310



Phone (219) 522-1675 Fax (219) 522-4034
William Lewis & Son is an importer, finisher of stringed instruments. Instruments adjusted in its Elkhart, Indiana, shop are sold through music dealers nationwide.

Summy-Birchard, Inc.

Warner Bros. Publications U.S. Inc.
President: Sandy Feldstein
15800 N.W. 18th Avenue
Miami, FL 33014



Phone (305) 620-1500 Fax (305) 621-4869
Summy-Birchard, Inc. is the sole publisher outside of Japan for the Suzuki Teaching Method and other prestigious educational materials, including the Frances Clark Keyboard Library and the "Art of" series.

Southwest Strings

President: Stephen Sheppard
Vice President: Celta Godfrey
1050 South Park Avenue
Tucson, AZ 85719



Phone (800) 528-3430 Fax (800) 328-3470
The musicians' mail-order choice for stringed instruments and accessories.

Michael Olaf's Essential Montessori



Directors: Jim and Susan
Stephenson
P.O. Box 1102
Arcata, CA 95518
Phone (707) 826-1557
Fax (707) 826-2243

Beautiful, enriched environments for children of all ages—suggestions and materials. "What does not exist in the cultural environment will not develop in the child." —Dr. Suzuki

Shar Products Company

Charles Avsharian, President
Michael Avsharian, Vice Pres.
P.O. Box 1411



Ann Arbor, MI 48106
Phone (800) 248-7427 Fax (313) 665-0829
Serving Suzuki Method players and teachers for over 35 years with materials, violin family instruments, bows, strings, cases, accessories, sheet music, stands and more.

Lyon & Healy Harps, Inc.



Christina Lewis, Marketing Mgr.
168 N. Ogden Avenue
Chicago, IL 60607

Phone (312) 776-1188 Fax (312) 226-1502
Manufacturer and distributor of American-made Lyon & Healy harps; distributor of European-made Salvi harps.

SAA NEWS



Teacher Development Challenge Team Report

The Teacher Development Challenge Team met in January and continued work on the Teacher Trainer Application process. In the coming months two important issues will be studied in smaller *ad hoc* committees which will be appointed this month. One committee will study the training of evaluators of teacher trainer application videos with the goal of achieving more consistent, fair and meaningful evaluation; the second *ad hoc* committee will design a curriculum for a course for Trainers. At the Estes Park Retreat in May the new application process will be presented and discussed. An application packet will be available to applicants in November, 1997. Further details about the Teacher Trainer application process will be included in the summer issue of the *Journal*.

Winter Workshops

• Teacher Workshop with Mr. Akira Nakajima and cello students from Nagoya, Japan, to be held March 31-April 1, 1997, at Dominican College, San Rafael, California. For further information contact Barbara Wampner, (415) 585-0247.

• Workshop to be held April 4-5, 1997 in Louisville, KY, for Suzuki cello teachers and students at the University of Louisville. Workshop features sessions by Mr. Akira Nakajima and a concert by his Japanese students. Contact Hiroko Driver for information, phone: (502) 241-5151 or FAX: (502) 244-3752.

• A workshop "Music and the Miracle of Human Learning: Making Connections" will be presented by Susan Kemper from March 24-27, 1997 in Solvang, California. For information about this 20-hour course, please contact Diane Byington, 332 2nd St., Solvang, CA 93463, Phone/Fax: 805-686-2824

Thanks to workshop sponsors for these recent events:
• Piano I workshop by Diana Galindo and Violin I workshop by Susan Aslby and Linda Fiore given February 7-9 and 15-17, in San Juan, Puerto Rico.

• Piano 1B workshop by Marilyn Anderson at the Suzuki Music Schools in Ottawa, IL, in November and December.

• Piano Unit 3 workshop with Doris Harrell in January, sponsored by the Heart of Texas Suzuki Organization.

SAA History

In the summer of 1997 the SAA will officially celebrate its first twenty-five years. The spring issue of the *ASJ* will feature a retrospective on our twenty-five year history written by Joseph McSpadden. We need your help! If you have photographs of SAA activities from the 70's, anecdotes from early years or other memorabilia which we might use for this special publication, please contact the office as soon as possible.

SPLA Update

The SAA staff and the SPLA liaisons are continuing to update lists of statewide and provincewide associations. Please encourage your state or provincial Suzuki association to send updated contact information to the Office so that you will receive Leadership Retreat information and details about a '98 conference special student orchestra event for state & provincial organizations.

Research Symposium

The Fourth International Research Symposium on Talent Education will take place on August 9, 1997 at the University of Wisconsin-Stevens Point. In addition to presentations of completed research in the field, participants will be able to choose and receive training in one of four "take home" research projects to complete

in their own studios. The research projects will be designed by Dr. Robert Duke of the University of Texas at Austin and will investigate such topics as parent involvement, review and group lessons. Look for more specific information in the *ASJ* brochure. Further information p.17.

1997 Fund Drive

The SAA's 1997 Fund Drive begins in February. A special item in your Fund Drive packet this year is a warm letter of support for the Fund Drive from Mrs. Suzuki. Also included is a summary of the activities completed this past year with the help of your donations and a list of activities we hope to complete this year. We look forward to your continuing participation in this important activity this year, the SAA's 25th year.

Leadership Retreat

The 1997 Leadership Retreat, "Leading into the Future," is scheduled for May 22-26, 1997, at Aspen Lodge, Estes Park, CO. The Retreat is a four-day weekend packed full of activities and meetings for Teacher Trainers, Institute Directors, and SPLA leaders. Retreat Coordinator Joanne Martin is busy putting together a schedule of events that you won't want to miss! Please see p. 13 of this issue for further details or contact the SAA office for information.

Annual Board Election

Active members, please watch for your ballot to arrive in late February. Votes must be in by March 31 to be counted.

Membership Drive

Please see details on p.3 of this issue. Special limited introductory offer to prospective members.

Calendar of Events

March 1	Spring ASJ materials due
Mar. 15	Early registration deadline - May Leadership Retreat
March 31	Ballots due - Board election
April 1	Conference session proposals due
May 22-26	Leadership Retreat - Estes Park, CO
May 23	Annual Meeting - Estes Park, CO
June 15	Materials due - Summer ASJ

MUSIC TOGETHER®
Developed by the Center for Music and Young Children
Kenneth K. Guilmarin, Director

Teacher Trainings in Early Childhood Music
for
Suzuki Teachers • Music Educators
Early Childhood Professionals • Parents

A family music experience enjoyed by thousands since 1987
Research-based curriculum supported by materials
Workshops Available Nationwide
Call or write for workshop brochure.

MUSIC TOGETHER

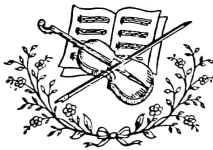
Center for Music and Young Children
66 Witherspoon Street, Princeton, NJ 08542
1-800-728-2CMYC

Luthiers respond well... to Helicore violin strings.
Players are truly impressed by the even tone and balance of the complete set of Helicore strings. They experience an unprecedented ease of playing due to the quick response and resonance of each string. Try a set on your own instrument. You won't believe your ears!

"I was a participant in a contest for makers of violins and kindred instruments sponsored by the Violin Makers Association of Arizona International. Of the 86 violins entered, my violin, with Helicore strings, was judged Best in Tone. Helicore strings produce a well-balanced, warm tone, and they helped my instrument stand out in the crowd!"

—Jonathan S. Franke, instrument maker and VMAA "Bob Wallace Grand Champion Tone Award" Winner.

D'Addario Helicore
Farmingdale, NY 11735 USA
E-MAIL: strings@daddario.com • Home Page: http://www.daddario.com



Peter Zaret Violin Company

Violin Dealers, Makers, and Restorers

Finest violins, violas, cellos, and bows for all players

Quality, Performance and Service

Violins	Violins	Violins	Violas	Cello's
\$20,000 and up	\$10,000 to \$20,000	\$2,000 to \$5,000	\$3,000 and up	\$4,000 and up
R. Antoniazzi	\$20,000	\$5,000	G. Alvarelli 15.5"	J.A. Baader
N. Audinot	D. Bittner	C.F. Albert	C. Biasio 17"	K. Beckmann
S. Conia	M. Buccì	F. Barzoni	E. Edler 16.5"	J. Hornsteiner
P. Contavalli	R. Calace	A. Borelli	V. Formaggia 16"	W. Romer
L. Fabris	H. Derazey	F. Breton	W. Neuner 15.75"	V. Tedesco
A. Guerra	O. Martini	S. Caponetto	G. Nupieri 16.25"	R. Teller
P. Michetti	L. Minguzzi	A. Hamm	E.H. Roth 16"	J. Thibouville-Lamy
R. Muncher	T. Perry	H. Th. Heberlein	R. Teller 16"	
A. Pollastri	M. Puglisi	D. Salzard		
	J.B. Salomon	J. Thibouville-Lamy		

STUDENT VIOLINS, VIOLAS AND CELLOS AND BOWS

Fine sounding, new and old instruments from such countries as Germany, France, the Czech Republic, Bulgaria, Korea and China. Inventory constantly changing.

THE SPICCATO BOW

The latest in bow design. Spiccato bow by Benoit Rolland. The carbon-fiber based stick is equipped with an invisible adjusting system that is simple to use. International patent. It offers the possibility of designing the flexibility of the stick that enables you to create the exact type of bow that suits you. Available now in violin and viola. The cello bow is coming soon.

THE RUDOLPH DOETSCH LINE

We are now carrying the Rudolph Doetsch Line made especially for Peter Zaret Violin Company. Available in most sizes-Violins, Violas, & Cellos. These German-made, lightly flamed maple and select spruce instruments with their rich, mellow tone are ideal for the advancing player.

We invite your inquiry
Toll Free 1-800-222-2998 E-mail Zaret@exis.net
861 W. 46th Street, Norfolk, Virginia 23508

NEW SAA ACTIVE MEMBERS, FALL, 1996

Arkansas Karen I. De-Michelis-Sawyer, Auchorage	Tovoko Kitade, Chestnut Hill	Washington Andrea Bryant, Tacoma Far Yu Chi, Bellevue
Alabama Marilyn Patrickis, Birmingham	Barbara Tilson, Arlington	Maryland Kelly Kahn, Langley
Arkansas Jennifer Garner, Little Rock	Joy M. Blaine, Hyattsville Vermira Rowe, Bethesda	Wisconsin Pamela Green, La Crosse
Arizona Christopher M Jacobson, Flagstaff	Jennifer Garner, Little Rock	Wyoming Nancy Carman, Casper
California Banglee Alsbach, Glendale Rosemarie Krowzo, Pasadena	Lansing Kristine Parker, E. Lansing Denise Schroeder, Ironwood	Canada Alberta Karen Youngquist, Calgary Ronald Kan Chi Ki Calgary
Florida Dimitri Moderbacher, Berkeley	Minnesota Southwestern Minnesota Suzuki Assn, Rochester	BC Joan Hurst, Burnaby Manitoba Nikki Herbs, Brandon
Georgia Roberta Rigney, San Rafael Dara Sheldon, San Diego	Mississippi Megan Allen, Jackson	New Brunswick Linda Sprague, Fredericton
Colorado Diana Crawford, Colorado Springs	North Carolina Janet Berry, Connelly Springs	Ontario Beverly Porter, Kingston Margaret McDougall, Kingston
Connecticut Pamela Barker-Jones, Cromwell	Nancy Jean Hunkins, Asheville	Quebec Bang Lang Do, Montreal Lavinia Condurat, Montreal
Florida Mary Louise Cruz, Clearwater	North Carolina Shelley Holland-Moritz, Englewood	New Jersey Beverly Porter, Kingston Margaret McDougall, Kingston
Guam Rigoberto Rogie Pasco Reyes, Dededo	New Jersey Shelley Holland-Moritz, Englewood	Quebec Bang Lang Do, Montreal Lavinia Condurat, Montreal
Iowa Dean Bachus, Stockton Samantha Bennett, Ames Candelina Schumann, Wellman	New York Melanie Buchanan, NYC Christine DeMello, Victor Monica Gerard, Riverdale	Alberta Gumilla Vesterholm, Burlington
Illinois Joel Cross, Ottawa Marion Ezell, Chicago David Horvack, Macomb Rachel Koch, Peru Lisa Mertens, Lake In The Hills	Ohio Allison Guest Edberg, Columbus	British Columbia Tanya Demetev, Toronto
Indiana Stacey A. Farran, Goshen Brenda Sahran, Ft Wayne	Ontario Jacquelin McCarroll, Chandlerville	Quebec Bang Lang Do, Montreal Lavinia Condurat, Montreal
Kansas John A. Samuelson, Olathe Ellen M. Varughese, Olathe	Ohio Melanie Buchanan, NYC Christine DeMello, Victor Monica Gerard, Riverdale	Alberta Gumilla Vesterholm, Burlington
Kentucky Thomas J Schneider, Newport	Ontario Jacquelin McCarroll, Chandlerville	British Columbia Tanya Demetev, Toronto
Louisiana Marie Salassi, Mandeville	Ohio Allison Guest Edberg, Columbus	Quebec Bang Lang Do, Montreal Lavinia Condurat, Montreal
Massachusetts Tomoko Iwamoto, Malden	Ontario Jacquelin McCarroll, Chandlerville	Alberta Gumilla Vesterholm, Burlington
	Ontario Jacquelin McCarroll, Chandlerville	British Columbia Tanya Demetev, Toronto
	Ontario Jacquelin McCarroll, Chandlerville	Quebec Bang Lang Do, Montreal Lavinia Condurat, Montreal
	Ontario Jacquelin McCarroll, Chandlerville	Alberta Gumilla Vesterholm, Burlington
	Ontario Jacquelin McCarroll, Chandlerville	British Columbia Tanya Demetev, Toronto
	Ontario Jacquelin McCarroll, Chandlerville	Quebec Bang Lang Do, Montreal Lavinia Condurat, Montreal
	Ontario Jacquelin McCarroll, Chandlerville	Alberta Gumilla Vesterholm, Burlington
	Ontario Jacquelin McCarroll, Chandlerville	British Columbia Tanya Demetev, Toronto
	Ontario Jacquelin McCarroll, Chandlerville	Quebec Bang Lang Do, Montreal Lavinia Condurat, Montreal
	Ontario Jacquelin McCarroll, Chandlerville	Alberta Gumilla Vesterholm, Burlington
	Ontario Jacquelin McCarroll, Chandlerville	British Columbia Tanya Demetev, Toronto
	Ontario Jacquelin McCarroll, Chandlerville	Quebec Bang Lang Do, Montreal Lavinia Condurat, Montreal
	Ontario Jacquelin McCarroll, Chandlerville	Alberta Gumilla Vesterholm, Burlington
	Ontario Jacquelin McCarroll, Chandlerville	British Columbia Tanya Demetev, Toronto
	Ontario Jacquelin McCarroll, Chandlerville	Quebec Bang Lang Do, Montreal Lavinia Condurat, Montreal
	Ontario Jacquelin McCarroll, Chandlerville	Alberta Gumilla Vesterholm, Burlington
	Ontario Jacquelin McCarroll, Chandlerville	British Columbia Tanya Demetev, Toronto
	Ontario Jacquelin McCarroll, Chandlerville	Quebec Bang Lang Do, Montreal Lavinia Condurat, Montreal
	Ontario Jacquelin McCarroll, Chandlerville	Alberta Gumilla Vesterholm, Burlington
	Ontario Jacquelin McCarroll, Chandlerville	British Columbia Tanya Demetev, Toronto
	Ontario Jacquelin McCarroll, Chandlerville	Quebec Bang Lang Do, Montreal Lavinia Condurat, Montreal
	Ontario Jacquelin McCarroll, Chandlerville	Alberta Gumilla Vesterholm, Burlington
	Ontario Jacquelin McCarroll, Chandlerville	British Columbia Tanya Demetev, Toronto
	Ontario Jacquelin McCarroll, Chandlerville	Quebec Bang Lang Do, Montreal Lavinia Condurat, Montreal
	Ontario Jacquelin McCarroll, Chandlerville	Alberta Gumilla Vesterholm, Burlington
	Ontario Jacquelin McCarroll, Chandlerville	British Columbia Tanya Demetev, Toronto
	Ontario Jacquelin McCarroll, Chandlerville	Quebec Bang Lang Do, Montreal Lavinia Condurat, Montreal
	Ontario Jacquelin McCarroll, Chandlerville	Alberta Gumilla Vesterholm, Burlington
	Ontario Jacquelin McCarroll, Chandlerville	British Columbia Tanya Demetev, Toronto
	Ontario Jacquelin McCarroll, Chandlerville	Quebec Bang Lang Do, Montreal Lavinia Condurat, Montreal
	Ontario Jacquelin McCarroll, Chandlerville	Alberta Gumilla Vesterholm, Burlington
	Ontario Jacquelin McCarroll, Chandlerville	British Columbia Tanya Demetev, Toronto
	Ontario Jacquelin McCarroll, Chandlerville	Quebec Bang Lang Do, Montreal Lavinia Condurat, Montreal
	Ontario Jacquelin McCarroll, Chandlerville	Alberta Gumilla Vesterholm, Burlington
	Ontario Jacquelin McCarroll, Chandlerville	British Columbia Tanya Demetev, Toronto
	Ontario Jacquelin McCarroll, Chandlerville	Quebec Bang Lang Do, Montreal Lavinia Condurat, Montreal
	Ontario Jacquelin McCarroll, Chandlerville	Alberta Gumilla Vesterholm, Burlington
	Ontario Jacquelin McCarroll, Chandlerville	British Columbia Tanya Demetev, Toronto
	Ontario Jacquelin McCarroll, Chandlerville	Quebec Bang Lang Do, Montreal Lavinia Condurat, Montreal
	Ontario Jacquelin McCarroll, Chandlerville	Alberta Gumilla Vesterholm, Burlington
	Ontario Jacquelin McCarroll, Chandlerville	British Columbia Tanya Demetev, Toronto
	Ontario Jacquelin McCarroll, Chandlerville	Quebec Bang Lang Do, Montreal Lavinia Condurat, Montreal
	Ontario Jacquelin McCarroll, Chandlerville	Alberta Gumilla Vesterholm, Burlington
	Ontario Jacquelin McCarroll, Chandlerville	British Columbia Tanya Demetev, Toronto
	Ontario Jacquelin McCarroll, Chandlerville	Quebec Bang Lang Do, Montreal Lavinia Condurat, Montreal
	Ontario Jacquelin McCarroll, Chandlerville	Alberta Gumilla Vesterholm, Burlington
	Ontario Jacquelin McCarroll, Chandlerville	British Columbia Tanya Demetev, Toronto
	Ontario Jacquelin McCarroll, Chandlerville	Quebec Bang Lang Do, Montreal Lavinia Condurat, Montreal
	Ontario Jacquelin McCarroll, Chandlerville	Alberta Gumilla Vesterholm, Burlington
	Ontario Jacquelin McCarroll, Chandlerville	British Columbia Tanya Demetev, Toronto
	Ontario Jacquelin McCarroll, Chandlerville	Quebec Bang Lang Do, Montreal Lavinia Condurat, Montreal
	Ontario Jacquelin McCarroll, Chandlerville	Alberta Gumilla Vesterholm, Burlington
	Ontario Jacquelin McCarroll, Chandlerville	British Columbia Tanya Demetev, Toronto
	Ontario Jacquelin McCarroll, Chandlerville	Quebec Bang Lang Do, Montreal Lavinia Condurat, Montreal
	Ontario Jacquelin McCarroll, Chandlerville	Alberta Gumilla Vesterholm, Burlington
	Ontario Jacquelin McCarroll, Chandlerville	British Columbia Tanya Demetev, Toronto
	Ontario Jacquelin McCarroll, Chandlerville	Quebec Bang Lang Do, Montreal Lavinia Condurat, Montreal
	Ontario Jacquelin McCarroll, Chandlerville	Alberta Gumilla Vesterholm, Burlington
	Ontario Jacquelin McCarroll, Chandlerville	British Columbia Tanya Demetev, Toronto
	Ontario Jacquelin McCarroll, Chandlerville	Quebec Bang Lang Do, Montreal Lavinia Condurat, Montreal
	Ontario Jacquelin McCarroll, Chandlerville	Alberta Gumilla Vesterholm, Burlington
	Ontario Jacquelin McCarroll, Chandlerville	British Columbia Tanya Demetev, Toronto
	Ontario Jacquelin McCarroll, Chandlerville	Quebec Bang Lang Do, Montreal Lavinia Condurat, Montreal
	Ontario Jacquelin McCarroll, Chandlerville	Alberta Gumilla Vesterholm, Burlington
	Ontario Jacquelin McCarroll, Chandlerville	British Columbia Tanya Demetev, Toronto
	Ontario Jacquelin McCarroll, Chandlerville	Quebec Bang Lang Do, Montreal Lavinia Condurat, Montreal
	Ontario Jacquelin McCarroll, Chandlerville	Alberta Gumilla Vesterholm, Burlington
	Ontario Jacquelin McCarroll, Chandlerville	British Columbia Tanya Demetev, Toronto
	Ontario Jacquelin McCarroll, Chandlerville	Quebec Bang Lang Do, Montreal Lavinia Condurat, Montreal
	Ontario Jacquelin McCarroll, Chandlerville	Alberta Gumilla Vesterholm, Burlington
	Ontario Jacquelin McCarroll, Chandlerville	British Columbia Tanya Demetev, Toronto
	Ontario Jacquelin McCarroll, Chandlerville	Quebec Bang Lang Do, Montreal Lavinia Condurat, Montreal
	Ontario Jacquelin McCarroll, Chandlerville	Alberta Gumilla Vesterholm, Burlington
	Ontario Jacquelin McCarroll, Chandlerville	British Columbia Tanya Demetev, Toronto
	Ontario Jacquelin McCarroll, Chandlerville	Quebec Bang Lang Do, Montreal Lavinia Condurat, Montreal
	Ontario Jacquelin McCarroll, Chandlerville	Alberta Gumilla Vesterholm, Burlington
	Ontario Jacquelin McCarroll, Chandlerville	British Columbia Tanya Demetev, Toronto
	Ontario Jacquelin McCarroll, Chandlerville	Quebec Bang Lang Do, Montreal Lavinia Condurat, Montreal
	Ontario Jacquelin McCarroll, Chandlerville	Alberta Gumilla Vesterholm, Burlington
	Ontario Jacquelin McCarroll, Chandlerville	British Columbia Tanya Demetev, Toronto
	Ontario Jacquelin McCarroll, Chandlerville	Quebec Bang Lang Do, Montreal Lavinia Condurat, Montreal
	Ontario Jacquelin McCarroll, Chandlerville	Alberta Gumilla Vesterholm, Burlington
	Ontario Jacquelin McCarroll, Chandlerville	British Columbia Tanya Demetev, Toronto
	Ontario Jacquelin McCarroll, Chandlerville	Quebec Bang Lang Do, Montreal Lavinia Condurat, Montreal
	Ontario Jacquelin McCarroll, Chandlerville	Alberta Gumilla Vesterholm, Burlington
	Ontario Jacquelin McCarroll, Chandlerville	British Columbia Tanya Demetev, Toronto
	Ontario Jacquelin McCarroll, Chandlerville	Quebec Bang Lang Do, Montreal Lavinia Condurat, Montreal
	Ontario Jacquelin McCarroll, Chandlerville	Alberta Gumilla Vesterholm, Burlington
	Ontario Jacquelin McCarroll, Chandlerville	British Columbia Tanya Demetev, Toronto
	Ontario Jacquelin McCarroll, Chandlerville	Quebec Bang Lang Do, Montreal Lavinia Condurat, Montreal
	Ontario Jacquelin McCarroll, Chandlerville	Alberta Gumilla Vesterholm, Burlington
	Ontario Jacquelin McCarroll, Chandlerville	British Columbia Tanya Demetev, Toronto
	Ontario Jacquelin McCarroll, Chandlerville	Quebec Bang Lang Do, Montreal Lavinia Condurat, Montreal
	Ontario Jacquelin McCarroll, Chandlerville	Alberta Gumilla Vesterholm, Burlington
	Ontario Jacquelin McCarroll, Chandlerville	British Columbia Tanya Demetev, Toronto
	Ontario Jacquelin McCarroll, Chandlerville	Quebec Bang Lang Do, Montreal Lavinia Condurat, Montreal
	Ontario Jacquelin McCarroll, Chandlerville	Alberta Gumilla Vesterholm, Burlington
	Ontario Jacquelin McCarroll, Chandlerville	British Columbia Tanya Demetev, Toronto
	Ontario Jacquelin McCarroll, Chandlerville	Quebec Bang Lang Do, Montreal Lavinia Condurat, Montreal
	Ontario Jacquelin McCarroll, Chandlerville	Alberta Gumilla Vesterholm, Burlington
	Ontario Jacquelin McCarroll, Chandlerville	British Columbia Tanya Demetev, Toronto
	Ontario Jacquelin McCarroll, Chandlerville	Quebec Bang Lang Do, Montreal Lavinia Condurat, Montreal
	Ontario Jacquelin McCarroll, Chandlerville	Alberta Gumilla Vesterholm, Burlington
	Ontario Jacquelin McCarroll, Chandlerville	British Columbia Tanya Demetev, Toronto
	Ontario Jacquelin McCarroll, Chandlerville	Quebec Bang Lang Do, Montreal Lavinia Condurat, Montreal
	Ontario Jacquelin McCarroll, Chandlerville	Alberta Gumilla Vesterholm, Burlington
	Ontario Jacquelin McCarroll, Chandlerville	British Columbia Tanya Demetev, Toronto
	Ontario Jacquelin McCarroll, Chandlerville	Quebec Bang Lang Do, Montreal Lavinia Condurat, Montreal
	Ontario Jacquelin McCarroll, Chandlerville	Alberta Gumilla Vesterholm, Burlington
	Ontario Jacquelin McCarroll, Chandlerville	British Columbia Tanya Demetev, Toronto
	Ontario Jacquelin McCarroll, Chandlerville	Quebec Bang Lang Do, Montreal Lavinia Condurat, Montreal
	Ontario Jacquelin McCarroll, Chandlerville	Alberta Gumilla Vesterholm, Burlington
	Ontario Jacquelin McCarroll, Chandlerville	British Columbia Tanya Demetev, Toronto
	Ontario Jacquelin McCarroll, Chandlerville	Quebec Bang Lang Do, Montreal Lavinia Condurat, Montreal
	Ontario Jacquelin McCarroll, Chandlerville	Alberta Gumilla Vesterholm, Burlington
	Ontario Jacquelin McCarroll, Chandlerville	British Columbia Tanya Demetev, Toronto
	Ontario Jacquelin McCarroll, Chandlerville	Quebec Bang Lang Do, Montreal Lavinia Condurat, Montreal
	Ontario Jacquelin McCarroll, Chandlerville	Alberta Gumilla Vesterholm, Burlington
	Ontario Jacquelin McCarroll, Chandlerville	British Columbia Tanya Demetev, Toronto
	Ontario Jacquelin McCarroll, Chandlerville	Quebec Bang Lang Do, Montreal Lavinia Condurat, Montreal
	Ontario Jacquelin McCarroll, Chandlerville	Alberta Gumilla Vesterholm, Burlington
	Ontario Jacquelin McCarroll, Chandlerville	British Columbia Tanya Demetev, Toronto
	Ontario Jacquelin McCarroll, Chandlerville	Quebec Bang Lang Do, Montreal Lavinia Condurat, Montreal
	Ontario Jacquelin McCarroll, Chandlerville	Alberta Gumilla Vesterholm, Burlington
	Ontario Jacquelin McCarroll, Chandlerville	British Columbia Tanya Demetev, Toronto
	Ontario Jacquelin McCarroll, Chandlerville	Quebec Bang Lang Do, Montreal Lavinia Condurat, Montreal
	Ontario Jacquelin McCarroll, Chandlerville	Alberta Gumilla Vesterholm, Burlington
	Ontario Jacquelin McCarroll, Chandlerville	British Columbia Tanya Demetev, Toronto
	Ontario Jacquelin McCarroll, Chandlerville	Quebec Bang Lang Do, Montreal Lavinia Condurat, Montreal
	Ontario Jacquelin McCarroll, Chandlerville	Alberta Gumilla Vesterholm, Burlington
	Ontario Jacquelin McCarroll, Chandlerville	British Columbia Tanya Demetev, Toronto
	Ontario Jacquelin McCarroll, Chandlerville	Quebec Bang Lang Do, Montreal Lavinia Condurat, Montreal
	Ontario Jacquelin McCarroll, Chandlerville	Alberta Gumilla Vesterholm, Burlington
	Ontario Jacquelin McCarroll, Chandlerville	British Columbia Tanya Demetev, Toronto
	Ontario Jacquelin McCarroll, Chandlerville	Quebec Bang Lang Do, Montreal Lavinia Condurat, Montreal
	Ontario Jacquelin McCarroll, Chandlerville	Alberta Gumilla Vesterholm, Burlington
	Ontario Jacquelin McCarroll, Chandlerville	British Columbia Tanya Demetev, Toronto
	Ontario Jacquelin McCarroll, Chandlerville	Quebec Bang Lang Do, Montreal Lavinia Condurat, Montreal
	Ontario Jacquelin McCarroll, Chandlerville	Alberta Gumilla Vesterholm, Burlington
	Ontario Jacquelin McCarroll, Chandlerville	British Columbia Tanya Demetev, Toronto
	Ontario Jacquelin McCarroll, Chandlerville	Quebec Bang Lang Do, Montreal Lavinia Condurat, Montreal
	Ontario Jacquelin McCarroll, Chandlerville	Alberta Gumilla Vesterholm, Burlington
	Ontario Jacquelin McCarroll, Chandlerville	British Columbia Tanya Demetev, Toronto
	Ontario Jacquelin McCarroll, Chandlerville	Quebec Bang Lang Do, Montreal Lavinia Condurat, Montreal
	Ontario Jacquelin McCarroll, Chandlerville	Alberta Gumilla Vesterholm, Burlington
	Ontario Jacquelin McCarroll, Chandlerville	British Columbia Tanya Demetev, Toronto
	Ontario Jacquelin McCarroll, Chandlerville	Quebec Bang Lang Do, Montreal Lavinia Condurat, Montreal
	Ontario Jacquelin McCarroll, Chandlerville	Alberta Gumilla Vesterholm, Burlington
	Ontario Jacquelin McCarroll, Chandlerville	British Columbia Tanya Demetev, Toronto
	Ontario Jacquelin McCarroll, Chandlerville	Quebec Bang Lang Do, Montreal Lavinia Condurat, Montreal
	Ontario Jacquelin McCarroll, Chandlerville	Alberta Gumilla Vesterholm, Burlington
	Ontario Jacquelin McCarroll, Chandlerville	British Columbia Tanya Demetev, Toronto
	Ontario Jacquelin McCarroll, Chandlerville	Quebec Bang Lang Do, Montreal Lavinia Condurat, Montreal
	Ontario Jacquelin McCarroll, Chandlerville	Alberta Gumilla Vesterholm, Burlington
	Ontario Jacquelin McCarroll, Chandlerville	British Columbia Tanya Demetev, Toronto
	Ontario Jacquelin McCarroll, Chandlerville	Quebec Bang Lang Do, Montreal Lavinia Condurat, Montreal
	Ontario Jacquelin McCarroll, Chandlerville	Alberta Gumilla Vesterholm, Burlington
	Ontario Jacquelin McCarroll, Chandlerville	British Columbia Tanya Demetev, Toronto
	Ontario Jacquelin McCarroll, Chandlerville	Quebec Bang Lang Do, Montreal Lavinia Condurat, Montreal
	Ontario Jacquelin McCarroll, Chandlerville	Alberta Gumilla Vesterholm, Burlington
	Ontario Jacquelin McCarroll, Chandlerville	British Columbia Tanya Demetev, Toronto
	Ontario Jacquelin McCarroll, Chandlerville	Quebec Bang Lang Do, Montreal Lavinia Condurat, Montreal
	Ontario Jacquelin McCarroll, Chandlerville	Alberta Gumilla Vesterholm, Burlington
	Ontario Jacquelin McCarroll, Chandlerville	British Columbia Tanya Demetev, Toronto
	Ontario Jacquelin McCarroll, Chandlerville	Quebec Bang Lang Do, Montreal Lavinia Condurat, Montreal
	Ontario Jacquelin McCarroll, Chandlerville	Alberta Gumilla Vesterholm, Burlington
	Ontario Jacquelin McCarroll, Chandlerville	British Columbia Tanya Demetev, Toronto

**When the achievement
of musicianship gains
a higher meaning.**



William Lewis & Son

create stringed instruments

to embody the refinements

of hand craftsmanship that

so greatly enhance the

pleasures of performance.



W.L. LEWIS & SON
Stringed Instrument Division of
The Schuler Company Inc.
P.O. Box 310, Eldham, IN 46515-0310

JOB LISTINGS

The SAA office would like to encourage members to send the office job postings for Suzuki positions—either jobs wanted or jobs available. The fee for this service is \$20 per issue. All listings will be posted and made available for distribution to all parties requesting such information from the SAA office. They will be included in a maximum 3 column-inch paragraph in the next SAA Journal.

AVAILABLE: Music Director/Violin Teacher, Bethwood Suzuki School, Woodbridge, CT 06525, 15 minutes from Yale - 1 1/2 hours from NYC.

QUALIFICATIONS: SAA Training, preferably through Book 4 or above. Outstanding ability teaching group violin lessons, organizing concerts, working with the Administrative Director and developing curriculum. Candidate must be a charismatic leader with an ability to maintain a cohesive faculty and student body. Must be a team player.

DUTIES: Teaching 4 to 28 hours private and group violin lessons as well as 10-15 hours of administrative work per week.

DESCRIPTION: Bethwood Suzuki school is a non-profit organization consisting of 500 violin, cello, piano and viola students, a growing chamber ensemble program and more reading program, fifty group classes per week, a highly successful toddler program and an experienced, cohesive faculty. All programs maintain an active waitlist.

SALARY: \$30,000-\$35,000 annually depending on range of responsibilities and candidate's experience. Medical benefits also available.

CONTACT: Send resumes to: Bethwood Suzuki School, 6 Lunar Drive, Woodbridge, CT 06525, Attn: Mr. David Roach. Phone: (203) 599-0863. Bethwood Suzuki School is an equal opportunity employer.

POSITION: Suzuki violin/viola teacher for expansion of an established program in Omaha, Nebraska.

QUALIFICATIONS: Bachelor's degree and Suzuki training required.

DUTIES: Teaching private and group lessons to students age 3 - adult. Coordinate activities with other Suzuki teachers.

DESCRIPTION: Omaha is a metropolitan area of approximately 700,000 people with a very reasonable cost of living. The Omaha Suzuki String Teachers Association currently has five violin, viola and cello teachers with more than 200 students and a large seasonal orchestra. Operates Omaha numerous community theater groups, a strong Youth Orchestra program, a world class zoo and educational opportunities at the University of Nebraska - Omaha and the University of Nebraska - Lincoln.

INCOME: \$25 - \$30 per teaching hour depending on education and experience. Professional performance opportunities are available in area orchestras or the local musician's union.

CONTACT: Send resume and references to Linda Marcoe, 6315 S. 23rd Ave., Omaha, NE 68127. Phone: (402) 331-4119 (after 7:00 p.m.).

POSITION: Suzuki cello teacher to develop a cello program in an established Talent Education Centre. Opportunity to receive training and to part time teaching assistant in a Suzuki Early Childhood classroom. Our Centre has been named by the ISA as the first Suzuki ECE training centre in the world.

DUTIES: To assist in preparatory classes, teach private and group lessons, with participation in organization of monthly recitals, concerts and workshops as required by the director.

DESCRIPTION: The Children's Talent Education Centre's Suzuki program has 200 students in violin, piano, flute, recorder/guitar, preparatory classes, half classes and a full day Suzuki preschool, kindergarten and Academy program. The program includes individual instruction, group classes, chamber music, a faculty concert series, workshops, and summer programs with an active Board of Directors. The Board oversees an ongoing fund raising program which provides salaries for CTE: families and teacher development for faculty.

QUALIFICATIONS: Bachelor of Music degree, preferably strong in performance, registered teacher training through the SAA. Must be an enthusiastic teacher with love and respect for children and have a strong commitment to help build an already strong program.

INCOME: \$25.00/hr. currently.

CONTACT: Please send resume and references to Dorothy Jones, Executive Director, Children's Talent Education Centre, 161 Albert Street, London, ON N6A 1M1, CANADA. Phone: (519) 779-8255, F: (519) 779-9559.

CONTACT: Please send resume and references to Dorothy Jones, Executive Director, Children's Talent Education Centre, 161 Albert Street, London, ON N6A 1M1, CANADA. Phone: (519) 779-8255, F: (519) 779-9559.

In accordance with Canadian Immigration Regulations, this advertisement is directed primarily to Canadian citizens and permanent residents. Both women and men are encouraged to apply.

POSITION WANTED: Suzuki violin teacher looking for a teaching position. Specializing in teaching with Suzuki philosophy - teaching the special needs/ differently abled.

Using "Hear Music" method. Ability to motivate and encourage children at all ages and stages. Registered with SAA. Resume on request.

CONTACT: Tibor Olah, Music Therapist, 104 Yonge Blvd., Toronto, Ontario, Canada, M5M 3H1

POSITION: Full-time Director and Suzuki string teacher with dynamic personality and with leadership qualities required for the Society for Talent Education, Edmonton, Alberta, starting September, 1997.

DUTIES: Besides teaching private and group lessons, the Director is responsible for the artistic organization and direction of a large Suzuki program including possible teacher training and organization of workshops and insitutes. The Director serves as a director between faculty, Board, administration and parents.

QUALIFICATIONS: BM or MM degree with experience in Suzuki and a minimum of 10 years Suzuki teaching experience at all levels. A firm commitment to the Suzuki philosophy is essential. Experience as a Suzuki teacher or as SAA teacher trainer is a distinct asset. Video of teaching - preferably 3 levels of students. 2-3 reference letters.

DESCRIPTION: The Society Talent Education in Edmonton is one of Canada's first Suzuki programs, cello and viola, a faculty of 14 teachers and over 170 students. The non-profit Program operates under a charter school (K-6) also operates in conjunction with the local music program. Edmonton is an artistically active community of 750,000 with ample opportunity for professional teaching work.

SALARY: Salary to be negotiated. A minimum of 20 students would be guaranteed.

CONTACT: Send resume, reference letters and video to Lucretia Isaac, Society for Talent Education, 2712 14th Street, Edmonton, AB T6A 6S6. CANADA. 963A Avenue, Edmonton, AB T6A 6S6. Phone: (403) 408-2906, fax: (403) 408-2906.

POSITION: Suzuki Piano Teacher Seeking other Suzuki Teachers for our instruments.

DUTIES: Teach private and group lessons. Emphasis on beginners, and participation in the organization of recitals, concerts, and workshops as required by the director. Other teaching areas may include group classes, early childhood education, and ensemble coaching.

SALARIES AND BENEFITS: The position consists of approximately \$25.00/hour. A benefits package is currently in place.

DATES: The two day class of employment: September 1, 1997. Closing date for applications: April 1, 1997 (or until positions are filled).

CONTACT: Mary Ann O'Meara, 161 Fosswood Drive, in accordance with Canadian Immigration Regulations, this advertisement is directed primarily to Canadian citizens, this advertisement is directed primarily to Ca-

POSITION: The Bainbridge Island Suzuki School has an opening for a violin teacher. The school has been in existence for 15 years and has well established programs in violin, piano, cello and flute. It is a non-profit, independent school with 1 teachers, 90 students and an active Board of parents. The Director is one of the teachers.

QUALIFICATIONS: Ability and experience in teaching all levels of violin students. Commitment to the Suzuki philosophy. Willingness to work cooperatively with other teachers in a school setting. Training and experience teaching students and parents.

RESPONSIBILITIES: To teach individual and group lessons throughout the school, which provides the Suzuki Method. Coach chamber music, collaborate with Director, faculty, and Board in putting on a yearly workshop and other events for students and parents.

LOCATION: Bainbridge Island is a beautiful self-contained island 35 minutes from Seattle by ferry. The land is a complete community of about 15,000 with stores, schools, etc. It is very family oriented with a stable population. Most students start in preschool and remain through high school. Skiing, hiking and boating all close by. Seattle is a world class city with a very active arts community in music, dance, and drama.

SALARY: \$27.00 per hour for individual lessons plus payment for weekly group lessons.

CONTACT: Please call for more information. Pegge Scroggie, 5680 N.E. Tolo Rd., Bainbridge I, WA 98110. Phone: (206) 842-3023, FAX: (206) 842-4053, e-mail: mposting@linknet.kitsap.lib.wa.us

POSITION: The Suzuki Talent Education Program at the Eckhardt-Granatale Conservatory of Music, Brandon University, is seeking a full-time Suzuki violin teacher to join an established and growing program.

QUALIFICATIONS: Master of Music degree with emphasis in Suzuki pedagogy and registered SAA teacher training preferred, with performance experience, and commitment to further professional development. Candidates with fewer qualifications may be considered.

DESCRIPTION: The Suzuki Program at the Eckhardt-Granatale Conservatory of Music has a current enrollment of 120 students of strings and piano. The program includes individual instruction, group classes, chamber music, a string orchestra and a Music for Children component as well as regular concerts, workshops, play-ins, and summer programs.

There is well established parent's association. The Eckhardt-Granatale Conservatory of Music offers a large variety of individual and class instruction to over 650 students from Western Manitoba.

LOCATION: Brandon, Manitoba is a family-oriented city with a population of approximately 40,000. It boasts a relatively low cost of living, and has numerous provincial and national parks in the surrounding area. The University serves the larger area of Western Manitoba (about 100,000 people), offering undergraduate degrees in Applied Music, General Music, Music Education, Arts Science, and Education as well as Master Degrees in Music Performance, Music Education and Education.

DUTIES: Individual instructional at all levels, with emphasis on beginners, and participation in the organization of recitals, concerts, and workshops as required by the director. Other teaching areas may include group classes, early childhood education, and ensemble coaching.

SALARIES AND BENEFITS: The position consists of approximately \$25.00/hour. A benefits package is currently in place.

DATES: The two day class of employment: September 1, 1997. Closing date for applications: April 1, 1997 (or until positions are filled).

CONTACT: Mary Ann O'Meara, 161 Fosswood Drive, in accordance with Canadian Immigration Regulations, this advertisement is directed primarily to Canadian citizens, this advertisement is directed primarily to Ca-



LYON & HEALY
Harpmakers to The World Since 1889

At Lyon & Healy we are committed to crafting the highest quality harps, and have been since the introduction of our first harp in 1889. And over a century later, we continue to instill those same

elements of time-honored quality craftsmanship into each handcrafted instrument. Delivering a full, rich sound with every note you play.



www.lyonhealy.com

168 North Ogden • Chicago, IL 60607 • 1-800-621-3881

Indian citizens and permanent residents. Both women and men are encouraged to apply.
CONTACT: Please send a letter of application, curriculum vitae, names and addresses of three references and a recent performance tape to: Dr. Ronald Gaskard, Acting Dean, School of Music, Brandon University, 27B 10th Street, Brandon, Manitoba, CANADA R7A 6A9. Phone: (204)727-9631, Fax: (204)728-6839.

POSITION: Suzuki Piano Teacher to assume established private studio of 25 students. Beautiful, growing community one hour north of Seattle offering opportunity for substantial expansion. Needed for September 1997.

RESPONSIBILITIES: Enjoy the freedom of running your own program. Private and group lessons, or one-on-one. Dedicated families.

QUALIFICATIONS: Enthusiastic, warm, positive personality. Suzuki training and teaching experience. All inquiries welcome. Dr. Kataoka/Masumoto/Piano Basics preferred.

SALARY: Based on experience, currently \$30/hour.
CONTACT: Suzuki Piano of Skagit Valley, John Hovt, 1477 Valley View Drive, Mt. Vernon, WA 98273. Phone: (360)428-9500.

POSITION: Suzuki Violin Teacher.
DUTIES: Assume existing private studio; teach weekly individual lessons as well as group lessons organize/conduct recitals. This is a self-employment situation with a supportive parents group.

QUALIFICATIONS: Some SAA Teacher Training required; Suzuki teaching experience and a bachelor's degree with a major in music are preferred.

LOCATION: Bend-Redmond area in Central Oregon; population 70,000 situated on the Deschutes River, where the high desert plateau meets the forested eastern slopes of the Cascade Mountains known for its dry and sunny climate; a year round outdoor recreation area with excellent skiing, hiking, etc. 100 miles SE of Portland; a community symphony sponsored by the community college offers performance opportunities; Cascade and Summer summer orchestra music festivals.

SALARY: \$26 to \$32 per hour.

DEADLINE: August 15, 1996 or until position has been filled.
CONTACT: Greg Johannsen, Suzuki Parents of Central Oregon, 104 SE Wye Lane, Bend OR 97702. For more information, please call (541)828-2895, or send resume, credentials and letters of reference.

POSITION: Professional Violin Teacher for Private Studio

DESCRIPTION: Take over practice from Suzuki teacher planning to leave the area. Current studio includes 15.5 hours per week, 36 weeks out of the year. Mostly violin. Books 1-6 with some cello books 1-4. Waiting list, potential for full time. Current first violinist in community Quartet. College Community Orchestra performing available.

QUALIFICATIONS: Willing to teach children, adults and all ages including students with non-Suzuki background. Excellent moral character; gentle with children. Bachelor's degree with string major. Suzuki Teacher Training courses for Violin 1X, 1B and 2. Willingness to continue education. New graduates welcome.

SALARY: \$17.00 to \$20.00 per hour.

DATE AVAILABLE: Projected sometime between May and September 1997.
LOCATION: Midwest, American Heartland city of 40,000. Active public school systems programs in area.
CONTACT: Ms. Sheila Koopcey, 006 Cassaven Ave., Grand Island, NE 68801, Phone: (308)384-2625.

POSITION: Suzuki viola/violin teacher needed Monday in a 25 year old program in the heart of Ontario. Previous teacher's spouse has been 1504 contact.

DUTIES: Current studio has 25 students, the number of new beginners is flexible. Teachers are also paid for recital/ensembles, orchestras, chamber

music coaching, recitals and concerts. Attendance at weekly staff meetings with other enthusiastic teachers is expected.

QUALIFICATIONS: A Masters degree in Suzuki pedagogy is preferred. Some SAA teacher training is required with a commitment to further training. Candidates must have a commitment to the Suzuki philosophy and to the further development of a viola program.

SALARY: \$30 CDN per hour, as well as health, insurance, and disability benefits for immediate family.

DESCRIPTION: The Suzuki Spring School of Guelph currently has 110 violin, viola, and cello students among a faculty of four. An additional student member does a three year rhythmic reading course for all students. The school program also includes three levels of orchestra. The nonprofit organization is run by an Executive Board consisting of parents and teachers. The Suzuki School looks forward to relocating in a newly renovated building on city park land in the coming year. The Suzuki Spring School of Guelph is the Southwest Ontario Suzuki Institute. Guelph, an active university community of 90,000, is located 100 kilometers west of Toronto and 100 kilometers east of London. Both metropolitan centers provide for numerous cultural and shopping opportunities, as well as outstanding possibilities.

CONTACT: Please direct resumes and phone calls to Sally Cross, Artistic Coordinator, PO Box 1191, Guelph, ON N1H 6N3 CANADA. Phone: (519)837-3143.

POSITION: Suzuki string instructor to begin Spring of Fall 1997.

DUTIES: To teach private and group Suzuki string lessons.

DESCRIPTION: The Jewish Community Center in Youngstown, Ohio is looking to begin a Suzuki string program. The possibility exists for expanding/ duplicating this program at the Dana School of Music at Youngstown State University.

LOCATION: Youngstown, Ohio is located midway between Cleveland and Pittsburgh at about 70 miles from each. Additional employment is possible with the Youngstown Symphony and Warren Chamber Orchestra, as well as additional private teaching in the Youngstown suburb of Boardman, where there is a very large well-established junior and senior high string program.

QUALIFICATIONS: Suzuki training and certification required.

SALARY: Based on student load. Income may be augmented by teaching and playing in a professional orchestra.
CONTACT: Professor Michael Gelfand, Dana School of Music, Youngstown State University, 1 University Plaza, Youngstown, Ohio 44555, Phone: (330)12-3638, e-mail: mgelfand@theum.net

POSITION: Suzuki Royal Oak, Royal Oak, MI seeks an experienced Suzuki Violin Teacher.

QUALIFICATIONS: Minimum BS or BM with violin as primary instrument. Experience and/or training in teaching Suzuki levels from Pre-Primary through Book 8.

RESPONSIBILITIES: Instruct students in both private and group lessons.

DESCRIPTION: With an enrollment of over 200 students, Suzuki Royal Oak is one of the largest Suzuki Programs in the state of Michigan. The program currently consists of violin, viola, cello, and 1 cello teacher. Suzuki Royal Oak offers professional and non-professional string instruction and group instruction in the Lansing area. We are an equal opportunity non-discriminating organization for all levels and an abundant Chamber Music Program for all stringing students.

SALARY: Commensurate with qualifications, full-time with benefits.
CONTACT: Send resume and references to Mark Munter, 325 Aynia Ct., Royal Oak, MI 48073, Mark Munter, 325 Aynia Ct., Royal Oak, MI 48073, Phone: (248)586-9273, Fax: (248)585-2357

Long-Term Training Opportunities

by Kathleen Starr

When the SAA was formed in 1972, the founding members of the organization were offering teacher training courses in their home programs and at summer institutes. In 1980, a group of teachers met at Interochre to discuss the growing need to educate teachers in a formalized way, structuring the approach and adapting it to the American culture. From this meeting, the SAA Teacher Development Program was born. This program represents one of the United States' most important teacher training programs. Taught by registered SAA Teacher Trainers, the curriculum represents a systematic and comprehensive way for teachers to study the pedagogy of their instruments and to fully explore and expand their own capabilities as performers and teachers.

While many Suzuki Teacher Training units are taught in a short-term format at summer institutes, both teacher trainers and trainees extol the benefits of long-term training. There are a number of formats in which long-term training is offered:

- individual apprenticeship programs
- degree programs at colleges, universities and conservatories
- elective courses in Suzuki pedagogy at colleges and universities
- certificate programs at community music schools and Suzuki schools

Many teacher trainers will arrange with trainees to provide long-term training on an individual basis. Trainer and trainee can then arrange to cover specific portions of the curriculum within whatever timeframe is convenient for them. Long-term degree programs provide an avenue for college students to obtain music degrees from colleges, universities or conservatories while completing comprehensive Suzuki teacher training. In most of these long-term programs, students have the opportunity to work with one pedagogue over an extended period of time. There are now twenty colleges and universities across the country that offer long-term Suzuki teacher training as part of a degree program, with a few others currently being developed. Fifteen of these programs offer training in violin, three in cello, and one each in piano and flute.

There are also sixteen colleges that offer Suzuki pedagogy courses as electives for music students, and approximately ten community music schools or specific Suzuki schools that offer long-term training programs.

The SAA publishes a flyer that defines these long-term training programs, as well as a brochure containing detailed descriptions of degree programs currently offered at colleges and universities across the country. In addition, a new Teacher Development brochure is now available. Please contact the SAA office if you would like to order these materials. ▲



*Violin Master Classes with
David Cerone*
President, Cleveland
Institute of Music



Brian Lewis
Concert Violinist
*Violin Master
Classes and Recitals



David Barg
Conductor
New York
*Orchestra



Nina Gordon
Principal Cellist
K.C. Symphony
*Master Classes

SOUND ENCOUNTERS

June 16 - 26, 1997

Ottawa University, Ottawa, KS
1-800-755-5200 ext. 5437

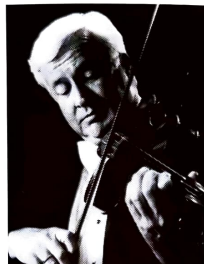
Collegiate Division

For college students
and recent high school graduates.

Advanced Strings Division

Suzuki equivalency of Violin Book 7 and up,
Viola Book 5 and up, Cello Book 6 and up,
Bass. Experienced players.

Chamber orchestra, quartets, private study,
master classes, special group repertoire, recitals
and special activities. Electives: Conducting,
The Art of Auditioning, and Computers and Music



*Viola Master Classes with
Donald McInnes*
Recording Artist
Prof. of Viola, University of Southern California

Ottawa University Suzuki Institute Mid-Southwest

June 21 - 26, 1997

Programs for Students, Parents and Teachers

Violin, Viola, Cello, Bass
Pre-Twinkle Program,
Theory, Kiddie Opera,
Reading Classes, Orchestra

Electives: Fiddling, Creative Drama, Improvisation,
Computers & Music, Recitals, Graduation Program,
Parent Playing Class and Lectures

Teacher Training and Practicum
Violin 1A, 1B, Book 3, Book 5, and Music of Bach

For information call Alice Joy Lewis, Ottawa Univ., Ottawa, KS 1-800-755-5200 ext. 5437

— Suzuki: Foundations and Future —

1997 SAA Leadership Retreat



Estes Park, CO

May 22-26, 1997

Join us at beautiful Aspen Lodge, located at the edge of the Rocky Mountain National Park, in Estes Park, Colorado. No matter whether you are an Institute Director or Institute staff member, Teacher Trainer or other Suzuki teacher, Provincial or State Association leader, or parent leader—our upcoming third SAA Leadership Retreat will offer inspiration and new perspectives, and will touch the core of why you are involved in the Suzuki world.

In your spare time hike in the mountains, shop in the charming town of Estes Park, soak in the hot tub, play chamber music with friends, and generally have a great weekend. The food is great, the company terrific, and the mountains are awe-inspiring. Don't miss it!

- ✦ "Leading into the Future" - keynote address by Dr. Lorraine Matusak, leadership scholar, author and former program officer at the Kellogg Foundation.
(Special bonus: All registrants will receive a copy of Matusak's new book *Finding Your Voice*.)
 - ✦ "Managing Discussions" - guest speaker Diane Fassel, author, consultant and facilitator, will provide information applicable to teacher training classes, faculty meetings, board meetings—wherever opinions need to be shared in a constructive way.
 - ✦ "Music and the Miracle of Human Learning: Making Connections" - Susan Kempter, violin teacher trainer. Links between the brain, the ear, and the body which profoundly affect our thinking about music teaching and learning
 - ✦ Teacher Trainer Application - presentation of the new Teacher Trainer application process, plus opportunities for discussion and feedback.
 - ✦ Institute Directors - much information sharing and new ideas
 - ✦ Pedagogy Sessions - Panels led by many of our respected master teachers, discussing aspects of how they work with trainees
- Topics include Suzuki philosophy, tone production, using the repertoire to develop technique and musicianship
Share creative ideas which work in your own teacher training
Creative solutions to puzzling teacher training situations
- ✦ State/Provincial Association Leaders - round table discussions and information sharing among leaders
 - ✦ Brainstorm session - SAA code of ethics
 - ✦ Tai Chi session & Brain Gym sessions
 - ✦ Presentations on fund raising, volunteer recruitment, liability, and much more
 - ✦ Saturday night banquet with special entertainment—our own irrepressible Nehama Paikain from Australia

ARRIVAL: Thursday, May 22, arrive at Denver Intern'l Airport by 2:00 p.m. Bus transportation from the airport arranged.
DEPARTURE: Monday, May 26, from DIA after 9:00 a.m.

ACCOMMODATIONS: All activities will take place at the Aspen Lodge, located on Highway 7, seven miles south of the town of Estes Park. Altitude is over 9,000 ft. Sleeping accommodations are limited to the first 140 registrants. Additional accommodations will be arranged at another facility, as needed. Triple and quadruple room arrangements as well as double rooms are available. Priority will be given to Retreat registrants; additional guests are welcome as space allows.
ABOUT THE LODGE: Aspen Lodge is a ranch resort with a rustic, Colorado flavor. Food is first class and is included in the package. Hot tub, hiking, fishing, horseback riding and other recreational activities are available, as well as transportation into town for shopping.

**CALL TODAY FOR YOUR 1997 LEADERSHIP SUMMIT
BROCHURE AND REGISTRATION FORM!**
SAA OFFICE: Phone: (303) 444-0948; FAX: (303) 444-0984;
e-mail: Suzuki@rmi.net



Fine Handmade Instruments at Affordable Prices

Complete Line of Suzuki Books, Cassettes and CDs

• **P**rofessionally restored older instruments and a wide selection of modern instruments and bows.

• **H**andmade and handvarnished fractional violins for the advanced Suzuki player starting at \$1600.00; complete with Pernambuco bow and deluxe suspension case.



Half Size Violin Outfit

• **A**ll rental violins come set up with your choice of either Dominant, Pro Arte or Quantum strings and four adjusters; your choice of Brazilianwood or fiberglass bow with horsehair, high quality rosin and high quality case with strap.

• **P**rofessional repair and total restoration service.

• **A**ll rentals covered by a free, full maintenance agreement that covers all repairs made necessary by normal wear and tear and annual string replacement.

We ship anywhere in the U.S.

Antonio Violins • 7611 Production Drive • Cincinnati, Ohio 45237
1-800-VIOLAS-0 (1-800-846-5270)
Phone(513)679-7742 • Fax(513)679-7743



Nationwide Rental Program

• **P**rofessionally setup and adjusted fractional rentals of all sizes starting at \$150.00 per year.

• **F**irst 24 months rent applied to the purchase of another instrument of equal or greater value.

• **R**entals of professionally handmade fractional violins starting at \$240.00 per year.

CALL FOR PAPERS, SESSIONS, PARTICIPATION

Suzuki Association of the Americas
Eighth Conference

May 22-25, 1998

"Teachers & Parents: Partners in
Education"

April 30, 1997 All paper and session proposals/suggestions

July 31, 1997 All ensemble/orchestra audition tapes

August 31, 1997 All master class audition tapes

Please do not send original materials or tapes, as they cannot be returned. Late session submissions and tapes will not be considered. Students auditioning must study with a current active member of the SAA. Session presenters and student master class participants are responsible for their own transportation and conference expenses. Application tapes will be reviewed by a panel of teachers. Consideration will be given to providing a representation of students of differing ages and levels. Applicants will be notified of acceptance status as soon as possible after the deadline.

ALL SESSIONS

The 1998 Conference Committee invites members to submit proposals for Eighth SAA Conference. Sessions may be general or specific to an instrument area. The Conference theme is *Teachers and Parents: Partners in Education* and we hope to present a number of sessions devoted to topics in this area. These could include: deepening parent understanding of Suzuki philosophy, inspiring children to practice, increasing parent involvement, working with teenagers, developing parent organizations, keeping working parents involved, etc. We are also interested in presenting sessions on teaching specific aspects of instrumental technique, the business of building a successful studio, working with special needs students, chamber music materials and coaching, Suzuki-related research, teaching improvisation, etc., as these are topics of great interest to SAA members.

Proposals for all conference sessions should be submitted to the SAA office and will be forwarded to appropriate members of the conference committee for evaluation. Abstracts of proposed presentations should be between 300 and 500 words, clearly describe the content of the session, and contain the following information:

- names and qualifications of all presenters
- format of presentation (panel discussion, demonstration with students, lecture, etc.)
- specific audience with interest in topic (teachers of beginners, public school teachers, parents of teenagers, etc.)
- estimated equipment needs

Please send two copies of all proposals by

April 30, 1997, to:

SAA

1900 Folsom #101

Boulder, CO 80302

If you are interested in discussing an idea for the conference, please call the SAA office or look in your Membership Directory for the names and numbers of Conference Area Coordinators.

Poster Session

To facilitate dissemination about more activities and research relevant to Suzuki Talent Education and to enhance personal contact between teachers, a poster session will be held at the SAA Eighth Conference. Posters can have a research or program-based focus. Appropriate research poster topics could include early childhood development, parent involvement and influence in music education, and the role of social interaction in musical development. Program-based posters could share information on a unique Suzuki or Suzuki-related program or activity as well as support systems for students, teachers, and parents.

Poster sessions combine the graphic display of materials with the opportunity for informal discussion between presenters and session attendees. Presenters should be prepared to discuss their programs but are not expected to give formal presentations. A table and backdrop on which to tack up a poster (maximum poster size 44 by 28 inches) will be provided. Presenters are expected to bring a completed poster, multiple copies of an abstract and paper, and/or any other relevant handouts.

Two copies of poster session abstracts with presenter names and qualifications should be sent to the SAA office by November 1, 1997.

International Ensembles Concert

The 1998 Conference Committee announces the 4th International Ensembles Concert to be held during the Eighth SAA Conference. All student performing groups, orchestras, or small ensembles of any instrumentation are invited to audition. Groups of students from the newer instrument areas are encouraged to apply—flutes, harps, instrument areas are encouraged to apply—lutes, harps, guitars, etc. Student members must be affiliated at the time

of the concert with a Suzuki program/teacher who is a current active member of the SAA. Performing groups from the 1996 SAA Conference are not eligible to apply. All expenses for group members, directors, accompanists and chaperones must be borne by the group.

To apply, please send a videotape (VHS format) of a current performance (1996-'97) not more than 20 minutes long. Send to:

Kathleen Spring
1057 Brickner
College Place, WA 99324

MASTER CLASS APPLICATIONS

Master class audition tapes are due August 31, 1997. More information about requirements for these master classes in all instruments will be forthcoming.

ORCHESTRA APPLICATIONS

Applications for the student orchestra will be handled through existing statewide and provincewide Suzuki associations. Information will be sent to these organizations early this spring. ♣

ORDER FORM

- Suzuki Twinkler Flyers. Attractive 2-sided handout @ \$4.00/50. SAA Teacher Development flyers @ \$2.00/10 or \$5.00/50.
- Informative 4-page Institute promotional handouts, with '97 Institute listings, for cost of postage & handling @ \$5.00/25
- Annotated Bibliography of basic Suzuki materials. Includes over 90 titles @ \$1.50 or 6/\$5.00.
- SAA Membership Flyer, includes benefits of membership. Free—any quantity. Back issues of *American Suzuki Journal* \$5.00 each through Volume 19. Vol. 20ff @ \$9.00 each. (Not all issues are available.)
- Long-term teacher training flyers. (Free sample, or quantity @ \$3.00/12 (Includes detailed listings of college & university programs.)
- *The Violin Caper* by Milton Goldberg \$5.00, includes postage & handling.
- Videotapes for purchase: *Variations on a Theme by Mozart* - \$40, includes postage & handling. Good introduction to the Suzuki Method.
- Videos from the '96 SAA Conference. Call for details.
- New video item for rent: parent/teacher lecture by Alice Joy Lewis. Many other video titles available for rent, including selections from 1996 SAA Conference. Please request a list.
- 1995 Minijournals (closeout price): \$20 each, 25/\$40.00/\$70.00. 1996 Minijournals @ \$25 each, 25/\$50.00/\$80.
- SAA Video *Creating Learning Community*. Describes the SAA's programs and goals. Available to members at no cost.
- Warner Bros. press kits at for cost of postage only. Includes information about the Method and about the SAA. Please order large quantities (25 or more) directly from Warner Publications. (See inside front cover for address.)

Make checks payable to SAA and send with your order to:
SAA, PO Box 17310, Boulder, CO 80308
Questions? Call (303)444-0948

THOMASTIK DOMINANT - "CONFIDENCE BUILDER"

A recipient of the Avery Fisher Career Grant (1990), a winner of the Young Concert Artists International Auditions (1989) and most recently nominated for Best Debut in the first annual Cannes Classical Awards at the MIDEM international music convention (1994), Chee-Yun has been widely recognized in the music world as one of today's most gifted young violinists.

"My reasons for using Thomastik Dominant Strings are many and varied. Most important, they give me the confidence I need every time I walk on stage - whether it's a recital, chamber music performance or an orchestral engagement. I have always relied on them to cut through even the most acoustically challenged concert halls. They provide a lush sound, a varied range of dynamics and are strong and durable. Whether I am in a recording studio or on tour I know I can always depend on Dominant Strings."

Chee-Yun

Now available in Full, 3/4, 1/2, 1/4, 1/8 and 1/16 sizes. Sold in Better Music Stores.

Internet Address of Ms. Chee-Yun: <http://summary.net/chee-yun/>

For further information or the name of your nearest dealer contact the exclusive U.S. Importer

JOHN M. CONNOLLY & CO., INC.
PO. BOX 93 NORTHPORT, N.Y. 11768, Tel: (516) 757-0110

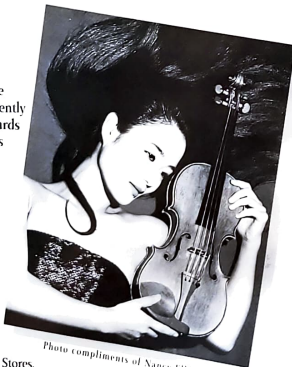


Photo compliments of Nancy Ellison

THOMASTIK-INFELD
V I O L I N N A
Strings of Perfection.

Planned Giving

by Michael Cavitt



MAKING A GIFT OF APPRECIATED SECURITIES

A gift of appreciated securities to SAA can greatly benefit a donor by providing tax benefits through a charitable income tax deduction. A gift of appreciated securities through a life income gift provides increased income to the donor as compared with CD rates or average stock dividends, and diminishes capital gains taxes while providing a charitable income tax deduction.

Outright Gifts of Appreciated Securities

Long-term appreciated securities are stocks or bonds that have been owned for at least a year and have increased in value. Making a gift of appreciated securities benefits a donor in two ways; the donor receives a charitable income tax deduction for the full fair market value of the securities, and at the same time avoids capital gains taxes on the difference between the cost basis (the amount originally paid for the stock), and its current fair market value. For example, suppose you hold 1,000 shares of stock that were purchased at least a year ago. When you bought the stocks they were worth \$10 per share, and today they are worth \$30 per share, for a total of \$30,000. If you make a gift of these securities outright to SAA, you immedi-

ately receive a \$30,000 charitable income tax deduction and avoid capital gains taxes. At a capital gains tax rate of 28%, the tax due on a gain of \$20,000 is \$5,600.

Life Income Gifts

Another way to make a gift of appreciated securities is through a life income gift such as a charitable gift annuity or a pooled income fund. When you make a gift through a life income gift, you receive income each year for your lifetime, based on the earnings of the fund that year. In addition to the income, you also receive a charitable income tax deduction and may also avoid capital gains taxes.

Stock Loss

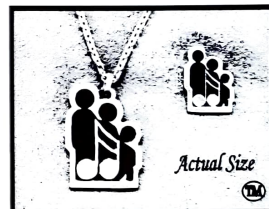
If you have experienced a stock loss because of a drop in the value of your stock,

it is unwise to give the stock directly to SAA. It is far better to sell your stock, take the loss on your tax return, and then donate the proceeds to SAA, thus obtaining a charitable income tax deduction for your gift and a capital loss.

For further information on gifts of appreciated securities, please contact the SAA Office. ♣

J. Michael Cavitt is a member of the Board of Directors of SAA and President of Cavitt Asset Management, Inc., a fee-only asset management and investment advising firm. He has a broad background in financial and investment advising including experience in the insurance industry, comprehensive financial planning, asset management, and investment advising. Once a business and entrepreneurial advisor, Mr. Cavitt brings a practical perspective to business planning.

For Members Only



3/4" Sterling Lapel Pin/Charm \$18.95
18Kt Gold Plate \$21.95, 14Kt \$89.95
1 1/4" Sterling Pendant \$23.95
with 24" Sterling Chain \$35.95
18Kt Gold Plate \$25.95, 14Kt \$225.00
(Plus Shipping)

Proceeds to benefit the S.A.A.
Call for info on other musical gifts!

deSignet
INTERNATIONAL

Order Toll FREE:
1-800-777-6256
Mastercard/Visa/Discover

Exclusive deSigner for the
Suzuki Association of the Americas

1860 Whitehaven Road Grand Island, New York 14072

Visit our website at <http://www.raru.com>
and <http://www.raru.com/violin.htm>

The Fourth International Research Symposium on Talent Education

Saturday, August 9, 1997
Sponsored by the American Suzuki Institute,
the American Suzuki Foundation,
and the University of Wisconsin-Stevens Point

Call for Papers

Papers relevant to Suzuki Talent Education, early childhood development, and other related areas of music education are invited for presentation. The papers should be unpublished. Appropriate areas could include Suzuki instrumental education, early childhood development, parent involvement in music education, teacher-student interaction, and parent-child interaction.

Papers should be no more than 25 pages in length. The author's name, institutional affiliation and mailing address should appear on a separate cover sheet. Two copies of the complete paper and abstract should be submitted by May 15, 1997. Selection of papers will be determined by a panel of qualified readers. Authors will be notified by May 30, 1997.

Send submissions to Dr. Michael Heaney, Chair-man, Dept. of Music, The Haverford School, Haverford, PA 19047.



Sofia Violins

Handmade Violins, Violas and Cellos

For dealer information please contact Sofia Violins:
Outside USA: (317) 264-0444 Fax: (317) 264-0555

In North America: 1-800-733-2063
Email: sofia-violins@surf-ici.com

Photo by Todd Matulis

Teach the Technique, Use the Repertoire

by Edward Kreitman



Part II from Presentation at
the SAA Seventh Conference,
May 1996

In Part I of this article, I introduced a systematic approach to teaching which is based on the concept of prioritized teaching. I explained that most difficulties in teaching students could be categorized into several areas. These areas need to be presented to the student as priorities. It is our job to help the student to *maintain* the skills learned in the first priorities, as more advanced techniques are added to them. My priorities for teaching are:

- Teaching balanced posture of the body, including violin and bow hold
- Teaching balanced tone production or Tonalization
- Teaching perfect intonation
- Teaching skills for developing artistic musicianship in performance
- Teaching notes and bowings to new pieces

You may wonder why the learning of new notes and bowings would be at the bottom of my list of priorities. The answer is a simple one. In twenty-five years of teaching the Suzuki method, I have never met a student who had not learned

the notes to the piece they were working on. I have, however, met many, many students who had learned the notes and bowings to their pieces, but who had not learned to hold the instrument and bow properly, nor had they learned how to produce a beautiful full sound on their instrument, or how to play in tune. My concern is that too many teachers and students are spending their valuable lesson and practice time together learning how to play pieces, leaving no time for refining the skills necessary for artistic performance of the piece after it is learned. So, even though the learning of notes is the lowest teaching *priority*, it is one of the first skills that I teach my students so that they can do the note choosing on their own, which frees up lesson time for the more important work of learning how to play the instrument...and *developing musicianship*.

Once I have taught a parent and child how to choose the notes to their pieces, which I do early in Book One, I never hear a piece at a lesson that they don't already know how to play. The note choosing goes on at home. When the piece is played at the lesson, it is ready to be worked on with the other priorities in mind. While some students seem to "naturally" pick out the notes to their

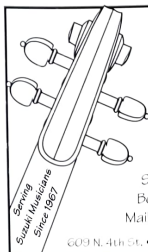
new song, we cannot assume that every student will figure out how to play their pieces by ear. We talk about playing "by ear" as if it were a single skill. Actually, if we stop to think about it, there are several steps involved in this complex skill.

Step One: Know when two pitches are the same or different.

Can the student tell the difference between two notes that are the "same" pitch and two notes that are "different"? The ability to distinguish this difference should begin in the Pre-Twinkle lessons. Every lesson and group class should include a few minutes giving each child and parent the opportunity to listen to two notes that are played on the violin and determine if they are the same pitch or different. It is helpful to begin by playing two notes that are distinctly different—large intervals at first, proceeding to smaller intervals. It is important to play both notes with the same length, volume and style of bow stroke so that the *only* difference is the pitch.

Step Two: Know how to compare and describe two notes that are different.

When two notes *are* different, can students describe the second note as being "higher" or "lower" than the first? This ability to discern the difference between pitches can begin with exercises in naming sounds from the environment and labeling them as high or low. Some examples of high sounds could be birds chirping, a baby giggling, high notes on the piano, the sound of the E string. Low sounds could be the rumble of a train or truck passing by, the sound of father's voice, a bass drum, the sound of the C string. The next step is to take sounds on the violin, and begin to name them as high and low. Then proceed to the



KAMIMOTO STRING INSTRUMENTS

(800) 892-3199

Fine Handmade Instruments

Sales & Rentals: Violins [4/4-1/2] & Cellos [4/4-1/2]
Books • Tapes • Accessories • Repairs & Restorations
Mail & Phone Orders Invited. We Ship Anywhere. MC/VISA.

609 N. 4th St. • San Jose, CA 95131 • (408) 238-8508 • Fax: (408) 238-8598

comparative aspect of hearing one note as higher or lower than another.

Step Three: Understand the inherent "logic" of the instrument.

How is sound created on the instrument, and what is the logic in making the notes go higher and lower? The violin has a complicated logic and requires explanation and practice. Students need to understand what happens to the sound as they add fingers to the string. This shortens the length of the string and makes the pitch go higher. Taking fingers away from the string will lengthen it, causing the sound to become lower. The student must develop the ability to play the next higher note and next lower note on one string and change strings.

Step Four: Know the piece you are trying to play.

The first step is that we must "know" the piece that we are trying to play. Can students hum or sing the song? If that isn't possible, more listening to the tape is necessary. Sometimes we confuse "knowing" a song with the ability to play the

song. When I ask a student who is working on Perpetual Motion, "Do you know the song *Happy Birthday*? "I always get the same response—an enthusiastic "Yes!!" followed by a fearlessly sung rendition of the familiar tune. If I ask the same child, "Do you know Allegretto?" the question is perceived as, "Do you know how to play Allegretto on your violin?" Usually the response is, "No, I don't know that piece yet." If I begin to sing Allegretto and ask the child to join in, they invariably will the child to do so. I also like to test my students' knowledge of a piece by asking them to turn around or close their eyes. This heightens their listening ability. I play the piece, asking the students to raise their hands if they hear anything that doesn't seem quite right. I proceed to play with subtle discrepancies such as eliminating a slur, elongating a note or playing a passing tone a half step sharp or flat. If students have listened sufficiently, they will catch me on every mistake. The important lesson here is to enable students to distinguish between what sounds right and what doesn't based on their listening experience. I am not asking them to tell me what I did wrong, only to recognize that I am playing some-

thing other than what is in their internal memory of the reference recording.

Step Five: Think of the pitches in the song as same, higher or lower.

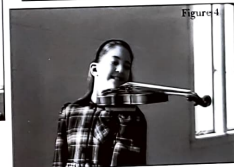
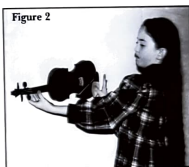
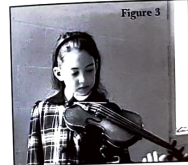
Have students think of the song, relating the pitches to each other as in steps one and two above. Go Tell Aunt Rhody becomes first note, same, lower, lower, same, higher, same, higher, lower, lower.

Step Six: Choose the notes.

Allow the child the freedom to experiment with "choosing the notes" using the logic system and trial and error. This should be done in an unsupervised environment so that the student does not become crippled by the expectation that someone (parent or teacher) will tell them each new note to play. This activity can be introduced in the studio so that the child understands how the process works, but at home, I encourage the child to take a few minutes to do some note choosing every day, after the regular practice assignments have been completed. The only information that the child needs is the starting note of the

piece and a reminder of the tune they are going to try to pick out. At this point parents can excuse themselves from the lesson.

Dr. Suzuki has given us a wonderful, systematic collection of pieces which supports the concept of learning to play by ear. It is our job to introduce these preparatory steps and encourage the use of playing by ear. All of our students can benefit from this wonderful system of learning to play pieces quickly and easily, thus allowing us to use our lesson and practice time to focus on the important techniques of playing the instrument. Now that we understand a little more about this approach to learning by ear, let's return to the top of our priorities list.



Priority No. 1: Posture

Posture is the first priority because correct posture allows for the development of all the skills necessary to play the violin. Posture includes that of the body, the instrument and the bow. I believe in having my students be as relaxed as possible when playing. While there are certain things that I like to see in my students, each of you may have other ideas about what is most important. Whether we agree or not is immaterial; what matters is that you have a consistent idea in your mind of what the correct playing posture will be for your students.

For each four or five-year-old who stands before me ready to learn the basics of "Twinkle," I have a vision. I see this child at age twelve playing a Mozart Violin Concerto. In my vision, the student performs brilliantly with beautiful tone, intonation and phrasing. If you are new to Suzuki, or you have recently started

a new program and most of the students that you work with are in Book One, it is easy to lose sight of that picture in your mind. That is why it is so important for teachers, parents and students to attend institutes, workshops, and concerts where we have the opportunity to see children playing beautifully at a very high level. With this vision, at each lesson I ask myself, "What can I do today to help this child prepare for the Mozart Concerto?"

Ultimately, I believe the job of holding the instrument becomes a shared activity between the left hand, and the shoulder and chin. But initially I think we have to strive for holding the instrument exclusively with the chin and shoulder. If there is any "holding" going on in the left hand, the tension that is produced will inhibit the child from playing with a relaxed left hand, shifting comfortably or

that you cannot keep the violin from falling to the ground. Even a first grader will be able to tell you that the reason is "gravity." (See photo #2.)

When we place the violin on the child's body it is important to remember that they also have a "table" and a "wall." If we place the violin on the "wall" (see photo #3), no amount of pressure from the chin will keep that violin up, so ultimately it ends up being held by the hand. We need to get the instrument placed where its weight is on the table, so a light pressure from the chin is enough to balance the instrument. (See photo #4.)

There are numerous variations on how to hold the bow, and each teacher will have his or her own ideas about the relationship of fingers and thumb to the bow, so I am not going to address that topic here. What I would like you to think about, though, is what actually holds the weight of the bow during playing. I like my students to have the feeling that they are giving the bow to the string when they prepare to play. Here is a good example that will help the moms get the feeling of giving the bow to the string.

Take a coffee mug and have them hold it in their hand and lightly move it about on the surface of a table. Listen to the sound that the mug makes. Now take the same mug, relax the hand, allowing the weight of the mug to rest on the table. Listen to the difference in the sound, as the mug is dragged across the table top. The same principle works with the violin bow on the string. Too many students are either holding the bow "next to the string" or squeezing the bow and pressing it on to the string. Neither will produce a natural ringing sound.

Priority No. 2: Tone Production

The quality of sound is the first thing listeners will notice, and it will either captivate them or allow their attention to drift away. One of the greatest gifts that Dr. Suzuki has given us is the concept of tonalization. Unfortunately, the books give an exercise for practicing tonalization and a wonderful series of pieces to develop the skill, but no information on exactly what tonalization is or how to achieve the desired skill.

What is tonalization anyway? I like Alice-Joy Lewis' description, "Tone based on the resonance of the instrument." I



Lamont School of Music

Suzuki training in violin and cello

Internationally known Suzuki Teacher Trainers

James Maurer, violin Carol Tarr, cello

Suzuki Teaching Certificate

- may be completed in one or two years
- special low tuition rate—1/2 regular tuition

Master of Music in Suzuki Pedagogy

- bachelor's degree required to enter program
- two-year curriculum for Master of Music degree

For information, call
Lamont School of Music
(303) 871-6973

<http://www.du.edu/lamont/>



UNIVERSITY OF DENVER

tell my students that before we learn to tonalize, they have been playing the strings on their violin, now it is time to learn how to make the actual bow or instrument vibrate when they play. Before we begin this exciting new way to play, I make sure that the child has a brand new set of strings on their violin. (I prefer Thomastik Dominant.) Since I teach this concept right at the beginning of Book Two, I like the parents to get a fresh set of strings as the "graduation present" for completing Book One.

There are four essential elements to tonalization. The first of those deals with the left hand task of preparing the instrument to vibrate. We need to identify those notes on the violin that will create resonance. I call them "ringing tones" and they are best described as any fingered notes that have the same letter name as an open string. In first position there are nine:

- third fingers create octaves with the open string below
- fourth fingers create unisons with the open string above
- first finger on G and D create octaves with the open A & E
- low second finger on the E string creates a double octave with the open G

After we have identified these special notes, the next step is to develop skill at placing the finger in the exact location that produces a sympathetic vibration from the corresponding open string.

Once the student demonstrates understanding of the left hand concepts, we are ready to move on to the bow. I want my students to understand that every time they make a bow stroke, they have to control three separate directions that the bow can actually move in. Hopefully, by the time they have reached the Book Two level, students are pretty skilled at keeping the bow on the highway, or controlling the placement of the bow.

Next we work on the relationship of the weight of the bow, which has to do with the direction of the vertical plane, and the speed of the bow which relates to the horizontal plane. The goal is to alter the weight and speed to achieve the feeling of friction at the point of contact between the hair of the bow and the string. When this is achieved, and the finger is in its proper place on the resonance point, we can see and hear some very dramatic resonance even on a small size violin.

This skill is tremendously difficult to master, but it is also the greatest gift that

a teacher can give to a student. Once the technique is perfected on individual notes, the next step is to incorporate the notes into the tonalization exercise and ultimately into the repertoire. If you reconsider the repertoire in early Book Two with this concept in mind, you will find a group of pieces that is perfect for practicing tonalization skills because of the preponderance of resonant point

Edward Kreiman is the founder and director of the Western Springs School of Talent Education, where he does private teaching and long-term teacher training. Mr. Kreiman received his undergraduate degree from Western Illinois University where he studied Suzuki Pedagogy with Doris Prencil and Alma Yamos. In 1986, he studied at the Talent Education Summer School in Matsumoto, Japan. He is a registered SAA teacher trainer and has served the SAA in many capacities: on the Board and violin committee, as violin coordinator for the Fourth Conference and coordinator for the Fifth Conference.

Strategies for String Performance Instruction

with a Trio of Masters

May 30-31

Ronald Leonard

Principal cello, Los Angeles Philharmonic, Gregor Piatigorsky Chair in Violincello, University of Southern California

Heidi Castleman

Guest artist with the Cleveland, Audubon, Lydian, and Cavani Quartets, Professor of viola, the Juilliard School

June 14

Dorothy DeLay

National Medal of the Arts, 1994, Professor of violin, the Juilliard School

Join the Department of Music and Performing Arts Professions at NYU's School of Education for two intensive workshops that will enhance your teaching and your personal performance.

Experience exhilarating pedagogical master classes with three world renowned masters. Enjoy Ronald Leonard in recital.

notes. What I find so brilliant about the Suzuki method is that we teach this skill so early in the child's musical life, and it can then remain a priority for playing in the years to come. ♫

In the final part of this series, we will be looking at tips for developing fine intonation and some skills for developing musicianship.

Gain the Perspectives of Master Teachers

- String instruction and technique
- Performance discipline through practical application
- New research findings in string education

Enjoy Springtime in New York City!

- Attend concerts at reduced rates.
- Explore great museums.
- Discover the art, music, and history of Greenwich Village, home of NYU's Washington Square campus, and nearby SoHo.

Register Now for Special Discounts

May 30-31 Workshops. Early registration (both days), \$275; after May 1, \$350. Cost for single day, \$200.

June 14 Workshop. Early registration, \$250; after May 1, \$325. Check-in and special evening events, June 13.

Earn undergraduate or graduate credit—or attend on a noncredit basis. For information, call (212) 998-5090.

NEW YORK UNIVERSITY

New York University is an affirmative action/equal opportunity institution.

Ornamentation A Question & Answer Manual

by Carole L. Bigler and Valery Lloyd-Watts. Alfred Publishing Co., P.O. Box 10003, Van Nuys, CA 91410-0003

Reviewed by Ray Landers

As one who is always emphasizing performance practices of various periods of music history, I am most happy about the publication of this book. A good teacher knows that interpretation often goes beyond what is written on the page; texts such as this excellent book on ornamentation help us in our quest to serve the music—the composer, performer, and listener. Written in an accessible question and answer style, the book is designed for teacher and student alike. Ms. Bigler and Ms. Lloyd-Watts are assisted in their explanations by the late Dr. Willard Palmer, co-author of the Alfred Method and editor and author of hundreds of texts. He was a great baroque scholar and his influence shows greatly in this book: the authors have taken his ideas and their own, formulating them into a text that is concise, highly readable, and educational. Especially clever is the use of "pictographs"; these show how the contours of the line of the played and pictured ornaments are similar and, in doing so, present keys to understanding various ornaments.

As Dr. Palmer states in the foreword, "It is never enough to know only how an ornament should be played. The performer should have a clear idea about why each ornament should be played as recommended, and should know something even more subtle, and that is that there can be more than one correct way to realize certain ornaments. A performer who is properly schooled in the performance of ornaments should be able to look at a piece of music and tell exactly which ornaments are appropriate for use in any given passage by any composer of any era." Ms. Bigler and Ms. Lloyd-Watts have helped make this possible through their original and imaginative

approach. The text is lavishly illustrated with photographs of instruments, concert halls and other buildings, manuscripts, paintings, and portraits; most important, there are numerous examples of various types of ornamentation from all periods of music.

The book is 64 pages long and contains eight chapters and an extensive bibliography. The chapters cover the following subjects: the influence of art and architecture on the development of music; ornamentation in various eras—Baroque, Classical, Romantic, and Contemporary; procedures for realizing ornaments:



strategies for effective practice; and adding ornamentation to Baroque music. Through thought-provoking questions and answers, various treatises and texts throughout history are discussed. Ideas of such influential figures as J.S. Bach, C.P.E. Bach, Leopold Mozart, Wolfgang Amadeus Mozart, Franz Joseph Haydn, Johann Nepomuk Hummel, Muzio Clementi and numerous others are presented. I especially enjoyed the highly practical chapters (68) which emphasize ways for realizing ornamentation (for example, answering questions about the era and composer, the type of ornament, the time signature, beats and subdivision.

rhythm, etc., and giving instructions for counting and realizing the score.) The final chapter offers Dr. Palmer's ideas on realizing the March in D Major from Bach's Anna Magdalena Notebook. This brilliant example alone is worth the price of the book.

The authors and I share the belief that there is much music that is not properly performed without the realization of certain stylistic devices such as ornaments. It is unfortunate that many students and teachers don't realize the joys of co-creation that come with taking going "beyond the written notes" to take us into other musical worlds. I vividly remember a lecture that Dr. Palmer gave at an institute that I directed several years ago. Several distinguished Suzuki music educators were in the audience, including Margery Aber, founder of the American Suzuki Institute. It was wonderful to see the audience's growing excitement about Dr. Palmer's belief that all children should be taught to appreciate music to its fullest through proper stylistic considerations. Thanks to Carole Bigler and Valery Lloyd-Watts for helping realize that goal. This book is a blessing for students and teachers of all instruments. ♫

Ray Landers received a Masters degree in Piano Performance from Northwestern University and a Doctorate degree in Piano Pedagogy from Indiana University. As of September, 1993, Ray Landers is on the faculties of Marnes College of Music Preparatory Division, New York City; Settlement Music School, Philadelphia; and West Windsor Schools Suzuki Program, Princeton, NJ. An SAA Teacher Trainer, he resides in Yardley, PA, and performs and teaches throughout the U.S., Canada, Australia, New Zealand and Europe. Several of Dr. Landers' publications will soon be available through Samson-Birdbard, a division of Warner Brothers.



THROCKMORTONS MUSIC FOR CELLO ENSEMBLES

- Offering arrangements, transcriptions and original compositions for students, amateurs and others to study and perform.

For listings write:
901 Cherokee Rd., Auburn, Alabama 36830

Also available from Thomas Metzler Violin Shop, 604 S. Central Ave., Glendale, CA 91204-2009
Toll Free 1-888-VIOLINS

Colorado Suzuki Institute

and chamber music at snowmass
snowmass village at aspen, colorado

session one
June 7-11, 1997

session two
June 13-18, 1997



Cavani Quartet

For Program Information Call or Write:
CSI/CMaS
373 Clermont Street
Denver, Colorado 80220-5641
(303) 399-5764
E-Mail msteffan@rof.net



Instruments:

Violin
Viola
Cello
Bass*
Piano
Flute
Harp*
Guitar

Teacher Training is available at all levels.

Featuring:

Excellent Suzuki Programs
Chamber Music Programs for Advanced Students
Special Housing & Activities for Unaccompanied Teens
Vacation Amenities for the Entire Family
Free Daily Activities
The Beauty of a Rocky Mountain Summer!

New This Year!
Two Sessions Available

Session One
June 7-11, 1997

Session Two
June 13-18, 1997

*Bass and Guitar are available only in Session Two.



Parents' Progress

Fourth in a six-part series of articles
by Edmund Sprunger

Parent education is one of the hottest topics around in Suzuki education these days. Suzuki teachers have long realized that parents play a crucial role in their children's musical education, but we are just beginning to realize the complexities of educating the parent.

Though it took me several years, I eventually realized that for most parents it takes a long time—sometimes years—to become a Suzuki parent. In my experience, the parent education period has been lengthy in spite of the fact that 50% of the parents I work with have terminal degrees (e.g., DMA, JD, MBA, MD, MSW, and PhD) and 95% of the rest of the parents have graduated from a university with at least an undergraduate degree (most with masters). While these statistics indicate that the parents I work with value education, they also indicate that those same parents have been thoroughly trained in the great Western tradition of critical thinking; they bring a highly intellectual skepticism to their learning, challenging nearly every piece of information I give them before accepting it. Though this takes time I have found it to be ultimately productive.

While it is extremely useful for parents to have an intellectual understanding of what the Suzuki Method is all about, large chunks of what makes Suzuki education a rich activity can not be understood intellectually; they have to be experienced. As the mother of three of my students recently noted, watching Suzuki lessons is like looking at those "Magic Eye" pictures. Eventually things just pop out at you and you really understand the benefit of the method's tactics. It takes longer for some parents than others, and, as with those "Magic Eye" pictures, some parents simply give up, moving on to another teacher.

The most important intellectual components of the Suzuki Method can be addressed in parent training programs before a child begins lessons—but the

depth of a Suzuki parent's understanding grows once the child's lessons begin. (Ideally, a parent's understanding grows ahead of the child's, but that is not always the case.) Children generally make progress in three areas: 1) musical expression, 2) physical efficiency, and 3) emotional and intellectual robustness.

"Early on I didn't have a sense of what our institute teacher was doing... I kept thinking, 'I came all this way for this?'"

Since these three areas are difficult to measure, parents usually simply count the pieces a child has covered, which they find an easier and more readily available measure of progress. Unfortunately, counting pieces is an inaccurate measure of a child's progress. It's like using a ruler to check the temperature.

Parents need to make progress not only in terms of their intellectual understanding of the basic premises of Suzuki Method, but also in the depth to which they understand and value the importance of these three areas over simply moving on to the next piece.

Progress is any change in a positive direction, regardless of whether the parent changing is a parent, a child, or a focused we don't see the changes that are teacher notices changes in a parent's understanding. It is useful to verbalize to the parent. Like most teachers, I do much less of this verbal acknowledgment than I wish I did, so I recently invited my students' parents to my home for an open house to discuss how they have noticed themselves changing in their years of Suzuki study. Based on what these parents told me and what I have observed, the following are simply a few examples of the kinds of changes parents might be making in their understanding and valuing of

their children's growing ability to be musically expressive, physically efficient, and emotionally and intellectually robust.

Musical Expression

Many parents I have spoken to admit that despite their teacher's admonitions, they originally were intent on moving their child from piece to piece. However, over time they developed an appreciation for the depth of musical expression that is possible for a child who finds the technical aspects of a piece easy. Progress is when a parent who used to say to a child, "If you practice this really hard this week, you can catch up with Stan," instead notices and then says to the child, "The way you played that note was really beautiful."

Parents commonly notice *after* children's ability to be musically expressive with review pieces before they notice it in their own. However, when they can more objectively see it in another child, that is one step along the way—a mark of progress—towards being able to recognize it in their own.

Such an experience happened last spring with the parents I work with. These parents constitute the majority of the audience in the three concerts my students give each year. Just to give a little background, the concerts include group as well as solo performances. While students generally play only one solo during the year, I invite the most advanced students to play on every recital. (I figure they need the experience and the other students and parents need to hear them.) I ask students to pick their own solo piece, with the only guideline being that it can't be their newest piece.

For weeks before last year's spring concert, I had asked an eighth grader, a rock-solid Book Five student, to please select a piece for the concert. Week after week he had failed to pick one, so at his lesson two weeks before the concert I insisted that he choose one on the spot. He selected the Brahms Waltz from Book Two. That was fine with me, because I knew that it would sound fabulous with his shiny new, 24 carat vibrato. What he created on the concert was, in fact, a musically sophisticated version of the Brahms Waltz that most parents had never even dreamed possible, let alone heard. It stood in sharp contrast to what they had heard when their children were in Book Two. In a way that words alone could have only hinted, parents who heard that performance understood the value of

using review pieces to develop musical expression (How do I know? They told me.)

In another example of parent progress, after entering from his work as an engineer, the father of one of my students went back to the cello and was pleasantly surprised by how much more sensitive his own ear had become to tone quality in the years that he had been attending his son's violin lessons but not studying cello.

When teachers consistently prize musicality over learning notes to new pieces, parents eventually get a deeper understanding of the value of review

Physical Comfort and Efficiency

One mother of a 13-year old student confessed that even though she started learning violin just before her son started lessons at the age of 4, she doesn't think she realized how difficult the violin can be for a young child. "What I thought was, 'If you can do this, why can't you do that?'" I didn't have enough respect for the difficulties my son was facing," she said.

Sooner or later, most parents come to appreciate that when a child is having difficulty with some aspect of technique, the basic underlying principle is that some aspect of the child's playing is not easy enough. The same mother added, "Early on I didn't have a sense of what our institute teacher was doing. She seemed to be working on what seemed like really, really basic things—over and over. We attended all our classes and I never complained, but at the institute I kept thinking, 'I came all this way for this?'" It was only later that this mother realized the importance of practicing the fundamentals until they become second nature.

Parents eventually realize that the causes of technical difficulties can often be uncovered simply by checking to see if physical discomfort is getting in the way of efficient body motion. There can be many causes of physical discomfort. One common cause is missing technical information (e.g., "The bow is in charge of creating sound, *not* the violin fingers, so fingers don't have to work so hard"—many children have not been taught this). Another common cause of physical discomfort is that things may get jumbled up between what the teacher or parent instructs and what the child understands. The result is that a child attempts to do things that just don't work

(e.g., "I have to lift my fingers really high and hit the fingerboard really hard on the trills"). Parents who attempt to cover too many steps too fast can also contribute to physical discomfort for a child. A parent is making progress when he understands that what he *once* may have thought was one step is really twenty.

Regardless of the cause of the lack of efficiency in technique, parents are making progress in their understanding of the importance of physical comfort and efficiency when they realize an extremely important fact: merely spending time on a new piece during lessons and practice is not part of the solution, it's part of the problem. Usually, the solution is taking the teacher's practice suggestions extremely seriously.

I also consider parents to be making progress in the area of physical comfort and efficiency when they develop a growing awareness of the details. As a psychologist who once attended one of my students' concerts observed, "Violin playing isn't finger panting." The fine details of technique really count. Lower the first finger only one half step in "Go Tell Aunt Rhody" and suddenly Rhody sounds like she's in Arabia. One half step. Probably not even 5mm on a small violin, but it sends Rhody thousands of miles away from her home!

Often, a teacher can mark a parent's progress from week to week by asking what's in the parent's notes. One week the parent may write "Put the thumb on the bow," but later writes "Put the thumb on the bow on the stick, touching the frog—but not on the frog—with the corner of the thumb making the contact." This is useful information, and then the next week the parent and teacher realize that the other detail that didn't make it into the notes was "the finger side corner of the thumb."

In another example of parent progress, the father of a Pre-Twinkler, who had attended the parent training classes I teach before starting students, recently commented, "I took several lessons to realize that I have to be really, really serious about this... to the idea to sink in that I have to take the lead in understanding the details, not my daughter." This father is making progress, as his increasingly detailed notes help him work more effectively with his 3-year-old daughter at home.

These examples are just a few of the ways a parent can progress in the area of physical comfort and efficiency (words I often prefer to use in place of "tech-

nique"). Before concluding this section, it's worth adding that another skill parents develop in this area is that of being able to balance paying attention to what the child and teacher are doing at a lesson with paying attention to what they write in their notes. Some parents take so many notes, they aren't really engaged in the experience of the lesson. Others are so engaged in the lesson—the way one gets engaged in a movie—that they forget to take notes and can't remember the details when they get home. ("Did he say to practice this bow stroke on the E string or on the G string?") In both cases the parent is engaged but can't remember the details the next day.)

Emotional and Intellectual Robustness

"Emotional and Intellectual Robustness" refers to the thoughts and feelings that go on inside a child that indicate the presence of a healthy mind. These thoughts and feelings take on many forms, all having more to do with internal processes than the way in which a child performs the music per se. These activities fall into several broad categories, such as a child's sense of self esteem, awareness of his internal and external world, creativity, and ability to make decisions. Parents can do many things to help their children grow in this area.

A parent is making important progress in this area when she can say, "My kid's not a bad kid. This is just difficult for him." For example, "I tried to get him to play Perpetual Motion slow yesterday and he couldn't. It's not that he wouldn't. It's that when I had him sing Perpetual Motion slow, he got lost. When I had him sing it fast, he could do it, but when I had him sing it half-speed, he got lost." This is an example of a parent who understands that the child is having a difficulty, he's NOT (take your pick...) being bad, in a hurry, trying to get through practice fast, contesting his parent, or hating the violin. He is having difficulty playing slowly is difficult for a child—especially if one considers how the child usually hears it on the tape and at group classes and concerts! A parent who understands this fact is free to work on the technical issues, a much easier task than trying to change the child's character (a job that, as it turned out, didn't need to be done in the first place!).

Another way parents progress is in their ability to find the balance between

IFSHIN VIOLINS



A Great Place to Start
and a great place to stay for quality string instruments. Whether you are a beginner or an experienced professional musician, our expert staff will show you our truly extraordinary selection of fine violins, violas, cellos, basses and bows, including our acclaimed *Jay Haide* instruments and *Emile Richaud* bows.

Call us for all your string and accessory needs. Try us just once and you will see that we offer the best prices and fastest, most professional service.

IFSHIN VIOLINS

1633 University Ave.
Berkeley, California 94703
510-843-5466
Outside of California 1-800-522-1099

being too connected to their children and being too unconnected to their children. It is useful for a parent to understand that when a child makes a mistake it's the *child's* mistake and not the parent's. Some parents are so emotionally invested in the lessons and connected to their children that when their children play a note out of tune, they experience it as if they themselves had played the note out of tune. It's often a mark of progress when such a parent can say, "My *child* played the third finger out of tune, but I didn't play the third finger out of tune."

While some overly-connected parents do get too emotionally invested in their children's playing and study, there are some parents who are too disconnected. If the child plays a wrong note, they say "Well, I can't do anything about it. There's nothing I can do." These parents often need to get more ideas for making practice engaging for the child, but even more common, those parents need to get a better understanding and appreciation of the details of the musical and technical issues involved. For such parents, progress in helping their children develop emotionally and intellectually may simply be a by-product of more accurately capturing the musical and technical details at lessons.

I was fascinated when the mother of two of my adolescent students told me that over the years she has noticed that, "From the outside Suzuki Method looks like the parent and teacher are too controlling and micro-managing too many aspects of what the child is doing. From the inside, though, I now realize that helping a child so closely really allows a parent a chance to eventually more way back—and is ultimately very liberating for the child's growth and development ...but parent and teacher and child have to work together in cooperation of course." I often feel that my first job as a teacher is to get the parent connected—really connected—to the child's education; and once connected, to begin the task of disconnecting the parent.

Whether the issue is one of parent/child separation or another aspect of a child's development, there are many things parents can do to help their children grow emotionally and intellectually. In fact, entire books can and have been written on the subject. Two excellent books that I strongly recommend are *How To Talk So Kids Will Listen* by Adele Faber and Elaine Mazlish and *Growing Up Again* by Jean Illsley Clarke and Connie Dawson.

Conclusion

The areas of Musical Expression, Physical Comfort and Efficiency, and Emotional and Intellectual Robustness are, like the roots of trees in a forest, intertwined and difficult to separate. Change in one area often leads to change in another. Review pieces provide a wonderful vehicle for helping a child—and a parent—progress in all three areas. Eventually, parents come to appreciate the fact that their children can learn new pieces more easily when their focus is on these three areas than if they simply spend time working on new pieces only. Strong, confident performances that the child feels good about usually provide the evidence parents need.

Parents progress in terms of the depth to which they understand and value the importance of developing the three basic areas of their children's playing. Generally speaking, valuing these areas is not as natural for parents as counting the number of pieces a child has covered. Just as with any large task, cutting the project down into smaller steps, and adding practice and time for the completion of those steps, the job gets done. Some-

thing that may not have felt natural to him becomes easier; parents eventually understand the usefulness of an approach that values the child's total development over counting the number of new notes learned. ■

(Part 5 of this series will offer ideas about ways in which teachers progress.)

"Beautiful Sewanee — great music, great people, great artists — is hard to beat!"

SEWANEE

SUMMER MUSIC CENTER & FESTIVAL

JUNE 28 - AUGUST 3, 1997

Symphonic Orchestra, Chamber Music for everyone (with daily coaching), Private Lessons, Practice, Theory, Composition, Conducting, Performance, Concerto Competition, Recital-in-Concert series, College credit.

Sewanee enjoys an international reputation for excellence. Grad and alumni awards create an exciting atmosphere for instrumentalists of all ages.

SEWANEE SUMMER MUSIC CENTER
735 University Avenue • Sewanee, TN 37383
(615) 508-1225 • Fax: (615) 508-1226



June 16-20, 1997

For a free brochure, write to
San Francisco
Conservatory of Music,
1201 Ortega Street,
San Francisco, CA 94122-1988
Fax (415) 759-3499
Phone (415) 759-3402
(Irene Sharp)

An Affirmative Action Equal Opportunity Employer

San Francisco Conservatory of Music
presents

The Eighth Annual Margaret Rowell String Seminar

For performers, teachers and advanced students of violin and cello

- Try out helpful string techniques as they are presented in morning sessions
- Improve your own repertoire in afternoon master classes
- Develop your full expressive capability
- Play comfortably and well

Co-sponsored by the American String Teachers Association

FACULTY

IRENE SHARP, cello: master classes and teacher workshops in the U.S., Asia, Europe and Australia; Faculty, S.F. Conservatory of Music, 23 years

ZAVEN MELIKIAN, violin: former concertmaster, S.F. Opera Orchestra, 17 years; Faculty, S.F. Conservatory of Music, 20 years

TIMOTHY BACH and **STEVEN LIGHTBURN,** pianists for master classes

Happy Birthday to Eleanor Stanlis

by Martha Frantz, Director,
Rockford College Music Academy

The Rockford College Music Academy wishes Eleanor Stanlis a very happy 75th birthday! Next spring the community will gather to celebrate the birthday and the life of the woman who brought Suzuki to Rockford, Illinois, more than twenty-five years ago. Margaret Batjer, Eleanor's daughter and first Suzuki student, will give a recital to honor her mother and her mother's lifetime love affair with the violin and the development of children. The event will be held on Sunday, May 4, 1997, at 3:00 p.m., and will benefit the Rockford College Music Academy and its scholarship fund.

The Music Academy is a community school of music begun by Mrs. Stanlis in 1985 as part of the continuing education department at Rockford College, a small, private, four-year liberal arts college. Rockford College Music Academy now serves 560 children and employs twenty-two teachers. Seventeen of those teachers are Suzuki trained. Martha Frantz is now the director of the school with Eleanor Stanlis serving as the Founding Director and String Program director.

Eleanor's work here is far from done. It is her wish to continue to do for families and faculty members what she has done so remarkably well for many years. She reminds us of Suzuki's belief, "Art is not in some far off place, it is right inside our daily selves. If a person wants to become a fine artist, he must first become a finer person. If he does this, his worth will appear in everything he does. A work of art is the expression of person's whole personality, sensibility, and ability." Each of us who has been touched by Mrs. Stanlis' philosophy can attest to her insistence that we become finer people and finer artists. She has created a place where talent and ability can shine forth. We would not be the school or community we have become without her leadership.



Eleanor Stanlis, student Johnny Leib, and Eleanor's daughter Margaret Batjer

Happy 75th Birthday Mrs. Stanlis, and many more! ♣

To create a beautiful tone on our instruments requires a singing heart, the imagination of a poet, superior sensibility, and the tenacity of a bull dog.

Strings with a Heart

by Eleanor Stanlis

Imagine driving through the countryside on a beautiful spring day. No matter how profuse or beautiful the flowers or trees may be, one can hardly look up to enjoy them if the winter and spring weather has created big potholes in the road. It is enough to keep the car right-side-up and moving ahead. Similarly, the road to playing a stringed instrument is so paved with difficulties that teacher, parent, and student seem to have more correct posture, fingerings, and bowings. These instruments are frequently goes unnoticed or seems impossible to achieve.

Many times I wonder what keeps us going through this long and complex process. Is it because the human mind and spirit become energized by chal-

lenges, or is it something more subtle and subjective? As I reflect on my love affair with the violin, I think that I have been enslaved by it for most of my life. However, I have been a willing—even eager—slave and, like an addiction, it has given me most of the "highs" of my life. My mission as a teacher has been to share this joy with my students and make it possible for them to have a similar experience.

A kitten can walk on the keys of the piano, producing pitches and sounds. Nothing like that is possible with stringed instruments. We hold them like a baby against our bodies; they are the most personal and least mechanical of all instruments. To create a beautiful tone on our instruments requires a singing heart, the imagination of a poet, superior sensibility, and the tenacity of a bull dog. It also requires considerable ability in manipulating the bow. Is it any wonder that we are challenged by all of this?

Many times I have called a familiar telephone number and been puzzled by the voice which answered. Is it the parent or the child? The child has absorbed and imitated so much the inflections of the parent's voice that, for a time, the two become almost indistinguishable. Later, as the child matures, he or she takes ownership of the voice and it becomes a personal expression. So it is with our string sounds. At first, the child only tries to imitate what he or she hears, but later, as ability develops, the sound enters the heart and comes out through the instrument as a personal expression of beauty. At that point, sound becomes music.

It is an exciting thing to watch a student develop musically. You can literally see the inner feelings become dramatized and pushed outward through the instrument.

Every art form encourages, nurtures, and even requires the best of our creative ability. This is, after all, the special quality of the human spirit and, through thorough training in the Suzuki method, the child develops a beautiful tone—his own, personal tone—and a musical, singing heart. ♣

To Eleanor Stanlis

Once on a bright and shiny day
I asked my mother, "May I play?"
My mother sternly looked at me
And said, "I strongly disagree!"
You have to work before a game
Unless you want to be a shame!"
"But mother," quipped I with a grin,
"I want to play the violin!"

by Jonathan Rozman, age 7

My First Suzuki Student

by Eleanor Stanlis

When my daughter, Margaret, was not quite three years old in 1962, she decided that she would play the violin. I first learned of this decision when one day she brought her brother's 1/4 size violin to the kitchen and announced "Listen, Mama, I can play Twinkle." Whereupon, she did produce a reasonable facsimile of the tune with bow and extremely outstretched fingers. I was amazed and not a little horrified. For at least a year before this time, she and I had been playing singing games. She would imitate little melodies and reproduce pitches flawlessly. As her speech improved, we would sometimes talk to each other in song and make up little recitatives. But how in the world would I teach a child this young? And where would I find a violin to fit her?

Of course, mine was a Pre-Suzuki world. Margaret became increasingly demanding of me and wanted a violin lesson several times each day. I was unable to find a small enough violin and became increasingly frustrated with my inability to help her.

One day, I had a brilliant idea!—or so I thought. We would sing little tunes and then try to play them on the violin as she was already doing on the piano. She was quite pleased with this and in spite of the monstrous size of the 1/4 violin, we managed to squeak out a few little pieces. She achieved a reasonable bow hold and we muddled on until a few months later, when I managed to find a 1/8 size violin. It was still much too large, of course, but at least an improvement.

A moderately satisfactory and happy year followed, during which her repertoire and ability became quite remarkable considering our handicaps of a too big violin and a struggling, inept mother-teacher. (My youngest student before this time had been a four year old).

The symphony conductor of our west Texas town became very interested in her and wanted her to appear at a children's concert. At that time she was not quite four years old and since I was the orchestra concert master, her father brought her to the concert hall. I was dismayed when he appeared at the stage door and told me she was very frightened and crying constantly at the sight of mobs of children coming into the auditorium. I told him under no conditions should he bring her onstage if she was at all upset when the concert began. Needless to say, I was a wreck during the last fifteen minutes of the rehearsal, not knowing what to expect when the stage door opened for her to enter. Would she or wouldn't she? To my relief and happy amazement when the door opened, she trotted on stage, all smiles at the audience, stopping to bow several times during her walk to center-stage. Her first was—what else? "Twinkle" and it was a flawless performance! From that moment on, I knew I had a performer on my hands.

The next year passed happily with her asking me to practice several times a day and with her attention span increasing to almost an hour. I would plead, "I have too much to do—we must stop now." She would counter with, "Can't we just play one more piece?" I was marking time until I could teach her to read—how many more of these little songs could I make up?!

When she was five, we spent a whole year learning to read, but of course I didn't know how to advance her playing skills at the same time. If only I had been as creative as Suzuki, I would have figured out a way. The plus side of this process was that she learned to read music and words at the same time and later could never remember a time when she couldn't read music.

About that time, I read about Suzuki and sent to Japan for his books. When Margaret was seven or eight, I learned that he was coming to Dallas for a workshop at Southern Methodist University. We were very excited. Of course he could speak no English at that time, but it didn't seem to matter to the children who were there. Suzuki talked, someone translated, films were shown, and then he wanted the children to play. He beamed when, after asking Margaret what she would play, she said "Seitz and Vivaldi." Of course—what else?! I realized much later, as I began to learn about the Suzuki method, that Margaret really had been a Suzuki child. She had had that environment since birth. She wanted to do what she saw her mother doing everyday, and music was her "mother-tongue." As we went from Vivaldi to Bach, Flocio, deBeriot, and Mozart, my first "Suzuki" student blossomed into a fine young violinist. We moved to Illinois, she went to Interlochen Music Camp and Arts Academy, and won the Chicago Symphony Young Artist Competition. Next came Mr. Galamian, seven years of Curtis Institute and many more competitions, and eventually the international career she now enjoys.

For me, an interesting affirmation of the Suzuki method was learning that Galamian required each of his students to acquire two or three recordings of every piece they studied. There is nothing new under the sun! The music world was just waiting for Suzuki to put it all together so that it would work for everyone, not just the "talented" children. ♣

Eleanor Stanlis earned a B.M. at Eastman and an M.M. at Harlow Summons University in Texas. In 1975 she started the first and only Suzuki program in Rockford, IL. In 1985 she founded the Rockford College Music Academy. She is a registered SAA Teacher Trainer.

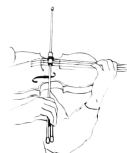
THE PRACTICE BOW

Finally! An easy-to-use device that isolates and refines bow technique for string players of all levels.

The Practice Bow teaches the player to guide the arm in a parallel path to the bridge, maintains a precise sounding point, and can be used with or without the instrument. Available for violin or viola in full, 3/4, 1/2, 1/4 and 1/8 sizes. Fits in instrument cases.

\$29.50 plus \$4.50 shipping and handling. Tennessee residents add \$2.00 tax. Check or Money Order, satisfaction guaranteed.

3416 Benham Ave. • Nashville, TN 37215 • (615) 383-1954



Memoirs of a Violin Student

by Sara Leib

When I sit in the Clark Arts Building on Saturday mornings I am impressed with all that I see and hear going on around me. I suppose it might be possible for some to take granted the wonderful teachers, facilities and organization of which we are a part. For me it is not. Before the Music Academy of Rockford College was established a mere decade ago, this level of comprehensive string training was simply not available in Rockford. Throughout history it has been a goal of parents to assist their children in receiving a better education and lifestyle than had been possible for their own generation. I am confident that I have already surpassed this goal.

When my studies began, potential violinists did not have the well-paved road to follow, a good set of directions or trailblazers to guide and assure them that they would, indeed, reach their destinations. It was, in fact a rather bumpy road that I was forced to follow, which led to many dead ends. My violin teachers appeared to live a transitory life. (I wonder now if that's why so many of them wanted me to play gypsy music!) There was no consistency or sequence to what I was being taught. Though all of my teachers were quite capable performers, most of them (probably through no fault of their own) seemed to be lacking the skills necessary to be good teachers. (Even Dr. Suzuki has admitted that he did not know how, or what, to teach young students before he developed his Talent Education method of instruction.) Teachers and students alike appeared to be trapped in some sort of vicious cycle, and I have yet to figure out which was the cause and which was the result. There was either a lack of teachers, which prohibited many children from learning to play the violin; or there was a lack of students, which prohibited the teachers from hanging out their shingles on anything that even remotely resembled a studio.

For most, teaching the violin became a hobby, as they were forced to seek other employment in order to make a living.

My parents and I began our journey in 1962. I was 8 years old and armed with a 3/4 size violin that had been temporarily reprieved from the attic of an acquaintance. It was too large for me but, since it was the smallest violin we could find it would have to do. We found teacher #1 only a few blocks from our house. He was a high school band director who was kind of a "Jack of all instruments." After about two years he informed us that he had taught me all he knew about the violin, and suggested that we try to find a real violin teacher.

And that we did—in Wisconsin. Teacher #2 was the concertmistress of the Beloit-Janesville Symphony. She was an excellent violinist and a wonderful teacher. It was well worth the weekly trek across the state line to be able to learn from one with such mastery of the instrument. One day a dark shadow was cast over this otherwise rose picture. I was asked to memorize a piece and play it in one of her recitals. This (believe it or not) was the one and only time in over 3 decades of playing the violin that I was ever asked to memorize a piece for the purpose of performing it in front of a room full of people. I was terrified! I didn't even know how to memorize a piece on the violin. Like many of my colleagues who learned to play by reading music, rather than by rote, I felt crippled without my music. I may as well have been asked to play with my violin behind my back! I did, of course, survive that horrible day (although I still get a knot in my stomach just thinking about it). It was a great loss to many when we learned that this teacher's husband had been transferred, and she would be moving to Denver. I returned to Rockford to search for another instructor.

Teacher #3 was a jeweler by trade, who performed locally in a string quartet. He played every note with me at my lessons, which I enjoyed, but later realized was not to my benefit. He rarely made corrections or suggestions on how to improve my playing. It appeared that my lesson was more for his benefit, providing him with an opportunity to practice with a partner. Once again, my parents and I found ourselves in pursuit of a violin teacher.

My weeks with Teacher #4 were also short-lived. He was a high school orchestra director. An unconfirmed rumor had it that he was involved in some sort of scandal at school. He abruptly left town without a word.

Teacher #5. I'm sure there was a Teacher #5, although in the Rockford Pops Orchestra. I can only wonder, though, how much sweeter the fruits of my labor would have been had I been offered the same opportunities that our children are experiencing through the Music Academy.

Teacher #6 was a fine violinist. He was a member of the Rockford Symphony who was young and enthusiastic about his instrument. He had a lot to offer as a teacher, although he didn't seem to relate well to younger students. He too left Rockford after a relatively short period of time.

It had taken seven years to exhaust the resources of six teachers. The prospect of finding another was beginning to look dim. I'm sure that by now most people would have given up their quest, and returned their violin to the attic. My father, however, is very persistent. He can also be quite persuasive. He had learned of the arrival of a new violinist in Rockford. He confronted her at a rehearsal and learned that she had no intentions of teaching at that time. Her main goal was to teach her own daughter, and to help her get situated in their new environment. Eventually, my father convinced her to accept me as her first student in Rockford, and Eleanor Stanlis became Teacher #7.

After my first lesson with Eleanor I realized that there was a lot more to playing the violin than I had been led to believe. Fortunately, I had spent ten years with the same piano teacher, and was able to apply much that she taught about music to the violin. Eleanor, though, was the first to talk to me about music theory, scales and techniques as they applied to the violin. We did work on Suzuki repertoire, but it was too late for me to become a Suzuki student. No matter what music I was learning, Eleanor paid close attention to all of the details and made sure that I did, too. This was a real turning point for me.

At about this same time I became a member of the Rockford Area Youth Symphony Orchestra. I remember being amazed that there were other kids my age that could play quite well. I wondered where they came from. I had not crossed paths with many other students who had taken violin lessons. It was exciting to finally be able to perform with a group of peers who were dedicated to their instruments. Up to this point, playing the violin had been a rather lonely experience (which seems unnatural for the instrument that dominates every orchestra!).

Despite my unfortunate experiences as a student, I was able to overcome many of the obstacles that stood between me and my goals. I went on to become a member of the Beloit-Janesville Sym-

phony and the Rockford Symphony, and continue to play in the Rockford Pops Orchestra. I can only wonder, though, how much sweeter the fruits of my labor would have been had I been offered the same opportunities that our children are experiencing through the Music Academy.

We are all fortunate that Eleanor became a pioneer of the Suzuki method, as well as an anchor in our musical community. I am elated that she remains in Rockford, 27 years after she reluctantly accepted me as her student, to provide my children with the kind of instruction I spent my childhood trying to find. We are also fortunate to have access to the other Music Academy teachers, who are not only fine musicians, but qualified, dedicated teachers. Every child who has the desire to play now has the opportunity to receive excellent instruction on an instrument that is proportional to his size.

While I sometimes regret that I arrived in the violin world a generation too soon, I feel fortunate that I may continue to grow through the experiences of my children. I anticipate learning along with them. In my lifetime I have witnessed a major transformation in the quality of music education available to our community. It is because of this that the Clark Arts Building transforms into such an amazing place for me on Saturday mornings. The sights and sounds are truly "music to my ears." I have enjoyed getting to know the children and watching them mature as musicians and individuals. I see the younger children finding many role models in the more advanced students. I am impressed with the abilities of our students to memorize difficult pieces. I continue to be amazed at the self-confidence, poise and self-esteem they demonstrate at their solo recitals. (I'm not sure they could even relate to that terrible feeling that dominated my recital!) I am always moved by the group concerts and appreciate that our students are given opportunities to perform. I enjoy witnessing the camaraderie that exists between not only the students, but their parents as well. We have created our own special support group which works to inspire, encourage, and strengthen all of us so that we may succeed in our particular roles.

We should not take for granted that we are all members of a wonderful, unique organization that thrives on the involvement, commitment, and dedication of all of us—teachers, students, and parents. ♣

Always the Best Deal!



Check out our World Wide Web Site!

Order Toll Free
1(800) 826-8648

Local Calls (817) 656-7773
Fax (817) 788-8244

© 1997 Young Musicians, Inc.

<http://www.onramp.net/ymusic>



- Suzuki™ Method
- Teaching Aides
- Instruments
- Strings
- Cases
- Games
- Awards
- Sheet Music
- Music Stands
- Metronomes

email: ymusic@onramp.net
P.O. Box 48036 • Ft. Worth, TX • 76148



ITHACA

CHAMBER MUSIC INSTITUTE JULY 6-JULY 26, 1997

Join us this summer for three weeks of string chamber music in the scenic Finger Lakes setting of Ithaca, New York. The 23rd Chamber Music Institute at Ithaca College will include an intensive program for students aged 12-18, with daily coaching sessions, master classes, lessons, string orchestra, performance seminars, and student and faculty concerts in the Ithaca community.

Institute Director—Sanford Reuning, Ithaca College

For more information, please contact:

Office of Conference and Event Services,

Ithaca College, 201 Egbert Hall, Ithaca, NY 14850-7071
(607) 274-3149



Members of the Aurora Quintet and the Louisville Orchestra

THE HARTT SCHOOL

Music, Dance and Theatre

The Hartt School mourns the death of David Einfeldt, conductor, teacher, and mentor to a generation of Suzuki orchestra players.

We commit ourselves to keeping David's work alive through the graduate Suzuki program, the Hartt Suzuki Institute, and David's beloved orchestras: Reading Orchestra, Intermediate Orchestra, Vivace, and Opus 89.

For information about The Hartt School Suzuki program, contact:

Michael Yaffe, Executive Director

The Hartt School

University of Hartford

200 Bloomfield Avenue

West Hartford, CT 06117

(860) 768-4451

E-Mail — yaffe@uhavax.hartford.edu

**UNIVERSITY
OF HARTFORD**

The University of Hartford, 200 Bloomfield Avenue, West Hartford, CT 06117 is open to all students without regard to race, age, color, creed, gender, sexual orientation, ethnic and national origin, or disability status.

A Magical Encounter: Suzuki Piano at the Finchcocks Museum

by Joan Krzywicki

Tucked away in a corner of Kent County, England, surrounded by rolling pastures, stands a magnificent Georgian Baroque manor house known as Finchcocks. It is well off the beaten path and accessible only by a narrow dirt road. Many people in England have never heard of it. Those who have been there know what a magical place it is.

Like many English manor houses, Finchcocks has been lovingly restored. There are beautiful gardens outside, and in the cellar is a charming small restaurant. But the magic of Finchcocks lies inside, where more than 85 historical keyboard instruments await each visitor. These instruments comprise the cherished collection of owners Richard and Katherine Burnett. Most of the instruments are in good working order, and visitors are encouraged to play them. No ropes or guards keep the public away from them! That is part of the magic.

I heard about this museum almost by chance when I was planning a trip to England last year with fifteen piano students and several parents. A few students had participated in a harpsichord/fortepiano class at a summer institute and had learned about Finchcocks then. One of the mothers had remembered it and mentioned it to me. My curiosity was aroused, and thus began a mission that led us there.

Our journey was initiated by an invitation from a Suzuki piano teacher in Totnes, South Devon. Margaret Merrington and I had met two years earlier at an international Piano Basics conference in Brussels.



Left:
Finchcocks
Museum
Right:
Clementi
Sonatina
performed
by
Clementi



ing was a performance of a Clementi Sonatina on a piano that Clementi himself had built. How could music history be more tangible than that!

Throughout the impromptu recital the museum staff continued to express amazement at the ability of the students. Questions flowed: "Do they always play without music?" "How do they learn the music?" "Are they extraordinary children?" It was clear that our visit was as magical for the Finchcocks Museum as it was for us. Time did not allow more than a brief explanation of Dr. Suzuki's method, listening to recordings, the role of parents and the home environment, etc. As we drove away, on our way to catch a boat ride up the River Thames, I reflected that while we had been entranced by a beautiful building, magnificent gardens, and musical history, we had also given back to our hosts new knowledge about music education in our country. It was a special day for all of us. ▲

Next on the agenda was a lecture/demonstration given by Richard Burnett and his assistant curator. The presentation included historical narrative, interesting anecdotes, and brief performance on a few of the instruments. And best of all was the humor. Mr. Burnett's ability to entertain people of all ages and all levels of musical knowledge was extraordinary. As he interacted with us and made us laugh, his love for music and his instruments was exciting and infectious. How we applauded the finale—a duet performed on a Viennese fortepiano from around 1815 that not only had a keyboard, but also several pedals that operated

like a cymbal crash, and a drum mechanism striking the soundboard!

After the program, my students were invited to perform for each other. Mr. Burnett directed each student to an appropriate instrument, and thus we heard Bach on harpsichord, Mozart on a small fortepiano, and Kuhlau on an early piano. One student performed the first movement of Beethoven's Moonlight Sonata on a Broadwood piano very similar to one Beethoven himself had owned. Mr. Burnett spent time explaining how to get the right touch to make the instrument sound especially beautiful. Just as excit-

ing as it was surprising by what they heard. My students, ages six to fourteen, began to play Bach, Clementi, Kuhlau, Mozart, and Beethoven, and all without music, of course. It seemed that the Finchcocks Museum had not previously encountered the Suzuki method.

After six days in Totnes, my group traveled to London for three days of sightseeing, theater, shopping, and Easter Sunday services. On the day before our return to the U.S., we boarded a bus at 8:00 AM for the 45-mile ride to Finchcocks. I wondered, "Would the students enjoy this?" "Would it be boring?" "Would the proprietors appreciate young students?" My correspondence with the Burnetts had been brief and formal, and I really had no idea what to expect.

The magic began as we left the main road and bounced along on a narrow lane, wondering if our coach would make it. There, in the distance, stood an imposing red brick mansion that left us speechless. Is this how Scarlett O'Hara lived when she first saw Tara? It was indeed beautiful. Mr. and Mrs. Burnett, as well as their dog, warmly greeted us as we left the coach. They suggested that the students might like to explore the grounds first. Off we went to roam in the gardens, where hundreds of daffodils were in bloom! At a pasture fence, several students tried to communicate with the resident sheep. It was very English.

Soon we were admitted to the house. Our visit had been arranged on a day when the museum was not open to the public. We were invited to explore all of the rooms where we could admire and play the various instruments, including organs, harpsichords, virginals, spinets, clavichords, and early pianos. Staff members followed us around, and it was soon

Below: Joan Krzywicki with piano students from the Philadelphia area at the Finchcocks Museum with owner Richard Burnett.



Joan Krzywicki has been a Suzuki piano teacher since 1981 and was recently named an SAJ Teacher Emerita. She received a B.M.E. degree from Indiana University where she earned second major in piano performance. She also has an M.M. degree from Youngstown State University. In addition to a home studio, Joan teaches at the Temple University Music Preparatory Division and at Avicella Assumpta Academy.

Lessons from Vienna

by Kyoko and David Fuller

Last summer, eighteen violin students of the *Dolce String Ensemble* from the American Suzuki Talent Education Center at the University of Wisconsin-Stevens Point spent eleven wonderful days touring and performing in Austria and Germany and competing in the 25th International Youth and Music Festival in Vienna. Along with the students, their director, Kyoko Fuller, and their piano accompanist, Michael Porrey, came over thirty parents, relatives and friends to cheer, to assist and to share in a musical experience of a lifetime. Because a trip like this requires a lot of planning, I would like to share some of what we learned for those contemplating a similar tour.

First, a big trip has big rewards! After the students performed in May, 1994, at the SAA Conference in Chicago, their parents got excited about the idea of touring outside of Wisconsin. We all debated for a few months about where to go, and when the invitation came to compete in Vienna, there were many of us who thought it was risky to plan such an ambitious trip. But the more we talked, the clearer it became that there was simply no place more exciting for lovers of music to go.

The sights are unforgettable. On our first day we toured Salzburg, the birthplace of Mozart and the city of the *Sound of Music*. Nestled in the Alps, with its medieval cathedrals, fortresses and old city streets, it was utterly endearing. Vienna, on the other hand, was overwhelming in the massive grandeur of its palace architecture, presenting to us the ordered world in which the classical composers lived and worked.

More than the sights, there was the very real sense of culture that the Viennese today, as much as ever, treasure so dearly. The Mozart concerts and operas performed daily in original costumes, on original instruments, and in authentic styles are not academic exercises, but joyful and heartfelt expressions of their devotion to their rich musical heritage. The city is constantly alive with a variety of musical listening opportunities.

Performance opportunities for the tour group were outstanding. Besides competing in the festival with groups from around the world, they played in various settings in smaller villages and towns. One very special performance was in an Austrian village celebrating its annual wine tasting festival.

The setting was in an exquisitely preserved baroque church with incredible acoustics.

When I think of all that we got to see and hear and do on our action-packed tour, I am so glad that we persevered to reach our big goal!

Second, to succeed with a trip like this, requires a dedicated involvement from parents. If someone were to calculate the amount of time that parents spent in total planning and fund raising for this trip, I am sure they could have all gotten part-time jobs at minimum wage, paid the expenses and come out ahead; yet their sacrifice of time and energy meant so much more than the money. In all, our talented and persevering parents were able to raise more than \$40,000 in a little over twelve months, which enabled each student, the director and the accompanist, to travel with all expenses paid.

It was a goal that we could scarcely hope to meet when we started. There were leaf-raking projects; candy, soda, brat, and hamburger sales; silent auctions; raffle tickets; business donations; donations from relatives; country club brunches; benefit performances and routine performances and more performances. If there was anything they didn't try, I don't know what it was! All in all, it was great fun. When time finally came for the trip, the students and their parents knew each other like best friends. And they had all earned this trip with the sweat of their hard work!

Third, students grow musically when inspired by a major goal. The students were all advanced students (Book Six and above), ages thirteen to eighteen. It would have been impossible to unify a group with such a wide range of age and ability had it not been for the excitement that this trip generated. A few of the younger students who had recently joined the group had to learn more than sixty minutes of performance repertoire by memory. They were inspired by the dedication and excellence of the older students. For their part, the older students would have been drifting away to other musical activities had not the compelling prospect of travel to Vienna arisen.

What was so incredible to see was the dedication of this group of students to perform consistently, time and time again, at the highest levels of their abilities under the difficult conditions of travel in foreign countries. They were truly acting as mature professionals every time they hit the stage.

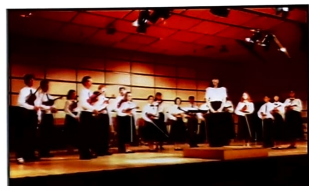
Fourth, wherever you may go, you find that audiences love beautiful music. Before leaving for Vienna, we were cautioned that the conservative Austrians would not respond well to Suzuki-style ensemble performance. On the contrary, our audiences everywhere applauded us warmly and frequently with standing ovations. Familiar with the classical repertoire, the Austrian and German people really enjoyed music played skillfully and were impressed that the group played all the music by memory. In one German church, the audience left unsolicited gifts amounting to almost seven hundred dollars.

At the festival in Vienna, the *Dolce String Ensemble* received an honor prize, which was the highest recognition a group in our class could be awarded, and we were extended a warm invitation to return again next year.

The competition in Vienna and our travels in Austria and Germany were memorable experiences for all who came. We were touched by the kindness and fine appreciation shown to us on many occasions. It was truly an encouragement for all the students to keep making beautiful music! We hope that



The group waits in front of the hotel for the bus to the competition.



Local concert by the Dolce String Ensemble



The happy parents at the courtyard of Austria Center.

other Suzuki groups will be inspired by our experience to take similar trips in the near future. ♣

Kyoko Fuller has been a Suzuki violin instructor and faculty member of ASTEC, University of Wisconsin-Stevens Point since 1984. She received her musical training at the Takemi Education Institute in Masanoto, Japan, under the teaching of Dr. Shinichi Suzuki. She and her husband David Fuller are the parents of four children.

Potter's Violins

Fine handmade Violas
starting at \$3,500

Fine handmade Cellos
starting at \$5,000

Robert McCluskie Violas

We also have a large stock of antique instruments available for your consideration

4706 Highland Avenue
Bethesda, MD 20814

(800)-317-9452

(301)-652-7070

fax (301)-652-8375

or e-mail us at:
rdoetsch@erols.com

TEXAS

*Two best-selling books
by Phyllis Young*

PLAYING THE STRING GAME
Strategies for Teaching Cello and
Strings (fifth printing)
8 1/2 x 11 in., 114 pp
\$14.95 paper

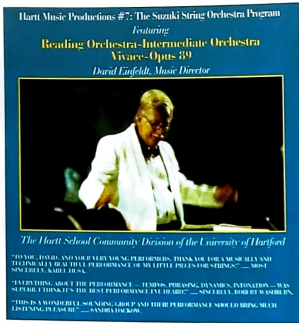
THE STRING PLAY
The Drama of Playing and
Teaching Strings
8 1/2 x 11 in., 150 pp
\$25.00 cloth, \$14.95 paper

Unique how-to books designed for the busy string teacher/player. Packed with hundreds of creative teaching ideas that can be used with any teaching method. Practical material for use in the classroom, private studio, or practice room. Compartmentalized for easy access at a moment's glance. The exact words the teacher can say are provided in each of the 165 teaching devices of *Playing the String Game*, and the 185 in *The String Play*.

Phyllis Young, the Parker C. Fields Regents Professor in Music at the University of Texas at Austin, is internationally acclaimed for her work in the training of cellists and string teachers. For 35 years she directed the University of Texas String Project. She has served as national president of the American String Teachers Association and was honored with its 1984 Distinguished Service Award. In recent years her workshop/masterclass schedule has included almost all states and 22 countries.

Books are available through:
Your favorite string catalogs and
some music stores. Or order from
The University of Texas Press
toll-free \$3.00 for shipping.

UNIVERSITY OF TEXAS PRESS
Box 7819 Austin, TX 78713
To order, call 800-252-3206.



David Einfeldt: Teacher, Colleague, Friend

On Tuesday, December 17, 1996, David Einfeldt, a music educator known internationally for his contributions to the Suzuki method of teaching instrumental music to children, died of a heart attack at his East Granby, Connecticut home. He was 58 years old. David was the Director of Orchestra Studies at the Hartt School's Community Division, a private instructor of violin and viola, and co-director with his wife Teri of the Hartt Suzuki Institute.

by Edward Kreitman

Tuesday, December 17, 1996, started out like any other day in the busy week before Christmas. Run a few errands on the way to the music school, a couple of hours in the office before teaching... rehearsal tonight... I can just get through three more days! Then a relaxing week off and a weekend planned in Boston to visit with my family.

But when I arrived home that evening there was an ominous message on the answering machine from Stevie Sandven... please call tonight. When I returned the call, I could not believe the news. David Einfeldt had died of a heart attack that afternoon.

The next few days were a blur.... Whenever I wasn't actively engaged in a conversation or lesson, my mind would return to David or Teri, reminiscing about the past, pondering the future.

I remembered the first time that I met David. It was one of those rare occasions when he and Teri were teaching at different institutes. We were in Denver and we met in the cafeteria line the first day. I had never been to Denver and didn't know anyone else on the faculty. Of course I had heard of Teri and David Einfeldt, had seen their names a hundred times on brochures and in the *Journal*. I don't know what I expected, but was surprised to meet this man, small of stature, with a blond goatee and half glasses perched on the end of his nose. He graciously invited me to join him for lunch. As we sat down to eat, I realized that I would have nothing to worry about in Denver that week. David would see to that. He took me under his wing, delighting in telling me first about his lovely wife Teri, how much he was missing her.... how they seldom traveled apart. Thrilled at the news that I would also be teaching at the Ithaca Institute, he filled me in on all the exciting things that I would have to look forward to there. "And do you like Japanese food? There is a fantastic little place just a few blocks from campus. I'll take you there for lunch tomorrow." And so began a friendship that would last for ten years.

Over those years, I watched and listened and learned from David. He was a wonderful mentor. His students per-

formed technically and musically at a level that I aspired to for my own students. He was tough and demanding, but he was fair. Every student was treated with the greatest respect. He knew what he could bring out of them, and he always achieved his goal. And the students loved him for that.

Over the next ten years, I had the opportunity to observe the building of an empire. David and Teri built their music school on a foundation of fine technical and musical training, and added the parallel orchestral program that today consists of four orchestra levels. This was David's unique contribution to the Suzuki movement in America. His greatest strength was his knowledge and expertise in choosing orchestral music that was appropriate for the intellectual and musical level of the child. There are few places in this world where the level of musicianship displayed by the students at Hartt can be matched. Indeed, Teri and David's work has set a high standard for all of us.

Of all of David's professional accomplishments, and there were many, I know that one of the most significant to him was the establishment of the North American String Orchestra (NASO) at the 1996 SAA Conference. David phoned me one day out of the blue with his preposterous plan to have students from all over North America gather at the conference. The orchestra would have open rehearsals, give a reading workshop on orchestra material, and present a concert at the end. As one of the coordinators of all of the logistical problems attached to an under-objection, David had already thought of a logical and workable solution. By the end of the conversation, I was as excited about the project as he was. Yes, I would certainly support this project and try to convey his vision to the rest of the planning committee. Those of us who heard the performance of that orchestra at the conference will never forget it. The fact that David was able to convince a group of 100 student performers to gather in Chicago,

at their own expense, is a testament to both his vision and his charismatic leadership.

I sat in on an open rehearsal at the conference, and closing my eyes to just listen and enjoy the sounds that David was bringing out of the orchestra. I realized that tears were running down my face. I wasn't sad, they were tears of joy—as I looked out over the orchestra I saw that one of my students was sitting in the principal viola spot. This was not a child who was precocious or gifted at an early age. She had worked hard for everything that she achieved, because things did not come easily to her. David had challenged her to lead the section in this piece, and she was in her element accomplishing something that I would never have expected. And I thought, how fortunate for her, and for me, that dedicated teachers like David Einfeldt exist.

In the days and weeks that followed David's passing, it was nothing but amazing to see the incredible outpouring of concern, caring, and support for Teri. Not only from Teri and David's immediate family and the local students from the Hartt program, but from the extended Suzuki family as well. Cards, letters, faxes and phone calls arrived daily from all over the globe, a testament to the profound effect David's life had on every teacher and student he had come into contact with. The numbers of students affected by David's teaching is staggering when you imagine that he has been conducting Suzuki orchestras all over this continent for the past twenty years.

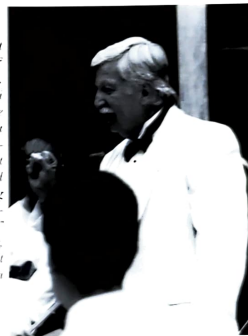
Thank you, David, for your wonderful contribution to the Suzuki movement in America. ♣

"What David Einfeldt gave all of us cannot be fairly summed up in words. He acted through love with 150% dedication. Love for his students, love for music, and most importantly, love for teaching."
—Michael Larco, Student, Hartt Suzuki Program

"David was one of a kind—a wonderful motivator and leader of young string players. David knew how to make them proud of what they did in a very quiet way and a very unassuming way and in a way that made the kids feel like they could do anything. That was the individual thing that David could do with young string players... that was his gift."
—Michael Yaffe, Director Community Division, Hartt School of Music

In response to Teri Einfeldt's request, the SAA is pleased to establish a new scholarship fund in David's name. Donations to the fund are most welcome.

"His orbit was not small—Carnegie & Ithaca before Hartford, before that Miami Symphony and Syracuse Symphonies. There was a lot of building orchestras and the whole spirit of orchestral and chamber music playing in the Suzuki community across our country."
—Sandy Reuning, Director, Ithaca Talent Education



Photos by Art Montzka



"There is so much to learn by example—not by direct teaching—which tries too hard to be effective. But just by existing where others can experience it. I have learned from David and Teri to reach out—for everything that life has to offer today, for every moment is precious and all the time we have to share with dear friends should be well spent."
—Michele George, Director, Sato Center for Suzuki Studies, The Cleveland Institute of Music



Continued, p. 40



For David

It took me about ten minutes, watching David in action, to decide that I wanted him to work with my daughter, even though it meant a ninety-mile round trip to Connecticut. That was David and Teri's first year at Hartt, when they still had relatively few students, and for me it will always be the magic time. Within a few weeks I realized that my family had had the great fortune to come into contact with a sorcerer, a kind of benevolent piper who could stand in front of about fifteen kids, ages six to eleven, none of whom had much experience reading even the simplest music, and take them to a level they would not have thought possible.

A teacher myself, I firmly believe that David was the single finest teacher I've ever seen in any field. He never used the word *different*. Eight-year-olds came to his orchestra that first year admitting that they couldn't even read music, and he'd say simply: "That's fine; you'll learn." His arms raised for the opening note were always an embrace for his children. He loved them so much, was so proud of them, had such high expectations for them, that they played beautifully in order not to disappoint him.

The first Christmas after Erin joined David's orchestra, he and Teri arranged to have a group play for a business convention. Watching the kids file in, the

chairwoman remarked to him: "I thought you were bringing your older pupils?" David answered: "That's right, there's no one here younger than six." He had the singular ability to treat even the youngest children like professional musicians. As a result, his kids had the confident look of pros, even if they couldn't play beyond Suzuki Book Three. Faced with an unexpected obstacle one evening at a paid gig that first year, he turned to an eight-year-old, and said, in all calmness: "Krysivana, go out there and play a solo while I think about this." And she toddled out onto the stage. Why not? Looking at David, she felt there was no reason at all for stage fright. Anxiety was something David trained his kids to overcome. Mistakes were a necessary part of growing, of stretching toward a higher level. His orchestras would constantly reach for more.

The orchestra concert three days after David's death was one of the saddest yet most inspiring evenings of my life. With David gone, the program had been shortened to one piece for each of his four orchestras. The three younger orchestras were each conducted by one of his students, thirteen or fourteen years old. Opus, the advanced orchestra, was led in a Mendelssohn string symphony by David's assistant conductor, a doctoral student.

That was supposed to be the end of the concert, but Opus wanted to play one more piece in honor of their leader, a Bloch composition that was the toughest thing in their repertoire. It was conducted by a thirteen-year-old, and she looked utterly professional, as graceful and as powerful as an adult musician. At one time, without losing either her poise or her heat, she leaned over and turned a page for the concert mistress. It was a gesture that David would have loved, the sort of motion that his students always taught them, is not something to be apish with fear; it is something in which to find joy.

We have lost a dear friend, a man who, never to be replaced. But David was a man of music, and music, he taught his kids, other day I listened to Erin and three others, all of them David's students, rehearse a Mozart quartet for the first time staggered by their loss; all four had wept repeatedly. But they were teenagers, playing something as neat as the Disso-

nant Quartet, and as the rehearsal went on, they began to chatter and giggle—all the while playing beautifully. They were sad, but they had no fear. Dearest David, you taught them well. ♣

—by Robert Keefe

When I walked into room 410 for my first orchestra rehearsal eight years ago, I was petrified. I knew I would surely be the worst violinist there, and that the conductor would hate me. When David Einfeldt walked over to me, however, his wide grin and pat on my back told me that everything would be all right.

In the years since then, David and I became very close. I've been concertmistress of his most advanced orchestra, Opus '89, for the past five years, and throughout that time I've traveled to many institutes with him and Teri. During the institutes the two of them always took care of me, treating me more like a daughter than a student. Throughout one institute I was very sick, and every day David would make me take this awful tasting medicine, and then tease me because my voice had dropped an octave.

He was a second father to me. When he died I was devastated. I tried at first to pretend that it somehow wasn't true. At the orchestra concert three days after his death, however, the full realization came over me that I had lost one of the people I loved most in the world, and my life would never be the same.

The most important thing David taught me is the sheer fun of making music. I've always looked forward to Saturday orchestra rehearsal, but now it seems as if the center is missing. I'll miss so much seeing David's eyes fill with tears after a great performance, and I'll also miss the times when he'd boop me over the head with his stick when I made a dumb mistake. David instilled in all of his players a feeling of confidence that I can't imagine any other conductor giving a group of kids our age.

I'm so grateful that I knew him for more than half of my life. I feel sorry for the younger kids who won't have the chance to be touched by his warmth, his humor, and his compassion. Relationships as special as the one I shared with David are hard to come by in life. But in a way our relationship isn't over. Part of him will live inside me forever. ♣

—Robert Keefe



by Jeanne Luedke

EDUCATING THE PARENTS BEFORE EDUCATING THE CHILD

For the past twenty-five years I have been a Suzuki piano instructor. In the early years of my teaching, I had prospective parents observe lessons for a period of time, come to an orientation and then begin lessons with their child if they chose to do so. I also had monthly parent meetings where I held forth on various aspects of the method and parenting in general for all of the parents in my program.

By the tenth year of Suzuki teaching and study I felt I was beginning to get a handle on most aspects of the Suzuki method. The pieces were memorized and had become second nature to me. I felt that I knew the teaching points of the pieces. I understood very well the concept of mother-tongue learning. I had worn out my copy of *Nurtured By Love* in an effort to understand Suzuki philosophy, and I thought I understood fully most of Suzuki's philosophical points. Of course I had barely scratched the surface in my understanding of Suzuki philosophy; but, fortunately, I didn't know that then. All in all, I felt pretty knowledgeable about how to teach the Suzuki Piano Method.

It was also about the tenth year of teaching, however, that it occurred to me that many more children started and stopped Suzuki lessons than started and stayed at it long enough to complete the study of all of the books. I knew this about my own program which had now developed into a Suzuki Talent Education school with five other faculty members and some 200 students. I also knew other teachers were having a similar experience because at the institutes where I taught in the summer, there were always dozens of Book One and Book Two students and in most cases only a few students playing beyond Book Four.

After considerable thought it seemed to me that the dropout rate had to do with the parents. Many of the parents at my school began their lessons with gusto only to begin to fade in a year or two or three. Why did I think that parents understood the importance of listening and daily practice when they started their lessons only to find out a short distance down the road that they were not quite doing what I thought they were doing? Why did so many parents start out with hope in their hearts and with the best of intentions to have pleasant, productive practice sessions only to find that before long the opposite was occurring?

The way I interpreted the hierarchy of responsibility in the teaching of the Suzuki method meant that the full responsibility for the success of the parent fell on my shoulders. If they failed, I had failed. Period. Oh, it was easier to say something like, "Those Suzuki parents just don't get it, no matter how many times I tell them." And I did say that, to myself and to my colleagues, but I still felt great guilt when a parent stumbled, causing the child to falter as well. I felt certain this phenomenon had to do with my ability to train my parents. Having been a Suzuki mom, I saw my parents making many of the same mistakes I had made.

So in the early eighties I instituted my first required parent education course for all new parents that joined my program. Before the child started his lessons, the parents were required to take a six week course. This course was given to the parents at the same time each week that the child would eventually be coming for his lessons. Since I always had beginning students come in groups of three for an hour, this was a perfect situation for the parents. I found parents were more com-

fortable and enjoyed the process more if they shared their parent education with other parents. The bonds of friendship and support were developed before the parents ever got to know each other's children, and that is plus also. I saw immediate results with the crop of students whose parents took the course. As time passed I lengthened the course to three months and I saw even better results. Because of the parent education course, I found that all of the teachers at the school were able to spend much less time trying to convince the parents of basic philosophy while the child was taking his lesson, thus freeing them to be completely focused on teaching the child. As time passed I kept adding components to my course; and today, the course is a six month course that produces fantastic results. What results? Fruitful, productive practice; pleasant, enjoyable practice; warm relationships between parent and child; quality playing; development of many important skills in the child far beyond just playing the instrument because the parents commit to long term study.

The goal of my parent education course is this: To prepare parents to be effective enough as home teachers so that their children learn happily with energy and focus and stay in the program long enough to complete the books. By completing the books we reach the overall goal of the program which is to develop the child into a fine human being with a high level of music ability.

As I tell the teachers who take my Parent Education Seminars, my hope is that by the time the child begins his lessons there will be few, if any, mistakes made by the parents at home practice and few surprises or misunderstandings for the parent to encounter with the teacher at lessons. It is my belief that parents and

teachers should work out all of the issues between them and be truly of one mind when it comes to the Suzuki experience before the child starts his lessons. We all need to be on the same train heading in the same direction in order that teacher, parent and student derive the greatest amount of satisfaction and benefit from their study together.

Once the child is part of the lesson, I think the lesson should focus on teaching the child with only assignments and reminders given to the parent. If a teacher is still involved in convincing the parent of a basic concept (e.g. how much listening is needed and why) or still striving to get cooperation in any fundamental philosophical area with the parent, the child should not be there. If we try to convince a parent of a principle of the Suzuki method with the child present, the child becomes disinterested, bored and restless. Then his behavior invites the censorship of the teacher and parents which is not conducive to building a desire to learn or to return to the studio.

But there are other valid reasons for educating parents early and extensively without the children present.

1. For me by far the most compelling reason to do more parent education is that there are still far too many Suzuki parents forcing their children to practice because they do not understand the Suzuki method. Dr. Suzuki says that forcing children to practice will teach them not to like music, and we all now know this is true. But what are parents to do if we haven't explained to them how to create desire to learn first before requesting the child to physically participate. Parents must be taught the fundamentals of Suzuki philosophy early on so they can give up bad habits of angry words and impatience that can cause tears, belligerence and finally rebellion.

Teachers must show parents how a philosophical idea is carried out in the actual way the method is taught both at lessons and at home practice. For instance, the practical application of the philosophical point that all children have talent is found in the methodology of learning by ear or learning by the mother-tongue method. Thus, since we ask parents to believe that all children have talent, we must teach them to understand and believe in the mother-tongue way of learning and provide their children an environment in which they can learn through their ears from repeated listen-

ing to their recordings. If we simply tell parents or anyone for that matter to believe that all children have talent, they very well may not believe us. We must prove to parents that all children can be trained, and the key to this training is found in mother-tongue learning. When the parent is not able to carry over the mother-tongue learning concepts into daily practice, she will have great difficulty teaching her child and soon may begin to doubt that all children have talent, especially her own.

Attempting to force a child to learn often causes either the parent has not understood either the philosophy of a key point or the methodology that supports it. It is paramount that parent training be done early, as I have observed that Suzuki parents establish a certain style and mood in the work they do with their child from the very first lessons. Thus, most of the mistakes that Suzuki parents make are made from day one and, if continued, are cemented into serious problems within the first year. It is simple to prevent these problems from ever happening by educating parents before they make them. Our parents do not know the pitfalls that lie ahead when they begin their lessons because this is a new experience for them. We as teachers parents the instruction they need to be the effective, productive Suzuki parents they planned to be when they enrolled in lessons.

2. Another reason we need to educate parents more today is due to the fact that many parents have a hard time getting their children to cooperate in many areas whether it is to do their homework, feed the dog, clean their rooms, etc. We should not assume that parents will be able to pleasantly and productively get kids to practice an instrument on a daily basis without some instruction. I see Suzuki parenting as a unique blend of common sense and Japanese *ama* which is defined as love combined with a strong sense of reciprocal obligation and dependence. Reciprocal obligation and interdependence between a parent and child are not generally part of the American parent-child relationship beyond the first few months of life. In America we tend to encourage our children to be independent from early on. I have found it helpful to train my parents in how to allow an interdependence to develop in their relationship with their child in or-

der to facilitate the work they must do together. How to develop the desire to learn and how to direct and manage a successful practice session based on mutual cooperation are just two of a long list of things that teachers must teach parents.

3. A third reason that Suzuki parents need extensive parent training has to do with the fact that the Suzuki method is a Japanese method and thus grounded in a Japanese view of parenting and teaching. Just as I did, our American parents need a good deal of time, help and guidance in order to be able to apply the ideas of the Suzuki method to the work they do with their child on a daily basis. That is not to say that for some parents, some parts of Suzuki philosophy are not so foreign to them; but for most of the parents I meet, a significant part of Suzuki philosophy is not fully understood and fully appreciated initially. The inability to see the continuity of Suzuki's ideas in his philosophy as well as inability to see how the philosophy applies to daily parent-child work has led in some quarters of our movement the desire to Americanize the Suzuki approach. Rather than Americanize or modify the philosophy and the method, I would rather see teachers spend more time up front with parents. Then the mystery and magic of the Suzuki method will be revealed to all parents, and they can enjoy the full array of benefits that come from experiencing the method according to Suzuki.

4. Another reason I feel compelled to educate my Suzuki parents to a high level of understanding is found in the following statements by Dr. Suzuki: "The fate of the child is in the hands of the parent." "The responsibility for education lies in the home." "Creating a desire in your child is the parents' duty." "Parents with smiling faces have children with smiling faces." "Every child improves depending on his parents." "Man is the son of his environment." These statements convey to me that Suzuki believes the parent is the most important influence on the child's learning. We must help our parents fully understand the obligation, privilege and possibility these statements by Suzuki convey, and it takes extra training to do this. In fact, I have found these statements of Suzuki are powerful motivators for parents when they are understood and appreciated for their true meaning. When training parents, I never start out thinking they don't want to do what I ask. But I also never start

out assuming they know about Japanese teaching and parenting. I start out assuming they know little about the method and that they expect me to teach them. Further, I believe it is my job to take them to that point where they are eager and excited to begin teaching their child because they know how to work with their child, and they know even before problems arise how to handle them.

5. A fifth reason for long-term parent education is this. If, as Suzuki suggests, his method is not just another music method but a way to develop the whole child into a fine human being, then we should educate parents about this idea. Since most parents come to us primarily to teach their children to learn to play an instrument, the idea that the Suzuki music method is more than just music lessons may be either a surprise to them or hold little interest for them. I have had the experience of getting a response such as, "Oh great. How soon will my child be playing Mary Had A Little Lamb?" after having just told a prospective parent the exciting revelation that by studying Suzuki method they will not only be getting piano lessons but a vehicle by which their child can develop many other life-enhancing skills. The development of the whole child through the study of the instrument takes some extra time and effort for parents to look understand and appreciate. But by looking at the Suzuki method as a whole child development experience, parents are much more able and willing to put in the time and money over the long haul that is necessary to develop ability to a high level. Also, when parents see that their Suzuki program is more than just music lessons, they are kinder to themselves and to their children even as they are more serious about their commitment to their work. I have found that when I can successfully explain to a parent about all of the benefits their child will receive (see the article I wrote in the Fall '95 issue of the AJ for a description of these benefits) beyond competency at the instrument, they always stay through the books and beyond.

It seems to me that there are many reasons to develop competent Suzuki parents before developing competent Suzuki students; and as far as I have been able to determine, there is no reason not to do so. But as further encouragement for you to consider what I have said let me give you the guarantee I give those who

attend my seminars. If you educate your parents at length before the children come for their first lessons I guarantee:

1. that your students will stay with their programs longer and raise their level of playing faster.
2. that your students will develop numerous important abilities which will enhance their lives.
3. that if you train the parents as I have suggested the students will have a 100% better chance of reaching their full potential with their instrument and other endeavors.

4. if you develop a parent education course you will enjoy your teaching as you never have before.

5. that you can and should charge more money and will be more in demand for your lessons. When you add a parent education component that is significant, your program has much greater dollar value. Parent training has value to Suzuki parents because in the end it expedites and ensures success in the learning process for their child. For example, it because a parent is educated it takes two years less for the child to get successfully through the volumes, the parents save two years of tuition. In addition, parent

training and parent education in general are desired and in demand today, and this adding it to your program greatly enhances the value to your parents.

It is our job as Suzuki teachers to prepare the parents so that they can be as effective as possible in their Suzuki parenting and teaching roles. I hope I have convinced you to seriously consider developing a parent course and to train your parents extensively before the child's first lesson. ▲

Jeanne Luedtke served on the Board of Directors of the Suzuki Association from 1983-1986 and 1990-1991. In addition, she has served on the Piano Committee, as chairman of the Naming Committee, and as Piano Coordinator for the 1988 and 1990 Teachers' Conferences. Jeanne has been a frequent contributor to the AJ and was editor of the Piano Column from 1988-1990. In 1987 she began a seminar business and since that time has spent much of her parents and teachers throughout the U.S., Canada and England. Jeanne maintains a piano studio in Waterloo, CT, and is a Teacher's Trainer and frequent musician at institutes. She is currently finishing a book about Suzuki parent education. For information about Parent Education seminars for parents and teachers, contact Jeanne at 203-754-8445.

Mel Bay Presents
Children's Fiddling Method


VOLUME 2 NOW AVAILABLE!

As both a championship fiddler and superb teacher, Carol Ann Wheeler brings all her talents to bear in this fiddling book written especially for young children. Students raised in the Scottish tradition will immediately take to the method, concepts, and techniques used in this book and listening tape. Common folk songs familiar to the student are used to demonstrate and teach basic skills of old-time fiddle playing. All melodies are first presented in their simplest form followed by more complex variations with introductions, ornaments, and endings. Students of all levels will find challenging material in this book. Younger students can proceed at their own pace, returning to the more difficult variations at a future time. A 90-minute video is available to accompany each book.

Book 1 (94817) \$8.95
Cassette 1 (94817C) \$9.98
Video 1 (94817V) \$24.95
Book 2 (95279) \$10.95
Cassette 2 (95279C) \$9.98
Video 2 (95279V) \$24.95

Please call for our Complete Catalog.
Mel Bay Publications, Inc.
#1 Industrial Dr. • Pacific, MO 63069-0066
1-800-8-MEL BAY • FAX (314) 257-5062

Visit us on the Web at <http://www.melbay.com>
E-mail us at email@melbay.com



By Carol Ann Wheeler

MasterCard VISA

By Carol Ann Wheeler

**** 50% Discount for Suzuki Journal readers! ** Offer expires April 30, 1997. Order NOW at 1/2 price! ****

They LAUGHED when I said they could have Perfect Pitch

—until I showed them the secret!

The TRUE STORY behind the #1 best-selling ear-training method!

by David L. Burge

IT ALL STARTED in ninth grade as a sort of teenage rivalry.

I would slave at the piano for five hours daily. Linda practiced far less. But somehow she always had an edge that made her the star performer of our school.

It was frustrating. *What does she have that I don't?* I'd wonder. Linda's best friend Sheryl sensed my growing competition. One day she bragged on and on about Linda, adding more fuel to my fire.

"You could never be as good as Linda!" she taunted me. "Linda's got Perfect Pitch!"

"What's Perfect Pitch?" I asked. Sheryl glared over a few of Linda's uncanny abilities—how she could name any tone or chord—just by ear; how she could sing any pitch she wanted—*from mere memory*; how she could play songs after only listening to them on the radio! My heart sank. Her fantastic EAR is the key to her success I thought. How could I ever hope to compete with her?

But later I doubted Sheryl's story. How could anyone possibly know F# or Bb just by listening? An ear like that would give them a mastery of the entire musical language!

It bothered me. Did she really have Perfect Pitch? I finally got up the nerve, approached Linda, and asked her point-blank if it were true. "Yes," she nodded to me aloofly.

But Perfect Pitch was too good to believe. I rudely pressed, "Can I test you sometimes?" "OK," she replied cheerfully.

Now I was going to have some fun...

My plan was ingeniously simple: I picked a moment when Linda least suspected. Then I boldly challenged her to name tones for me—by ear.

I made sure she had not been playing any music. I made her stand so she could not see the piano keyboard. I made certain that other classmates could not help her. I set everything up perfectly so I could expose her Perfect Pitch claims as a ridiculous joke.

Nervously, I plotted my testing strategy. Linda appeared serene. Then, with silent apprehension, I selected a tone to play. (She'll never guess F#!)

I had barely touched the key. "F#," she said.

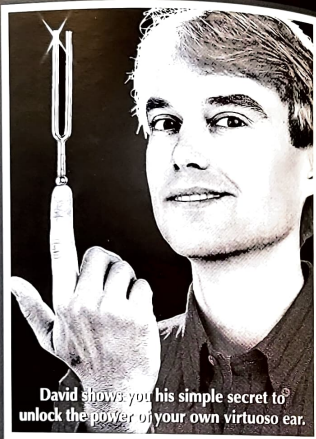
I was astonished.

I played another tone. She didn't even stop to think. Instantly she announced the correct pitch.

Frantically, I played more tones, skipping here and there all over the keyboard. But somehow she knew the pitch each time. She was SO amazing. She could identify musical tones as easily as colors!

"Sing an Eb!" I demanded, determined to mess her up. She sang a tone. I checked her on the keyboard. She was right! On! Now I was starting to boil. I called out more tones for her to sing, trying hard to make them increasingly difficult. Still she sang each note perfectly on pitch. I was totally beggled.

"How in the world do you do it?" I blurted. "I don't know," she sighed. And to my dismay, that was all I could get out of her!



David shows you his simple secret to unlock the power of your own virtuoso ear.

The dazzle of Perfect Pitch hit me like a ton of bricks. My head was dizzy with disbelief. Yet from that moment on I knew Perfect Pitch is real.

I couldn't figure it out...

"How does she DO it?" I kept asking myself. On the other hand, why can't everyone recognize tones by ear? It dawned on me that most musicians can't tell a simple C from a G, or the key of A major from F major! I thought about that. A musician who cannot tell tones by ear! That's like a painter who can't recognize the rainbow of colors on his palette! It seemed odd and contradictory.

I found myself more mystified than ever. Humiliated and puzzled, I went home to work on this problem. At age 14, it was a hard nut to crack. You can be sure I tried it myself. I would sweet-talk my three brothers and two sisters into playing tones for me, which I would then try to identify by ear. It became just a guessing game. My many attempts were dismal failures.

So I tried playing the tones over and over in order to memorize them. I tried to feel the "highness" or "lowness" of each pitch. I tried day after day to learn and absorb those elusive tones.

But nothing worked. After weeks of struggle, I still couldn't do it. So I finally gave up. Sure, Linda had an extraordinary gift; the ultimate ear for music, the master key to many talents. I wished I had an ear like that. But it was out of my reach.

Then it happened...

It was like a miracle. A twist of fate. Like finding the lost Holy Grail. Once I had stopped straining my ear, I started to listen NATURALLY. Then the incredible secret to Perfect Pitch jumped right into my lap.

I began to notice faint "colors" within the tones. Not visual colors, but colors of pitch, colors of sound. They had always been there. But this was the first time I had ever "let go"—and listened—to discover these subtle differences within the musical tones.

Soon—to my own disbelief—I too could recognize the tones by ear! It was simple. I could hear how F# sounds one way, while Bb has a different sound—sort of like "hearing" red and blue.

The realization struck me: THIS IS PERFECT PITCH! This is how Bach, Beethoven and Mozart could mentally envision their masterpieces—and know tones, chords and keys all by ear—by tuning in to these subtle "pitch colors" within the tones. It was almost childish—I felt sure that anyone could unlock their own Perfect Pitch by learning this simple secret of "color hearing."

Bursting with excitement, I went and told my best friend Ann (a flutist) that she too could have Perfect Pitch. She laughed at me.

"You have to be born with Perfect Pitch," she asserted. "You can't develop it." "You don't understand what Perfect Pitch is or how it works," I countered. "I couldn't recognize one note before. Now it's easy."

I showed her how to listen. Timidly, she confessed that she too could hear the pitch colors. With this jump start, it wasn't long before Ann had also acquired Perfect Pitch.

At school we became instant celebrities. Classmates would test our ears, endlessly fascinated with our "supernatural" powers. Yet to us, our hearing was nothing "super"—just "natural!"

Way back then I never dreamed I would later cause a stir among college music professors. But when I got older, I eventually started to explain my discovery to the academic world.

They laughed at me. Many told me: "You must be born with Perfect Pitch; you can't develop it." I'd listen politely. Then I'd reveal the simple secret—so they could hear for themselves. You'd be surprised how fast they would change their tune. As I continued with my own college studies, my "perfect ear" allowed me to progress far faster than I ever thought possible. I even skipped two or three courses. Perfect Pitch made everything easier—performing, composing, arranging, sight-reading, transposing, improvising—and it skyrocketed my enjoyment of music as well. I learned that music is definitely a HEARING art.

And as for Linda?

Oh yes—I'll have to backtrack a little. Time eventually found me at the end of my senior year of high school. I was now nearly 19. In these three and a half years with Perfect Pitch, my piano teacher insisted I had made ten years of progress. But I was not fully satisfied. I still needed one thing to beat Linda. Now was my final chance.

Our local university sponsored a music festival each spring, complete with judges and awards. To my horror, they scheduled me as the last person to play—the grand finale of the entire event.

Linda gave her usual sterling performance. I knew she would be tough to match, let alone surpass. My turn came, and I went for it. Slinking to the stage, I sat down and played my heart out.

Guess what? I scored an A+ in the most advanced performance category.

Linda only got an A.

Sweet victory was music to my ears—mine at last!

Now it's YOUR turn!

For 16 years now, thousands around the world have proved that my Perfect Pitch method works, including research at two leading universities. Now I'd like to show YOU how to experience your own Perfect Pitch! To start, you only need a few basic instructions. I've put everything I know into my Perfect Pitch SuperCourse.

It's fun—and for a short time Suzuki readers have a chance to receive the course at only 1/2 PRICE! It's guaranteed to work for you—as well as your students of all ages and all instruments. Try it yourself! Just order your Perfect Pitch SuperCourse and play the first two cassettes. I promise you will hear the Perfect Pitch colors that I'll start you on—*or return the Course for a full refund*. You've got my word on it. You can also read my short handbook and check out your progress with no risk. You'll find a dramatic improvement in your pitch and your playing in only 40 days, or return the Course and I'll personally ensure you get your refund—no questions asked.

Think of the possibilities that Perfect Pitch can open for YOU and your music. Imagine how it can improve your playing, your singing—your own creativity and confidence.

And picture your friends' faces as YOU name tones and chords with laser-like precision! Please—don't you laugh, too! At least not until you see how simple it is to discover YOUR VERY OWN Perfect Pitch!

RS. FREE BONUS TAPES! Try the Course now at 1/2 PRICE and also receive my 90-minute companion tape on Relative Pitch (a \$14.95 value)! It's the icing on your ear-training cake—yours to keep FREE—even if you decide to return your Perfect Pitch SuperCourse for a full refund!



Perfect Pitch SuperCourse for all musicians (all instruments, beginning and advanced). No music reading skills required. Includes 5 audio cassettes + easy handbook + FREE 90-minute bonus tape on Relative Pitch. Full 40-day money back guarantee.

ORDER NOW! For fastest service:
Call our 24-hour Order Line NOW and charge your Visa/MasterCard:
(515) 472-3100
FAX: (515) 472-2700

► You will experience your own Perfect Pitch—or you get a full Course refund!

YES! Show me MY Perfect Pitch! Instead of paying the nationally advertised price of \$99.00 + \$8 shipping, my price with Suzuki 50% discount is ONLY \$49.50 + \$4 shipping. Send me the complete Perfect Pitch SuperCourse with the full 40-Day Money Back Guarantee. I'll start you with the HANDBOOK and TAPES 1 & 2. I must notice an immediate and dramatic improvement in both my pitch skills and my playing or I'll return my Course within 40 days for a full prompt refund. If I decide to keep my Course and continue my training, I can open TAPES 3, 4 & 5 (all included) for advanced instructions. My FREE 90-minute tape on Relative Pitch (a \$14.95 bonus) is mine to keep even if I return my Perfect Pitch SuperCourse for a refund!

Check here if you are undecided about ordering now: I'd like more info. Send me Perfect Pitch Lesson #1 (written) with research at universities—FREE with no obligation.

NAME _____
ADDRESS _____
CITY _____
STATE _____ ZIP _____
Please allow 4 weeks for delivery. I will RESHIP delivery from our studio and \$2.00 (local \$3.00 shipping) and handle "RESHIP" on your envelope. Foreign orders incur the complete cost (airmail, U.S. funds only) plus residents add 5% tax. (Note: pick up or money order payable to American Educational Music. Handle all postal money orders with care. Funds lock up after post office.)

My check or money order is enclosed.
 Please charge my

CARD NUMBER _____
EXPIRES DATE _____
SIGNATURE _____

Send to: American Educational Music Publications, Inc.
Music Resources Building, Dept. W31
1106 E. Burlington, Fairfield, IA 52556

Research references to two leading universities: a) and b) are available online at the University of the West of England for development of Perfect Pitch, 191 Spring 1997. The University of the West of England also maintains the website for training on relative pitch in adult music, RCP, Book 1997. For the complete course materials, visit our website at www.perfectpitch.com or contact Perfect Pitch SuperCourse or request FREE course information.

Suzuki on the Internet

by Kiyoshi Tamagawa

The essence of Suzuki Method instruction involves principles that have not changed over centuries: face-to-face interaction between student, parent, and teacher, using acoustic musical instruments. Such time-honored techniques may seem as far away as possible from the Cyber-Age. Nevertheless, an increasing amount of Suzuki material exists on the Internet, though it is not always easily found. Browsing the World Wide Web using the single word "Suzuki" with various search engines is apt to result in lists of hundreds of motorcycle-related sites! Using phrases such as "Suzuki violin" or "Suzuki Talent Education" gives better results. Home pages exist on the Web for many individual Suzuki teachers, Institutes and Suzuki programs; those of the American Suzuki Institute and Ithaca Suzuki Institute were among those I found, as well as a lively site named "Twinkle, Twinkle Little Star," credited to the "Egyptian Suzuki Strings" of Carbondale, Illinois.

More comprehensive is a Suzuki Resource Web Page created by Suzanne Brimhall, daughter of piano teacher trainer Cleo Brimhall. From the home page the Web surfer can join the SAA, or order copies of *Nurtured by Love, Journey Down the Kreisler Highway*, or the recent video on Dr. Suzuki by Michele George. Actual on-site reading material includes the proposed Teacher Certification model, an article on Suzuki and the International Suzuki Association, and excerpts from Suzanne's book *Beautiful Tone, Beautiful Heart*. One can also sign the guest book and leave personal messages. A few links are provided to other Suzuki-oriented Web sites, but many more are out there for the diligent Net surfer. (See the end of this article for URLs of selected sites mentioned above.)

The Internet is a new and exciting medium of communication. Computers and e-mail provide a way for Suzuki teachers and families all over the world to meet electronically in ways that formerly would have been impossible. Electronic mailing lists ("listservs") provide stimulating opportunities for discussion. Kristine Gore,

a Suzuki piano teacher I met through a post to the rec.music.makers.piano newsgroup, has informed me of "Suzuki Chat," a listserv for Suzuki teachers. It is administered by Maxine Komlos in Adelaide, Australia, who describes it thus: "Suzuki Chat is an informal worldwide e-mail discussion group open to anyone interested in talking about Suzuki Method. Over 80 members chat from countries such as Australia, USA, New Zealand, Denmark, Iceland, Sweden, Finland, Norway, UK, Mexico, Canada. You will find lots of Suzuki and music related Internet sites." A mailing list for those interested in Suzuki guitar was mentioned in the Fall 1996 issue of *ASF*. Discussions about the method have also occurred in "Piano-L," a mailing list centering around piano performance and teaching, whose list of subscribers includes several Suzuki piano teachers. After subscribing to Piano-L, for several months, I personally found the group's members as a whole to be bright and responsive but rather verbose, and inclined to wander off-topic into irrelevancies such as cooking recipes. Though the traditional piano teachers on the list and large are a friendly and open-minded group, a few more Suzuki teachers would lend those already there some moral support. The group is extremely active, and anyone who subscribes should expect to receive up to one hundred messages a day! Fortunately, there is also the option of subscribing to Piano-L digest, a summary spend hours a day at the computer keep up with one listserv. Be prepared to use the "delete" key regularly.

Usernet newsgroups have been much maligned, but provide forums for thousands of computer users with common interests. They can be accessed from an Internet service provider. I have not been able to find one specifically addressing the Suzuki method, but two groups of touched occasionally upon the topic: rec.music.makers.piano and rec.music.makers.bowedstrings. It must

SAA's new e-mail address:

suzuki@rmi.net

Watch for the new SAA web site this spring.

be admitted that the dialogue is often mundane and overly concerned with description and evaluation of various pieces of equipment. As always, selective reading is the key. However, I have witnessed the introduction of the topic of Suzuki elicit some passionate responses. Many contributors and "lurkers" (users who read messages without revealing themselves by posting their own) are keenly interested in finding out more about Suzuki from the Information Highway.

Whether they get accurate information about the principles of Talent Education is by no means certain. Clearly, the Internet is a double-edged sword; cyberspace provides new opportunities for those actively hostile to the method to propagate their negative views. A striking example occurred this past summer in the rec.music.makers.piano newsgroup. An innocent question asking for information

"Season's Best: children will be mesmerized!" Sesame Street Parenting Magazine

He's Bach and he's better than ever. Meet him in a theatrical collaboration of prize winning actors, writers and musicians. Hear him on original and on modern instruments. Discover the structure and humor in his music as he returns to earth encouraging new generations to enjoy his music.



CD \$15
Cassette \$11
add \$3.50 for shipping

FEATURING

*Martha Plimpton has appeared in over 24 films, including "Beautiful Girls" and "Parenthood."
*Chris Cerico is recipient of the 1996 Bronze World Medal for radio writing, Children's Television Workshop's "Ghosts" series.
*Wittle Reate is the recipient of a MacArthur Fellowship for innovative children's theater in NYC.

Call: 1.800.232.8721
or write: Classic Raps/4D
301 East 64th St.
NY, NY 10021

about the "Suzuki method [sic]" was met with a barrage of anti-Suzuki sentiment from one particular poster to the group, the likes of which I seldom have seen or heard. Following is but a small sampling of what this person said in two weeks and perhaps a dozen posts:

"The parent teaches the child." That's fine if your mom/dad happens to be a professional violinist but not helpful otherwise. Some Suzuki organizations certify Suzuki "Moms" to teach. These are people who can barely play the instrument themselves. How can they train their children? It seems much more logical to have the child play his/her confidence in a properly trained teacher & let the mother or father stay out of the picture.

"I would characterize Suzuki as 'all rote and no thinking.' It is not helpful to drill through the same music in the same order over and over again. It is my opinion that the Suzuki method grinds boredom into the soul.

"Many of the Suzuki students that I have seen can hardly play in any positions besides first and third, are terrible sight readers, and are still playing those horrible, basic pieces when they should be learning more advanced pieces.

"Most professional string teachers turn up their noses at the Suzuki method but they don't say much about it for fear of being ostracized by other teachers and national organizations."

The amount of distortion and outright misinformation about Suzuki contained above boggles the mind. The thought of how many people might receive their first impression of the method from these messages compelled me to answer and vigorously debate this person last summer. It was extremely heartening to see a flood of several dozen positive and thoughtful responses from Suzuki students, teachers and parents refuting the above assertions as well. The following quotations are all from different contributors who answered:

"I feel that my children have learned a lot through the method. We spend a lot of family time centered around music, not just practice but listening to other pieces, playing music games [learned from Suzuki teachers], and attending concerts. One of the keys to learning in the method is to make music a normal and natural part of your life.... Children learn easily how to do things. They learn to talk by listening and trying

... Suzuki learning is very similar: they are listening and trying to reproduce the sounds, there is watching the teacher demonstrate proper technique and then practicing how to reproduce the technique... there is observing other children playing and realizing that other children are doing the same thing as you.

"My children are in Suzuki piano and I just don't recognize anything like what you describe here—not with my teacher, not with any other children's teachers I know of. All the Suzuki teachers I have met use other materials, don't sight read [when the student is ready], stress musical sense, allow the children to play the pieces in different ways...."

"I had heard that Suzuki musicians had limited abilities and a small repertoire. I had heard that they could not read music, that they did not know how to play in an orchestra.... All of this is WRONG. All of the students I have met have impressed me greatly.... I remember going to the parent-teacher meetings at school one year and the new music teacher in class up very excited. She told us that in that class that day she put on a classical piece of music I do not remember what it was... and asked if any one recog-

GREAT QUALITY WITH PATENTED MECHANISM!

- EASY TO ADJUST • STURDY • DURABLE
- EBONY, WALNUT OR NATURAL-WOOD COLOR!



Adjustable
BENCH

18 3/4" x 13 1/4" 17 lbs

\$149.95

+\$15.00 shipping

The seats of the bench and chair have padded vinyl tops, and can be adjusted instantly from the height of 17" to 21.5" with 7 positions by simply pressing two small blades together. The chair and bench are both made of hardwood with gloss finish, and the legs of the bench can be unbolted easily for storage and shipping.



Adjustable
CHAIR

15 1/4" x 15 3/4" 20lbs

\$169.95

+\$19.00 shipping



Adjustable
FOOT-PEDAL STOOL

16.5" x 12.5" 11 lbs

\$119.95

+\$12.00 shipping

The foot-pedal stool fits various pianos and can be switched back and forth instantly. Its height can be adjusted from 6" to 10.5" with 7 positions. The adjustable foot pedal without extension pedals is \$99.95 + \$9 shipping.

Black or Brown



Adjustable
ARTIST BENCH

22.5" x 13.5" 25 lbs

\$199.95

+\$19.00 shipping

The artist bench has well padded vinyl top. Its height can be adjusted continuously from 17.5" to 21.5" by rolling one of the two knobs. Available in gloss or satin finish.

Send check or request more information to

HUI'S IMPORTS
9608 Tallahassee Lane, Knoxville, TN 37923
Phone: (423) 693-8675 FAX: (423) 693-8665

The mechanism for our adjustable benches, chairs and foot-pedal stools is patented.
(U.S. Patent No. 5,039,054)

SATISFACTION GUARANTEED OR YOUR MONEY BACK RETURNED WITHIN 30 DAYS AFTER RECEIVED.

nized it. Our daughter raised her hand (no other kid did), so she asked if my daughter knew the name of the piece. The teacher said she was amazed not only that my daughter recognized the piece, but also knew the name of the piece, the composer and the period it was from. Not all of this can be credited to the Suzuki method, but Suzuki encouraged us to make music a significant part of our family's life.

"The great violin teacher Dorothy DeLay is a friend of Louise Behrend, one of the major exponents of the Suzuki method for violin in New York. Miss DeLay has been known to recommend to her violin students that they sit through Suzuki method teacher training classes. This is fact. So much for "professional teachers" avoiding Suzuki.

"Bryan Lewis, former Suzuki Student & Concertmaster of the Juilliard Orchestra for three years who has studied with Miss DeLay for five years at Juilliard, and is currently under contract with Columbia and making recordings expressed this to me: One day on the bus on tour (with no teachers around) Bryan said: 'Yes

up.... how many of you studied Suzuki Method?' 90% raised their hands."

The experience of this one discussion on the Internet has made me realize just how much ignorance and misinformation about Talent Education still exists. The Information Highway is a two-way thoroughfare. We as Suzuki students, teachers and parents who access the Internet can make a real difference in this new world. Our computers can help introduce accurate firsthand information about the method and philosophy to an entire new audience.

URLs for selected Web sites:

Suzuki Resource Web page:
http://www2.zoom.com/personal/violin_index.html

Twinkle, Twinkle Little Star: http://www.intrnet.net/%7EJbatley/suzuki_index.html

American Suzuki Institute: http://www.uswp.edu/acad/music/suzuki/asi.html

Ithaca Suzuki Institute: http://lobbes.ithaca.edu/pubs/pubs2/Suzuki/index.htm

Mailing lists (listservs):

Suzuki Chat: If you would like to join in, reply to oliri@aol.com.au

Piano-L: Contact becker@uamom.edu, or send an e-mail message to piano-l-request@uamom.edu with the following phrase in the body of the message: "subscribe [first and last name]"

I would be most interested to hear from readers about their own experiences with Suzuki and the Internet: discussions, listservs and Web sites not mentioned here, etc. Please contact me at the following address: musipro@aol.com

Kiyoshi Tanigawa is Assistant Professor of Music at Southernmost University, Georgetown, TX. A graduate of the Oberlin Conservatory, Yale School of Music and the University of Texas at Austin. He is a past winner of the grand prize in the "National Guild of Piano Teachers' International Piano Recording Competition, and has appeared as soloist with orchestras in Connecticut, Colorado, New Mexico and Ohio. He has given solo and joint recitals throughout the United States, including appearances in Chicago on the Mary Hess Memorial Concerts and in NY at Wellfleet Hall. His recent collaboration with the renowned violone Eugene Factor includes a recital at Southwestern in October 1996, a recital tour of the Hawaiian Islands in December 1996, and an upcoming CD of violin and piano music. His Suzuki study has been with Emma Luick, Bruce Anderson, Martha Saez and Yasuko Jachi. Dr. Tanigawa is currently a director of the Annabelle Suzuki Institute in Austin, TX.

Teaching the Musical Score

If you don't play music by reading letter names for notes, why would you teach that way?

A young Suzuki student may start studying piano at 4 or 5 years of age. Aided by listening to tapes, the ear is trained to listen to the quality of tone while the hand develops exceptional technical skills. Consequently, the Suzuki student experiences the freedom of playing without musical score. The secure foundation is laid for a sensitive and successful musician.

When the time comes to introduce the musical score, it must be taught in a way that seems as simple and natural as learning tonalization.

Music literacy is a lifetime gift. A logical approach to learning note reading will ensure your students become confident and comfortable with the musical score.

needed to strengthen reading skills. There must be a balance of time spent developing reading and sight reading skills.

At the International Suzuki Convention in Chicago in 1982, Dr. Novak encouraged the teachers to introduce reading by means of position, that is, recognizing note placement on lines and spaces, instead of by a-b-c-e letter names. While he didn't specify any certain book or method, he simply believed that by showing students notes on lines and spaces and relating them to their proper position on the keyboard, they could easily learn to read.

This was the exact philosophy of

master teacher, C. W. Reid over 50 years earlier. Beginning in 1929 he taught reading by associating staff patterns to keyboard patterns. He logically grouped notes in such a way on the keyboard that students could immediately locate several notes on sight, with little or no "figuring-out." His work now published under the title, **READING KEYBOARD MUSIC**, relates visual patterns between the keyboard and the staff to teach note reading. Letter names are taught after note location on the keyboard is firmly established. Because there is less confusion in learning note placement, students learn to read music in a significantly shorter time. Frustration is kept to a minimum so the desire to practice reading is greater. Suzuki students read quickly and with little effort. Students may begin reading as early as 5 years old with great success with the **Young Beginner Workbook** series of **READING KEYBOARD MUSIC**.

Teachers of **READING KEYBOARD MUSIC** find the reading level of Suzuki students "merges" quickly with their playing level. They also find their non-reading parents learn to read just as easily. Suzuki teachers experience **READING KEYBOARD MUSIC** as a truly appropriate method for the Suzuki student.

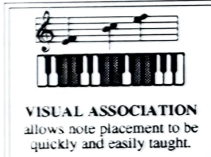
You are invited to teach **READING KEYBOARD MUSIC** for 30 days to experience the ease and accuracy with which students can learn to read music. If you are not convinced that **READING KEYBOARD MUSIC** is as successful as described, return it. We will promptly refund your money.

How can you be sure you're teaching the best reading method if you haven't tried RKM?

RKM

READING KEYBOARD MUSIC

the work of C. W. Reid



VISUAL ASSOCIATION allows note placement to be quickly and easily taught.

What Teachers Say:

"I wouldn't go back to using any other method books—I'd rather quit teaching than struggle with other series." Piano Teacher, CO

"I've tried probably 25 reading methods in my 37 years of teaching piano. This approach is absolutely unique among the hundreds of methods." Piano Teacher, CA

- **Teacher Edition** - \$38 (Includes Student Edition)
- **Student Edition** - \$27 (4 Volumes)
- **Young Beginner Edition** - \$18 (3 Volumes)

To order **READING KEYBOARD MUSIC** call Demibach Editions 1-800-366-8577
Visa & Mastercard accepted.

Robertson & sons Violin shop INCORPORATED

Fine Quality Instruments and Bows - Repairs - Rentals - Accessories - Sheet Music
FOR ALL YOUR BOWED INSTRUMENT NEEDS

established 1921
Mail Orders Processed Promptly
(505) 889-2999 • (800) 284-6546
3201 Carlisle, NE Albuquerque, New Mexico 87110





Holy Names College Scholarship for Latin American Piano Teachers

by Caroline Fraser

"Alexander Method Applied to Piano Technique" taught by Doris Koppelman, "Integrating the Philosophies of Suzuki and Kodaly in the Teaching of Music" taught by Caroline Fraser, and "Supplementary Materials for Intermediate and Advanced Students" taught by Doris Harrel.

Elba Jimenez, Peruvian Suzuki piano teacher, was the recipient of a full tuition scholarship at the 1996 Holy Names College Summer Teacher Training Workshop. This scholarship, in combination with a donation from the Suzuki piano teachers of San Diego, enabled Ms. Jimenez to travel and attend the three-week program. In addition to the Suzuki pedagogy courses, Ms. Jimenez was able to take advantage of special sessions such as the

I had the pleasure of working with several of Ms. Jimenez' students during the 1997 Suzuki Festival in Lima, Peru, this January. I was most impressed by the consistently high quality of her students' performances and by the thorough prepa-

ration they had received. Ms. Jimenez is sharing her knowledge and skills with the local teachers during their regular monthly meetings.

I am pleased to announce that Holy Names College is again offering a Latin American \$1200 tuition scholarship for the 1997 Summer Workshop. To be eligible, applicants should have previous Suzuki training and be active in their local Suzuki association. ■

Carnegie Mellon University
22nd Summer

Dalcroze Eurhythmics Workshop
features

International Dalcroze Week
Workshop I International Week
July 7-11, 1997

Guest clinicians from many countries
Workshop II Includes International
Week

July 7-25, 1997

Beginning, Intermediate & Advanced
Classes

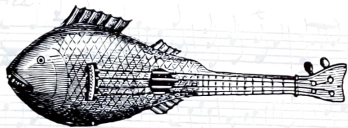
Contact: Dr. Marta Sanchez, CMU Music

Department, Pittsburgh, PA 15213

Tel: (412)268-2391 or 2373

Fax: (412)268-1537

Music City
STRINGS



Catch of the day.

Violins - Violas - Cellos - Bows - Strings - Accessories - Suzuki Supplies

P.O. Box 121761 - Nashville, Tennessee 37212

1-800-336-1980

Applicants should apply through
their country Suzuki association.

PRACTICING THE VIOLIN: PART OF THE ADDICTIVE CYCLE ... OR THE ROAD TO FREEDOM?



by MARTHA
SHACKFORD

"How do we get our students to practice when they are too busy, or when their home environment is not conducive to this activity?"

This concern came up at the latest SAGWA (Suzuki Association of the Greater Washington Area) string committee meeting. Aren't we adding to the stress of young children by demanding that they spend a significant amount of time each day practicing the violin? What do we say to parents and students who complain they haven't enough time to practice? Suzuki says "Music will save the world." Is he right, and if so, why and how?

more expectation of achievement for the entire family.

Besides after-school activities, "overprivileged" children are often required to do several hours of homework even at the elementary school level. The justification for increased studying time is preparation for junior high, high school, college, and graduate school. When test scores show students in American schools failing or being globally behind, panic and cynicism spreads. The blaming starts: parents blame schools; schools blame parents; and everyone blames "the government." The solution/reaction is to work harder and expect more from children.

For some, initially everything is possible, and they naturally want to do and experience it all. "Good" parents are those who provide many "opportunities" for their children. When the children live totally in structured expectation, they make choices based on what is available and seem to me to fall into three large categories.

THREE CATEGORIES OF "OVERPRIVILEGED" CHILDREN

Those in the first group *try harder*. They are in danger of becoming severely stressed (developing physical illnesses and ailments), chronically crabby, insolent, spaced out, or depressed. Many exhibit a combination of these conditions.

Those in the second group *partially succeed* without the outward symptomatic behaviors demonstrated by the first group. These children learn how to "sort of" do a lot of things. Even though they "succeed" in the eyes of those around them and are acknowledged for their "achievements," they end up feeling mediocre. Sadly, many of these children feel that no matter what they do or how hard they work, it will never be enough. *They are not enough.* Getting in touch with their greatness doesn't happen. They are too busy keeping up with all the expectations.

The third group of children *get angry* and refuse to do what is expected of them. Many of them get into drugs, alcohol, and promiscuity at incredibly young ages. Once the cycle of chemical substance abuse is set in motion, these children stop growing emotionally and intellectually. Their lives are gradually filled with lies, covering up, and criminal behavior. If they

ALL CHILDREN ARE THE SAME

We began to explore the worlds of the "overprivileged" and "underprivileged" child. We came to the conclusion that although children from these two different environments might have very different reasons for their various battles, the results have become much the same. We also determined that studying the violin via the Suzuki approach can have the same life-saving results for both groups of children.

Parents of "overprivileged" children believe that being prepared for the world necessitates knowing and doing many things at a very young age, before developmental windows close. In addition, many families have two professional parents who often work long, sometimes stressful, hours and are very tired at the end of the day. Added to this is the stark realization that children are only physically safe with appropriate adult supervision. Therefore enter music, dance, sports, Scouts, and all sorts of organized activities which require high tunings, higher family incomes, and

THE HUMAN ANIMAL NEEDS TO BREATHE

To compensate for the absence of leisure breathing time, lack of sleep, stress of hard work, etc., families spend more money on physical and material comforts. Our society has become "more is better and even necessary" with people living in a critical state of "when this task is done, then I can relax." But of course what is waiting is another task.

Because the human animal needs to breathe, many people rely on alcohol, drugs, caffeine, food, and self-help books to help them relax. They work harder and shop, shop, shop—anything to keep from feeling life's present treadmill. When people are visited with the urge to change this cycle, the media screams: "more is indeed the road to happiness and self-fulfillment," and the treadmill regains momentum. Thus we have a society of addiction from which no one escapes.

"Overprivileged" children react to the addictive environment in various ways.

live through it and recover, their lives are exclusively about survival for quite some time. The children from the first two groups may also get involved in the substance abuse cycle, although most likely later in their adult lives.

WHAT OF THE "Underprivileged" Child?

The "underprivileged" child often has no direction or structure. Unless a special adult takes extra interest and time with him/her, there is little hope of success as we know it in this society. He/she is left to get into all sorts of trouble, feeling unloved, unwanted, and forgotten. Many of these children do not live to adulthood, their physical environment is so dangerous. Like "overprivileged" children, they are likely to develop physical

and psychological ailments. They grow up feeling not enough because they see and feel everyday how the world has cast them off. They feel the vast discrepancy between the worlds of poverty and wealth. They may get involved with substance abuse and the violent criminal life style which often goes along with it. They are more likely than their "overprivileged" brothers and sisters to end up in prison because they do not have the financial backing to stay out of jail.

Obviously, the above descriptions of the "overprivileged" and "underprivileged" environments are greatly simplified. There are people in both categories who spend time with their children with an attitude of hope and self-worth. Still, since the addictive cycle is so prevalent, they are not exempt from the seduction of it. Their children are not "safe" just because their parents might be trying harder to instill a sense of self-esteem. What I am talking

about is so prevalent that all people within this society are affected.

Why Do We Get Our Students to Practice

The original question "How do we get our students to practice when they are too busy, or their home environment is not conducive to this activity?" might better be addressed first with "Why do we get our students to practice when..." For me, as a teacher of the Suzuki approach, knowing why is as important as how. I have to know in the core of my being that the act of practicing the violin is vital to the life of each student. Only then can I engage my students and their parents in this very challenging commitment. After answering the "why" I can address the "how." Actually, when people ask "how," they usually mean "why." Once "why" is answered, "how" is easy.

PRACTICING: Fed by THE BLUE SPRING

There is a magnificent spot in Northwest Arkansas called Blue Spring. The spring looks very unassuming—just a hole in the ground where water comes out. Through the years people discovered that this spring never ends, and no one knows how deep it is. In awe of this phenomenon, people built a lake, waterfall, and beautiful gardens around the spring. Many people visit each year, climbing up and down the steps to visit the Blue Spring, lake and gardens. The stories about the Blue Spring are filled with accounts of spiritual and physical healing of Native Americans, soldiers, and others who have visited. All sorts of wildlife live and thrive there.

The process of studying the violin is like visiting the Blue Spring. The depths of the human soul of the practitioner, teacher, and composer can be explored. The healing and nourishment are infinite—both for the player and the listener. Quality practice feeds the life force, forming a person who is a source of wealth for himself and others. Rather than feeling that he is never enough, the student learns that he is endless and powerful. From this experience with practice comes the knowledge that he/she can choose to explore anything.

Assuming that the student's music study is of high quality, it is more than valuable—it is life penetrating. It is essential for me as a teacher of the Suzuki approach to be part of the Blue Spring. Looking for the new rather than clinging to the familiar creates an atmosphere of excitement which causes children and parents to want to practice. Ronda Cole recently said, "It is endlessly fascinating to discover what is possible within the mind of the student and the teacher. It's my joy that the possibilities are infinite. It was working out of simply 'how to do things. I would have been bored years ago."

THE TWINKLES, THE PERFECT Gift

I am so grateful to Dr. Suzuki for beginning the repertoire with the first rhythmic pattern of four legato sixteenth notes, followed by two staccato eighth notes. In this simple rhythmic life two significant ways of living one's life. Legato shows us the excitement and vitality of connections between ourselves and the rest of the world, and staccato shows us the importance of space and breathing. The very first Twinkle rhythm exposes the student and parent to the experience of connections, spaces, and the difference between them. This is attention drawn to "being" the experience, rather than toward "doing" the posture and notes themselves. Living within the sound becomes the point rather than getting to the next goal. With this awareness the student has the opportunity to find out who he is during the first days of study. In fact, all the Twinkle Variations are designed to nourish the contrasts in life and the joy of living within the sound rather than arriving at a destination.

LEAVING THE ADDICTIVE CYCLE

Being fed through the Blue Spring ends or alleviates the addictive cycle. This infinite source of nourishment fills the spirit, rather than leaving an even bigger hole to be filled. Practicing the violin in the right environment becomes even more important in a "too busy" world invested in the addictive cycle, since chances are most other structured activities only feed the addiction. Addiction

exists in the presence of an emotional, physiological, and spiritual void. Fill the void and the need for the addiction disappears. It is extremely important to note, however, that if the study of the violin is approached as an experience of "being" rather than "being," and is raced through without reflection, it becomes part of the many other things that do not fill the void. It is part of the addictive cycle, leaving students feeling unfulfilled. The student will react to the same way he reacts to many other things in life as "have to" rather than "want to."

How do we know which is going on? We don't always, I guess. However, in general when the practice experience is one of having to get it right, advancing through the repertoire because some other student is "ahead," impressing others, being perfect, or correcting a technique for technique's sake, then the student is dying rather than living. When practice is a journey in self-expression, honest communication, and curiosity, then it becomes life sustaining and very attractive. The teacher must firmly believe that practicing has the potential to be the road to freedom for the child.

THE TEACHER'S RESPONSIBILITY

It is the teacher's responsibility to help the parent understand why practicing with his/her child is a life-saving activity requiring lots of time and careful exploration of method of practice. The parent must understand this before beginning violin study. However, the teacher must not expect the parent to "get it" in one conversation. This approach reminds me of my father's friend whose teenage son got a girl "in trouble." The father's response was, "But I warned him! We had a conversation about this when he was nine years old!"


Most parents do not understand what this quest for artistry is about. They know music is good and want their child to have everything, but they often haven't a clue as to how to help the child express himself through music. Most likely they are caught up in the addictive cycle themselves. They are not looking for a way out of the cycle with the violin as the road to freedom because they don't realize this is an option.

At the beginning, much work on posture is necessary before beautiful violin playing can happen. For the most part,

the child accepts coaching from the parent. There comes a time, however, when this is no longer accepted. This is a difficult time for the parent and child and can be very confusing. One likely analysis is that the student has crossed an important line into the world of being an artist. Where she was first a student of the violin, she is now a violinist! Now putting the bow on the string is a means of self-expression. Expressing self means being vulnerable and committed to oneself. When Mom or Dad reminds her to set the violin more on the shoulder, the message heard is often, "I'm bad. She wants me to change how I hold my violin! What does she know anyway?" Without warning, the parent is totally left in the dark. The child has crossed where the parent can never go, which is also very scary for the parent! If the parent has an idea of what is indeed happening, then respect and encouragement will happen and even be very exciting.

As the scientific evidence continues to pour in verifying that music is integral to the development of the human brain, parents will come to music teachers for very basic educational reasons. However, they may not have had the experience to understand why all this effort is so critical. It is imperative that Suzuki teachers prepare themselves as leaders in education, since we are the ones who, with Dr. Suzuki's intuitive awareness and guidance, know this to be true. The meaning of "Suzuki training is parent training," takes on new and greater dimensions. Still, the important work is what it's always been: individual lessons with young children, happening day in and day out in our studios. Astep on the road to freedom is taken every time a student lags, asks a question, sings beautifully, or discovers that the beautiful sound made by his violin is because the beauty is within him. ▲

Martha D. Shuckford is a Suzuki violin specialist and a registered AAA teacher trainer. She is active as a clinician in the United States and South America. Her varied experience includes several years of teaching in the inner city schools in Philadelphia, Ms. Shuckford created and developed the Suzuki Music School of Arkansas at the University of Arkansas in Fayetteville. An Oberlin Music Conservatory graduate, she performed for 18 years with the North Arkansas Symphony Orchestra and conducted the Southampton Youth Orchestra. Recently moved to the Washington DC area, she maintains a private studio in McLean, VA, on the faculty at the Levine School of Music, teaches at the Capitol Hill Arts Workshop in southeast Washington, and is developing an inner city program in conjunction with the public schools. Ms. Shuckford is teaching an enrichment course entitled "Parent Training for the Suzuki Teacher" at the Greater Washington Suzuki Institute in June.



James E. Fegley
Violin Maker and Restorer
Recipient of the American String Teachers Association Special Service Award

All work artistically executed in the finest traditional manner.
Over 30 years experience in successfully helping our customers find the proper instrument and bow.

Sales, Repairs, Restorations & Appraisals
Violins - Violas - Cellos - Basses - Bows - Accessories
By Appointment only - 610/779-0665
400 W. 37th Street, Reading, PA 19606



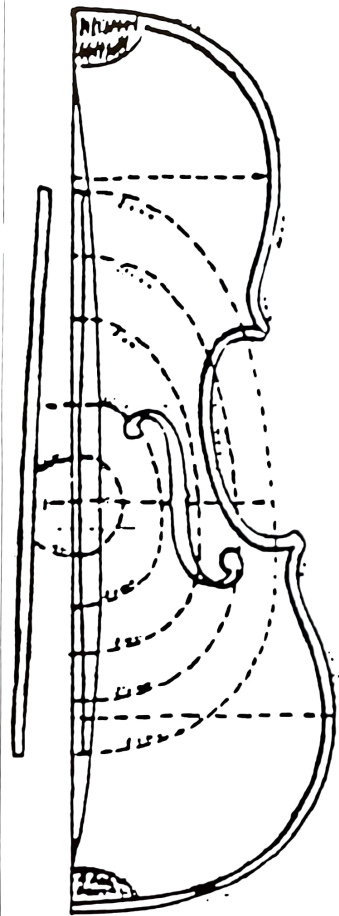
Jahna loves her Dieter Hopf guitar because it fits her and has a great tone!

Fine Quality Classical Youth Guitars by Dieter Hopf

Dandy 58 cm \$425
Pony 48 cm \$395
Chipboard case or soft bag included
— Rentals Available —

OLD TOWN MUSIC CO.
42 E. Colorado Blvd.
Pasadena, California 91105
(818) 793-4730 • (213) 681-2418
FAX (818) 793-3873

photo: Tavo Olmos



The instruments of
**RUDOULF
DOETSCH**

The only choice
for the serious student.

POTTER'S VIOLINS

If you teach
you should know us.

4706 Highland Ave.
Bethesda, MD 20814

(800)-317-9452

(301)-652-7070

fax (301)-652-8375

or e-mail us at:
rdoetsch@erols.com

Supplementary
Repertoire for
"Advanced"
Violists

by Joanne Martin

As viola teachers in the 1990's we have a responsibility to prepare our young violists to play in all styles, so that they will be as comfortable with the music of today as they are with baroque and classical music. We should accustom our students, from beginners to advanced students, to the sounds of a wide variety of musical languages. The Suzuki Viola School contains a wealth of repertoire, which endows students with fluent technique and sensitive musicianship. The longer I teach, the more I believe that Suzuki materials prepare students to play in any style. I personally teach very little supplementary repertoire before Volume Five. Sometimes my students are so excited about progressing through the Suzuki books that they are reluctant to "slow down" for other repertoire. Once they reach Volume Five, I like to give them opportunities to play pieces using the variety of styles they have already heard in recitals and concerts.

The list of repertoire below contains some of my personal favorites. This list includes a few Baroque and Classical style selections, because they are a familiar language to Suzuki students and are popular with students. Most of these pieces are in a romantic, contemporary, or virtuosic style. Some were originally written for viola; others are transcriptions. There are so many transcriptions which sound wonderful on the viola that I like to take advantage of them, even at the risk of offending the purists. Students love playing viola ensembles, and I use them frequently, but I have restricted this list to solo repertoire.

Some of this repertoire would be appropriate solo performance, and some would work equally well for a group. According to the students I asked, the most

important criterion for choosing group music is that they must like it. Of course, no two students are alike in their musical tastes, but the repertoire I am recommending for group use has passed the "I like it" test.

For group performance, be sure to choose repertoire which is in a musical "language" recognizable to the students. If the idiom of a piece is too contemporary, the students may have trouble hearing the intonation or rhythms. Introducing contemporary sounds in solo pieces is generally more successful than in groups. It is a good idea to assign group pieces which sound harder than they really are, not vice versa. In assigning material for group work, I advise choosing a piece which suits the technical level of the least advanced player, so that everyone in the group can learn to play it enthusiastically, rather than struggle to play the notes.

There are several other factors to consider in deciding if a piece is appropriate for group performance. The range ought to stay mostly below the octave harmonic on the A string where intonation is the most secure. Particularly if there are a lot of small sized violas in your group you will probably want to avoid pieces with a lot of low fast passage work (or you could end up with a sound reminiscent of a beehive). In addition, complex bowings such as ricochet or very busy passage work can be awkward in a group, although we do need to train our violists to play them individually.

Here then is the list of supplementary solo repertoire. It is up to the teacher to decide which of these pieces would suit each student, and to find a good balance between the main course (the Suzuki repertoire) and dessert (supplementary pieces). With the right balance, the student will complete the Volume Five and Six at a steady rate and will also have exposure to a variety of styles and fun pieces. Enjoy!

Joanne Martin teaches violin and viola in her private Suzuki studio in Wynneweg. She also is active as a freelance violist and Suzuki violin teacher/trainer. A member of the SAA board, she teaches at a number of workshops and institutes each year. Chamber music is a special interest, and since 1982 she has directed a summer chamber program at the University of Manitoba. She is compiling the second volume of her interesting book "I Can Read Music," and is working on versions for flute and other instruments as well as on a series of viola ensemble pieces.



1030 S. Park Ave., Tucson, AZ 85719

THE MUSICIAN'S MAIL-ORDER CHOICE FOR FINE STRINGED INSTRUMENTS & ACCESSORIES

Teaching Aids

Suzuki Core Materials
20% Below List Price

Method Books,
Sheet Music

J. COPELAND
EXCLUSIVE CASE COLLECTION
Handcrafted in the
U.S.A.

Fittings and Accessories

Stringed Instruments,
Bows, Metronomes and
Tuners

CALL TODAY AND
ORDER YOUR FREE
PRODUCT AND SHEET
MUSIC CATALOGS

By Phone - 1-800-528-3430
By Fax - 1-800-528-3470
By E-Mail - sws@swstrings.com

OR VIEW ON
WORLD WIDE WEB AT
http://www.swstrings.com



SUPPLEMENTARY REPERTOIRE FOR "ADVANCED" VIOLISTS

Repertoire is listed in order of difficulty. Levels shown are recommended minimum levels in the Suzuki Viola School

PIECES SUITABLE FOR GROUP OR SOLO PER- FORMANCE

VOLUME 5
**DANCLA FANTASIA-LA
GENERENTOLA** "String Festival
Solos Vol. II" ed. Applebaum (Behm)
Charles Dancla, French, 1817-1907.
Themes from the Rossi Opera *La
Cenciola* (Candeola).
Mostly in 1st position with a bit of 3rd
position. Shored up 16th notes, triplet
chords, contrasts between
staccato and legato. All on the string.
Develops style, dynamics, dramatic
playing, refined phrasing.

MOZART SONATINA ed. Elkan
(Elkan Vogell)
W. A. Mozart, Austrian, 1756-1791.
Four movements: Allegro Brillante -
contrasts legato and brush strokes.
Minuet and Trio and Adagio - typi-
cally early Mozart style. Allegro (Rondo)
- my favorite movement, with its con-
trasting sections and rhythmic drive.
Develops classical brush stroke and
refinement of tone.

CADY D'HERLEVOS TAMBOURIN
"Solos for the Viola Player" ed.
Doctor (Schirmer) Louise de Caix
d'Herlevos, French, c. 1670 - c. 1760.
Bright and cheerful, rhythmic dance
movement. Goes to 3rd position.
Flashes in performance. The double
stops at the end could be left out for
less advanced students. Develops
brush stroke and string crossings.

BOUCE TEMPO DI GAVOTTA
ed. Watson Forbes (Harold Coxton
(Osford) William Bouce, British, 1711-
1779)
Light and charming piece, using a vari-
ety of bowing styles including a light
brush stroke. Highest note is the oc-
tave harmonic with a couple of cast
double stops. Requires a fair amount
of bow management to sound effor-
less. Develops how speed control,
brush stroke.

SHOSTAKOVICH ROMANCE
"FROM THE CADELY"
arr. Sue Ott (S) Music) Dmitri
Shostakovich, Russian, 1906-1975.
From the film score *The Cadeley*, 1955.
Transcription of the well-known tone-
in-D major, with no double stops.

All in alto clef, goes up to F# (3rd po-
sition). Develops legato and bow
speed control.
ERNST RONDO ALLA ZINGARESA
"Concert and Contest"
arr. Wiedler, Hummel (Rohak)
Hentzi Ernst, Moravian, 1841-1865
Shows lots of fun to play, it is
gypsy piece sounds harder than it is.
Highest note is the octave harmonic,
with only a couple of tricky fingerings
and shifts. Develops flashy gypsy
style, 4th finger clarity.

**BOHM INTRODUCTION AND
POLONAISE**
"String Festival Solos Vol. II" ed.
Applebaum (Behm)
Carl Bohm 1841-1929
From *Andaspos* for violin, No. 12.
Romantic Introduction leads into
lively Polonaise. Very showy and fun
to play. Rhythmic with lots of cast
double stops. Uses octave harmonic,
consecutive up-bow 3rd position, all
alto clef. Develops 3-note chords,
downbow up-bow, lifted bow strokes,
and left hand 4th finger clarity.

MOUSSORGSKY GOPAK (Hopak)
"Poplar Pieces" arr. Watson Forbes
(Osford) Modest Mussorgsky, Rus-
sian, 1839-1881
Hopak as written as a song in 1866,
orchestrated in 1868.
Very violistic - sounds flashy. All in
alto clef, goes up to 3rd position (octave
harmonic). Much more accessible
than the Viola World or Borissosky
(International) transcriptions. Some
double stops but they lie well. Piano
part a bit tricky with modulations in
the middle. Develops spiccato, ac-
cents and bow management.

DRIGO VALSE BLUETTE
"String Festival Solos Volume II" ed.
Applebaum (Behm)
Riccardo Drigo, Italian born, lived in
Russia, 1846-1930
Subtitled "Air de Ballet" - you can al-
most see the dancers.
Highest note G (3rd position on A
string), all in alto clef. Comfortable
voicing, playable in 1st to 3rd posi-
tions, or in higher positions for
different colours. Developmental
control, bowing up-bows, rubato.

HAYDN BIFENESTRO ed. Elkan
(Elkan Vogell) Franz Joseph Haydn,
Austrian, 1732-1809
Three movements:
Allegro - lyrical and expressive.
Minuet and Trio - graceful.
The Allegro di Molto - my favorite. It is
bright and showy, with lots of flashy
16th notes.
All in alto clef, it goes up to 3rd
position. Develops classical style-light
legato, elegant brush strokes and clas-
sical up-bow brilliant runs.
FAURE SIGILLINE
(International) Gabriel Faure,
French, 1845-1924
From incidental music for *Bourgeois
Gentilhomme* 1895, cello and violin ver-
sion by Faure in 1898.
Lively with a rocking guitar-like accom-
paniment. Highest note B flat (5th
position) - one double stop (could be
played diaps in group if necessary).
Develops legato, variety of tone
colours, bow control. Requires a well
developed vibrato and fairly good
tonal control.

VIVALDI SONATA in e minor
for 6 Cello Sonatas" ed. Primrose
(International) Antonio Vivaldi, Ital-
ian, 1678-1741. Published 1740 for
cello and basso continuo.
Transposition from cello sonata (also
in Suzuki Cello Book 5) sounds violistic.
Piano and viola parts occasionally dif-
fer from the Suzuki cello, particularly
in the 1st movement.

BEETHOVEN COUNTRY DANCES
ed. Watson Forbes and Alan
Richardson (Oxford) Ludwig van
Beethoven, German, 1770-1827
Not available in current OUP cata-
logues. Let's hope it is re-issued soon.
Six short contrasting dances.
Uses spiccato, a few double stops, has
lots of lovely legato movement, some
flashy passage work.
Voiced to suit the viola sound, these are
fun to play and teach, and work well
in performance. Develops phrasing,
bow control, off the string strokes.

LATE VOLUME 6
DEBUSSY ROMANCE
(International) Claude Debussy,
French, 1862-1918
Transparent "French" sound, improvis-
atory character.
Student needs control and a relaxed
mature vibrato to play it with ease and
class. Develops tonal control and
phrasing.

**VAN CLYFF WILLIAMS FANTASIA
ON GREENSLEEVES**
ed. Forbes (Oxford) Ralph Vaughan
Williams, British, 1872-1958
Orchestral fantasy from *No John in
the Well* known arrangement, this is a
great preparation for his Romance
and Suite for Viola and Orch.
Middle section is flamando, mostly on
A string, otherwise explores rich
low viola sound. Develops character-

istic viola legato sound, flamando,
tonal control.
**PIECES SUITABLE FOR SOLO
PERFORMANCE**
VOLUME 5
DANCLA AIR FARIE DE CONCERT
arr. Charles Dancla (Rohak)
Charles Dancla, French, 1817-1907.
Transcribed from violin, fun show
piece in the virtuosic style.
Uses effects such as spiccato, ricochet,
LH pizzicato, harmonics, 3 note
chords. Develops bow control and
show-off style.

**FERGUSON FOUR SHORT PIECES
FOR VIOLA AND PIANO**
(Boosey and Hawkes) Howard
Ferguson, British, 1908-
Written in 1937 for viola, tonal with a
20th century feel, a bit like Vaughan
Williams.
Preface - improvisatory
Pezoro - jolly with a sense of humour
Pastoral - a little tone poem of sun-
dew and churning bells
Baroque - quite amusing and slightly
odd, also a tango continuum.

Viola part is rhythmically indepen-
dent of the piano part. Goes to 6th
position - 1st and shifting. Develops
rhythmic control and variety of style.

VOLUME 5 - 6
KALLIWODA SIX NOCTURNES
Op.186
(International) Johann Wenzel
Kalliwoda, Bohemian, 1801-1866
Mellow, late romantic style pieces,
great introduction to romantic mu-
sic. Written for viola.
Piano parts are richly voiced, filling
out the texture (but you need a good
piano player).
All in the alto clef, explore the rich
low strings - highest note is the oc-
tave harmonic. Develops expressive
playing, needs functioning vibrato.

SCHUBERT SONATINA Op. 137 #1
(International) Franz Schubert, Aus-
trian, 1797-1828. Published for violin
and piano in 1816.
Uses violin key, with some passages
taken down an octave. Mostly in alto
clef, first movement goes up to F (3rd
position), third movement up to G
(6th pos) and movement has typical
Schubertian melody, 3rd movement
is lots of fun.
Piano part is essential - melodies pass
back and forth constantly.
Develops brushed spiccato, delicacy
of bow control.

LATE VOLUME 6
**BLOCH MEDITATION AND PROCE-
SSIONAL**
(Suzuki) Ernest Bloch, Swiss/
American, 1880-1959
Published for viola and piano in 1951.
Preparation for the language of
Boc's *Suite Helvétique* and solo Suite
Uses the vibrant range of colours, from

open C string to E flat (8th position).
Meditation - improvisational with the
lyrical Hebrew melancholy.
Processional - a bit more straight-for-
ward rhythmically, also Hebrew in
sound.

Develops rubato, rich sound, passion-
ate tone colours.
**HINDEMITH MEDITATION FROM
"NOBILISSIMA VISIONE"**
(Schott) Paul Hindemith, German,
1895-1963
Dance legend *Nobilissima Visione* 1938,
first pub. for violin in 1938.

Introduction to the Hindemith tonal
and stylistic language (great prepara-
tion for *Turnermusik*) Uses almost
the whole range of the viola over sim-
plified version goes up to E flat (8th
position). Lots of treble clef. Requires
control. Develops sustenuto, intensi-
ty of sound, control of vibrato and
bow speed.

GRANADOS ORIENTALE
ed. Katims (International) Enrique
Granados, Spanish, 1867-1916
Danzas Españolas Op. 5, 1892/1900
originally for piano.
Effective mood piece, combines origi-
nal mystery with sensuous Spanish
rhythms. Uses the middle range of
the instrument - highest note is G
(3rd position).
Develops rubato, flamando, artificial
harmonics, bow speed control.

ACCOLAY CONCERTO
Peter Doty (Schirmer) J. B. Accolay,
British, 1845-1911
Written for violin and string orchestra.
Rich sounding transcription, it works
surprisingly well on the viola. Arpeggios,
wails, key passage work. Develops
string crossings, hair-raise style.

LATE VOLUME 6
**BLOCH MEDITATION AND PROCE-
SSIONAL**
(Suzuki) Ernest Bloch, Swiss/
American, 1880-1959
Published for viola and piano in 1951.
Preparation for the language of
Boc's *Suite Helvétique* and solo Suite
Uses the vibrant range of colours, from

open C string to E flat (8th position).
Meditation - improvisational with the
lyrical Hebrew melancholy.
Processional - a bit more straight-for-
ward rhythmically, also Hebrew in
sound.

Develops rubato, rich sound, passion-
ate tone colours.
**HINDEMITH MEDITATION FROM
"NOBILISSIMA VISIONE"**
(Schott) Paul Hindemith, German,
1895-1963
Dance legend *Nobilissima Visione* 1938,
first pub. for violin in 1938.

Introduction to the Hindemith tonal
and stylistic language (great prepara-
tion for *Turnermusik*) Uses almost
the whole range of the viola over sim-
plified version goes up to E flat (8th
position). Lots of treble clef. Requires
control. Develops sustenuto, intensi-
ty of sound, control of vibrato and
bow speed.

GRANADOS ORIENTALE
ed. Katims (International) Enrique
Granados, Spanish, 1867-1916
Danzas Españolas Op. 5, 1892/1900
originally for piano.
Effective mood piece, combines origi-
nal mystery with sensuous Spanish
rhythms. Uses the middle range of
the instrument - highest note is G
(3rd position).
Develops rubato, flamando, artificial
harmonics, bow speed control.

ACCOLAY CONCERTO
Peter Doty (Schirmer) J. B. Accolay,
British, 1845-1911
Written for violin and string orchestra.
Rich sounding transcription, it works
surprisingly well on the viola. Arpeggios,
wails, key passage work. Develops
string crossings, hair-raise style.

LATE VOLUME 6, OR BEYOND
JACOB AIR AND DANCE
(Oxford) Gordon Jacob, British, 1895-
1984
Written for viola (1957), also pub-
lished for clarinet. Contemporary but
not weird. Fun to play.
Air - provides opportunities for rich
viola sound, a few double stops.
Dance - rhythmic and energetic, with
some artificial harmonics, and double
stops. Develops expressive sound (Air),
articulation, facility and scale (Dance).

GLAZUNOV ELEGY Op. 11
(International) Alexander Glazunov,
Russian, 1865-1936
Written for viola and piano in 1893.
Romantic and lyrical, very violistic.
Requires tonal maturity and good vi-
brato. Explores range of colours of
viola sound from C string to the up-
per A string. Develops phrasing, bow
and vibrato control.

ROGERS SONATINA
(BMJ) William Keith Rogers, Cana-
dian, 1921
Published for viola and piano 1954.
Original viola sonata in 3 movements.
Contemporary but quite tonal. Per-
formers well.

**WEDER THEMIE AND VARIATIONS
FOR VIOLA AND ORCHESTRA**
(Kanzelmann or Peters) Carl Maria
von Weber, German, 1786-1826
Published 1810. Original viola
piece. Technically challenging, but
easier than the Andante and Hungar-
ian Rondo.
Effective in performance if it is
played with a sense of humour.
Develops string crossings, arpeg-
gios, left hand pizzicato, style A.

WILLIAM PRIMROSE ARRANGEMENT
Of print for years, it is now available
from Viola World.
Double stops, col legno, left hand
pizzicato, spiky drumba rhythms.
Fun to play, with a fair number of
technical challenges.

**ROLLA RONDO FOR VIOLA AND
ORCHESTRA**
ed. Trampler (Rarities for Strings)
Alessandro Rolla, Italian, 1757-1841
Written for viola by a relatively un-
known contemporary of Mozart and
Beethoven.
Lyrical and fluent, this piece lies
comfortably on the viola. Good show
piece. Range goes up to D (6th pos)
occasionally but most of the piece is
in 4th position or below. Develops
classical fluidity of sound, arpeggios,
string crossings.

**WEBER THEMIE AND VARIATIONS
FOR VIOLA AND ORCHESTRA**
(Kanzelmann or Peters) Carl Maria
von Weber, German, 1786-1826
Published 1810. Original viola
piece. Technically challenging, but
easier than the Andante and Hungar-
ian Rondo.
Effective in performance if it is
played with a sense of humour.
Develops string crossings, arpeg-
gios, left hand pizzicato, style A.

WILLIAM PRIMROSE ARRANGEMENT
Of print for years, it is now available
from Viola World.
Double stops, col legno, left hand
pizzicato, spiky drumba rhythms.
Fun to play, with a fair number of
technical challenges.

**ROLLA RONDO FOR VIOLA AND
ORCHESTRA**
ed. Trampler (Rarities for Strings)
Alessandro Rolla, Italian, 1757-1841
Written for viola by a relatively un-
known contemporary of Mozart and
Beethoven.
Lyrical and fluent, this piece lies
comfortably on the viola. Good show
piece. Range goes up to D (6th pos)
occasionally but most of the piece is
in 4th position or below. Develops
classical fluidity of sound, arpeggios,
string crossings.

**WEBER THEMIE AND VARIATIONS
FOR VIOLA AND ORCHESTRA**
(Kanzelmann or Peters) Carl Maria
von Weber, German, 1786-1826
Published 1810. Original viola
piece. Technically challenging, but
easier than the Andante and Hungar-
ian Rondo.
Effective in performance if it is
played with a sense of humour.
Develops string crossings, arpeg-
gios, left hand pizzicato, style A.

WILLIAM PRIMROSE ARRANGEMENT
Of print for years, it is now available
from Viola World.
Double stops, col legno, left hand
pizzicato, spiky drumba rhythms.
Fun to play, with a fair number of
technical challenges.

**ROLLA RONDO FOR VIOLA AND
ORCHESTRA**
ed. Trampler (Rarities for Strings)
Alessandro Rolla, Italian, 1757-1841
Written for viola by a relatively un-
known contemporary of Mozart and
Beethoven.
Lyrical and fluent, this piece lies
comfortably on the viola. Good show
piece. Range goes up to D (6th pos)
occasionally but most of the piece is
in 4th position or below. Develops
classical fluidity of sound, arpeggios,
string crossings.

**WEBER THEMIE AND VARIATIONS
FOR VIOLA AND ORCHESTRA**
(Kanzelmann or Peters) Carl Maria
von Weber, German, 1786-1826
Published 1810. Original viola
piece. Technically challenging, but
easier than the Andante and Hungar-
ian Rondo.
Effective in performance if it is
played with a sense of humour.
Develops string crossings, arpeg-
gios, left hand pizzicato, style A.

WILLIAM PRIMROSE ARRANGEMENT
Of print for years, it is now available
from Viola World.
Double stops, col legno, left hand
pizzicato, spiky drumba rhythms.
Fun to play, with a fair number of
technical challenges.

**ROLLA RONDO FOR VIOLA AND
ORCHESTRA**
ed. Trampler (Rarities for Strings)
Alessandro Rolla, Italian, 1757-1841
Written for viola by a relatively un-
known contemporary of Mozart and
Beethoven.
Lyrical and fluent, this piece lies
comfortably on the viola. Good show
piece. Range goes up to D (6th pos)
occasionally but most of the piece is
in 4th position or below. Develops
classical fluidity of sound, arpeggios,
string crossings.

**WEBER THEMIE AND VARIATIONS
FOR VIOLA AND ORCHESTRA**
(Kanzelmann or Peters) Carl Maria
von Weber, German, 1786-1826
Published 1810. Original viola
piece. Technically challenging, but
easier than the Andante and Hungar-
ian Rondo.
Effective in performance if it is
played with a sense of humour.
Develops string crossings, arpeg-
gios, left hand pizzicato, style A.

WILLIAM PRIMROSE ARRANGEMENT
Of print for years, it is now available
from Viola World.
Double stops, col legno, left hand
pizzicato, spiky drumba rhythms.
Fun to play, with a fair number of
technical challenges.

**ROLLA RONDO FOR VIOLA AND
ORCHESTRA**
ed. Trampler (Rarities for Strings)
Alessandro Rolla, Italian, 1757-1841
Written for viola by a relatively un-
known contemporary of Mozart and
Beethoven.
Lyrical and fluent, this piece lies
comfortably on the viola. Good show
piece. Range goes up to D (6th pos)
occasionally but most of the piece is
in 4th position or below. Develops
classical fluidity of sound, arpeggios,
string crossings.

**WEBER THEMIE AND VARIATIONS
FOR VIOLA AND ORCHESTRA**
(Kanzelmann or Peters) Carl Maria
von Weber, German, 1786-1826
Published 1810. Original viola
piece. Technically challenging, but
easier than the Andante and Hungar-
ian Rondo.
Effective in performance if it is
played with a sense of humour.
Develops string crossings, arpeg-
gios, left hand pizzicato, style A.

WILLIAM PRIMROSE ARRANGEMENT
Of print for years, it is now available
from Viola World.
Double stops, col legno, left hand
pizzicato, spiky drumba rhythms.
Fun to play, with a fair number of
technical challenges.

**ROLLA RONDO FOR VIOLA AND
ORCHESTRA**
ed. Trampler (Rarities for Strings)
Alessandro Rolla, Italian, 1757-1841
Written for viola by a relatively un-
known contemporary of Mozart and
Beethoven.
Lyrical and fluent, this piece lies
comfortably on the viola. Good show
piece. Range goes up to D (6th pos)
occasionally but most of the piece is
in 4th position or below. Develops
classical fluidity of sound, arpeggios,
string crossings.

**WEBER THEMIE AND VARIATIONS
FOR VIOLA AND ORCHESTRA**
(Kanzelmann or Peters) Carl Maria
von Weber, German, 1786-1826
Published 1810. Original viola
piece. Technically challenging, but
easier than the Andante and Hungar-
ian Rondo.
Effective in performance if it is
played with a sense of humour.
Develops string crossings, arpeg-
gios, left hand pizzicato, style A.

WILLIAM PRIMROSE ARRANGEMENT
Of print for years, it is now available
from Viola World.
Double stops, col legno, left hand
pizzicato, spiky drumba rhythms.
Fun to play, with a fair number of
technical challenges.

**ROLLA RONDO FOR VIOLA AND
ORCHESTRA**
ed. Trampler (Rarities for Strings)
Alessandro Rolla, Italian, 1757-1841
Written for viola by a relatively un-
known contemporary of Mozart and
Beethoven.
Lyrical and fluent, this piece lies
comfortably on the viola. Good show
piece. Range goes up to D (6th pos)
occasionally but most of the piece is
in 4th position or below. Develops
classical fluidity of sound, arpeggios,
string crossings.

**WEBER THEMIE AND VARIATIONS
FOR VIOLA AND ORCHESTRA**
(Kanzelmann or Peters) Carl Maria
von Weber, German, 1786-1826
Published 1810. Original viola
piece. Technically challenging, but
easier than the Andante and Hungar-
ian Rondo.
Effective in performance if it is
played with a sense of humour.
Develops string crossings, arpeg-
gios, left hand pizzicato, style A.

WILLIAM PRIMROSE ARRANGEMENT
Of print for years, it is now available
from Viola World.
Double stops, col legno, left hand
pizzicato, spiky drumba rhythms.
Fun to play, with a fair number of
technical challenges.

**ROLLA RONDO FOR VIOLA AND
ORCHESTRA**
ed. Trampler (Rarities for Strings)
Alessandro Rolla, Italian, 1757-1841
Written for viola by a relatively un-
known contemporary of Mozart and
Beethoven.
Lyrical and fluent, this piece lies
comfortably on the viola. Good show
piece. Range goes up to D (6th pos)
occasionally but most of the piece is
in 4th position or below. Develops
classical fluidity of sound, arpeggios,
string crossings.

**WEBER THEMIE AND VARIATIONS
FOR VIOLA AND ORCHESTRA**
(Kanzelmann or Peters) Carl Maria
von Weber, German, 1786-1826
Published 1810. Original viola
piece. Technically challenging, but
easier than the Andante and Hungar-
ian Rondo.
Effective in performance if it is
played with a sense of humour.
Develops string crossings, arpeg-
gios, left hand pizzicato, style A.

WILLIAM PRIMROSE ARRANGEMENT
Of print for years, it is now available
from Viola World.
Double stops, col legno, left hand
pizzicato, spiky drumba rhythms.
Fun to play, with a fair number of
technical challenges.

**ROLLA RONDO FOR VIOLA AND
ORCHESTRA**
ed. Trampler (Rarities for Strings)
Alessandro Rolla, Italian, 1757-1841
Written for viola by a relatively un-
known contemporary of Mozart and
Beethoven.
Lyrical and fluent, this piece lies
comfortably on the viola. Good show
piece. Range goes up to D (6th pos)
occasionally but most of the piece is
in 4th position or below. Develops
classical fluidity of sound, arpeggios,
string crossings.

**WEBER THEMIE AND VARIATIONS
FOR VIOLA AND ORCHESTRA**
(Kanzelmann or Peters) Carl Maria
von Weber, German, 1786-1826
Published 1810. Original viola
piece. Technically challenging, but
easier than the Andante and Hungar-
ian Rondo.
Effective in performance if it is
played with a sense of humour.
Develops string crossings, arpeg-
gios, left hand pizzicato, style A.

WILLIAM PRIMROSE ARRANGEMENT
Of print for years, it is now available
from Viola World.
Double stops, col legno, left hand
pizzicato, spiky drumba rhythms.
Fun to play, with a fair number of
technical challenges.

**ROLLA RONDO FOR VIOLA AND
ORCHESTRA**
ed. Trampler (Rarities for Strings)
Alessandro Rolla, Italian, 1757-1841
Written for viola by a relatively un-
known contemporary of Mozart and
Beethoven.
Lyrical and fluent, this piece lies
comfortably on the viola. Good show
piece. Range goes up to D (6th pos)
occasionally but most of the piece is
in 4th position or below. Develops
classical fluidity of sound, arpeggios,
string crossings.

**WEBER THEMIE AND VARIATIONS
FOR VIOLA AND ORCHESTRA**
(Kanzelmann or Peters) Carl Maria
von Weber, German, 1786-1826
Published 1810. Original viola
piece. Technically challenging, but
easier than the Andante and Hungar-
ian Rondo.
Effective in performance if it is
played with a sense of humour.
Develops string crossings, arpeg-
gios, left hand pizzicato, style A.

WILLIAM PRIMROSE ARRANGEMENT
Of print for years, it is now available
from Viola World.
Double stops, col legno, left hand
pizzicato, spiky drumba rhythms.
Fun to play, with a fair number of
technical challenges.

**ROLLA RONDO FOR VIOLA AND
ORCHESTRA**
ed. Trampler (Rarities for Strings)
Alessandro Rolla, Italian, 1757-1841
Written for viola by a relatively un-
known contemporary of Mozart and
Beethoven.
Lyrical and fluent, this piece lies
comfortably on the viola. Good show
piece. Range goes up to D (6th pos)
occasionally but most of the piece is
in 4th position or below. Develops
classical fluidity of sound, arpeggios,
string crossings.

**WEBER THEMIE AND VARIATIONS
FOR VIOLA AND ORCHESTRA**
(Kanzelmann or Peters) Carl Maria
von Weber, German, 1786-1826
Published 1810. Original viola
piece. Technically challenging, but
easier than the Andante and Hungar-
ian Rondo.
Effective in performance if it is
played with a sense of humour.
Develops string crossings, arpeg-
gios, left hand pizzicato, style A.

WILLIAM PRIMROSE ARRANGEMENT
Of print for years, it is now available
from Viola World.
Double stops, col legno, left hand
pizzicato, spiky drumba rhythms.
Fun to play, with a fair number of
technical challenges.

**ROLLA RONDO FOR VIOLA AND
ORCHESTRA**
ed. Trampler (Rarities for Strings)
Alessandro Rolla, Italian, 1757-1841
Written for viola by a relatively un-
known contemporary of Mozart and
Beethoven.
Lyrical and fluent, this piece lies
comfortably on the viola. Good show
piece. Range goes up to D (6th pos)
occasionally but most of the piece is
in 4th position or below. Develops
classical fluidity of sound, arpeggios,
string crossings.

**WEBER THEMIE AND VARIATIONS
FOR VIOLA AND ORCHESTRA**
(Kanzelmann or Peters) Carl Maria
von Weber, German, 1786-1826
Published 1810. Original viola
piece. Technically challenging, but
easier than the Andante and Hungar-
ian Rondo.
Effective in performance if it is
played with a sense of humour.
Develops string crossings, arpeg-
gios, left hand pizzicato, style A.

WILLIAM PRIMROSE ARRANGEMENT
Of print for years, it is now available
from Viola World.
Double stops, col legno, left hand
pizzicato, spiky drumba rhythms.
Fun to play, with a fair number of
technical challenges.

**ROLLA RONDO FOR VIOLA AND
ORCHESTRA**
ed. Trampler (Rarities for Strings)
Alessandro Rolla, Italian, 1757-1841
Written for viola by a relatively un-
known contemporary of Mozart and
Beethoven.
Lyrical and fluent, this piece lies
comfortably on the viola. Good show
piece. Range goes up to D (6th pos)
occasionally but most of the piece is
in 4th position or below. Develops
classical fluidity of sound, arpeggios,
string crossings.

**WEBER THEMIE AND VARIATIONS
FOR VIOLA AND ORCHESTRA**
(Kanzelmann or Peters) Carl Maria
von Weber, German, 1786-1826
Published 1810. Original viola
piece. Technically challenging, but
easier than the Andante and Hungar-
ian Rondo.
Effective in performance if it is
played with a sense of humour.
Develops string crossings, arpeg-
gios, left hand pizzicato, style A.

WILLIAM PRIMROSE ARRANGEMENT
Of print for years, it is now available
from Viola World.
Double stops, col legno, left hand
pizzicato, spiky drumba rhythms.
Fun to play, with a fair number of
technical challenges.

**ROLLA RONDO FOR VIOLA AND
ORCHESTRA**
ed. Trampler (Rarities for Strings)
Alessandro Rolla, Italian, 1757-1841
Written for viola by a relatively un-
known contemporary of Mozart and
Beethoven.
Lyrical and fluent, this piece lies
comfortably on the viola. Good show
piece. Range goes up to D (6th pos)
occasionally but most of the piece is
in 4th position or below. Develops
classical fluidity of sound, arpeggios,
string crossings.

**WEBER THEMIE AND VARIATIONS
FOR VIOLA AND ORCHESTRA**
(Kanzelmann or Peters) Carl Maria
von Weber, German, 1786-1826
Published 1810. Original viola
piece. Technically challenging, but
easier than the Andante and Hungar-
ian Rondo.
Effective in performance if it is
played with a sense of humour.
Develops string crossings, arpeg-
gios, left hand pizzicato, style A.

WILLIAM PRIMROSE ARRANGEMENT
Of print for years, it is now available
from Viola World.
Double stops, col legno, left hand
pizzicato, spiky drumba rhythms.
Fun to play, with a fair number of
technical challenges.

WHAT DETERMINES THE PRICE OF A CELLO?

by Michael D. Goronok

Previously, we told you why our cellos are priced between \$5,000 and \$8,000.* In this article, I would like to tell you how we determine the price of each cello in this range. Why do we sell one instrument for \$5,000 and another for \$8,000? What is the difference between them? I think that there is no need to tell you that every instrument is made with great skill and love. But since it is not possible to draw two pictures exactly the same, it is also not possible to make two identical instruments. And of course, all of them have many qualities which reflect their maker. Thus, they are all different.

About thirty-five percent of the price of our cellos is determined by the quality of the wood. This includes both how old the wood is, the quality of the wood, and the beauty of the wood. Lower priced cellos are made with very simple wood which has a very light flame. A highly-flamed wood makes a more beautiful cello, and therefore, the price will be higher.

Sixty-five percent of the price is determined by the quality of the sound. What do we mean by the quality of the sound? The quality we are looking for is very strong evenly-balanced, focused sound, rich with colors, which projects in a big concert hall.

Every instrument stays in our business for at least one month after it is finished. Our city is rich with world-class musicians, and we are happy to have the opportunity to hear our instruments being played in their hands. Usually each cello is evaluated twice. One week after the set up we conduct the first evaluation. The second evaluation occurs at the end of one month. Each musician works with me on the sound. We make adjustments, and give each cello a rating. The total rating of the sound of the cello, as well as the value of the wood, determine the value of that instrument. We think this is the most reasonable way to evaluate our cellos and set prices for them.

When you buy one of our cellos from a domestic dealer, you can ask about our recommended price ... the price at which we think the instrument should be sold. And you can be sure that the price of an instrument has been set in accordance with the quality of the sound and the beauty of the wood. That is why, when you give us an approximate price that you want to spend on an instrument, you will receive the best value for your money.

Here are just two of the many enthusiastic responses we have received from teachers who have tried our instruments:

"It is wonderful to find a quality, fine-sounding instrument at such a reasonable price. The Goronok cellos are terrific for the aspiring young cellist."
Irene A. Sharp, Professor of Cello, San Francisco Conservatory of Music

"For many years I have been searching for a fine cello for my students. Mr. Goronok makes a beautiful cello. I find them to have a very warm tone and great ease of playing."
Richard Aaron, The Cleveland Institute of Music

Michael D. Goronok and artisans build fine cellos at his workshop in Cleveland, Ohio. You may call him at 1-800-761-4227.

*You can read our last article in the July/August 1995 issue of *Strings* magazine.

All Children Are Unique

by Sally Gross

Every time a young child walks into my studio for the first lesson I remind myself how unique this person is. Not only is he coming in with his own expectations, wants, and needs but also a one-of-a-kind physical make-up. Perhaps he is tall, has a round tummy or long fingers. As a cellist, I have my own way of playing suited to my own physical needs. However, as a cello teacher I must have an open mind to the physical needs a student has.

The more children I teach the more body variations I see. And the more lessons I take myself or observe from other teachers, the more apparent my need to be flexible in cello and bow set-up becomes. I will never stop discovering new ways to teach cello posture. Although there are many different body situations and possible solutions, I will address three particular issues.

My approach to the cello dictates having the lower left bout tucked into my knee; however, this is not the ideal way to approach a four-year-old with short thighs. Sometimes I have found that angling the cello so that the left knee is behind the cello works. One of the problems with this approach is that wiggly children can easily lose contact with the instrument and end up holding the cello with the left hand. Another solution to short thighs could be to place the cello more horizontal with the body so that the bout is tucked into the knee. But a concern here is that the bow can hit the left knee. Making the endpin shorter is also

a good possibility even though the pegs may hit the back of the head. But sometimes this small inconvenience could be worth it.

Although the cello does not grow, we are fortunate to have some flexibility in the length of the endpin. As children grow, their physical proportions are constantly changing. So I may have a short thigh challenge for awhile and then will re-position the cello to adapt to the larger child. I tend to keep these children on a smaller size instrument a little longer than usual.

Another area of fascination for me is the left hand and the adaptations that are made corresponding to the length of the fingers. My one rule of thumb (no pun intended) with regard to the left hand is that the thumb be positioned somewhere behind the second and third fingers. Depending on the child, the tip of the thumb may be anywhere from the right side of the neck to the left side. My first instinct is to have the tip in the center of the neck. Once I discover the optimum thumb location I make sure both the child and the parent understand.

A beginner with longer fingers is prone to collapsed joints, so while I am working on strengthening the joints with outside exercises, I have the child play with curved fingers clinging to the inside part of the string. I am constantly checking for a soft left thumb with long fingered children because of the tendency to collapse and then squeeze with

the thumb. At the opposite extreme is a beginner with short fingers. Here I focus on the position of the thumb which dictates the height of the hand and arm in relation to the neck and enables the child to play on the correct string with curved fingers.

The length of the fingers along with the expansion of the webbing between the fingers also tells me to what extent a child can hold his first and fourth fingers down simultaneously, given the correct placement of the thumb. Since the bottom line is to have the left hand relaxed, it is not always the correct approach to expect a beginner to have both the first and fourth fingers down but some can do it without effort. Again as a child grows and the instrument does not, minor adjustments are often made by the child himself.

The third area of particular interest to me is the positioning of the right thumb in the frog. I have always held my bow so that the right inside corner of my thumb rests half on the frog and half on the stick. In this position I can relax my shoulder and feel the weight of my arm into the bow. However, I once had a number of lessons with someone who wanted my thumb tip parallel to the stick, which in turn raised my arm and caused a fair amount of shoulder tension. But what I learned is that I cannot tell anyone, whether they are three or forty, where to put their thumb for maximum comfort. I can, however, help them to explore the possibilities. I start all beginners



National Cello Institute
Publications

Specializing in arrangements for cello ensembles and original compositions for multiple cellos. Especially well-known for cello ensembles incorporating varied levels of playing and reading ability.

956 Sentinel Drive, La Verne, CA 91750
(909) 592-4222

with a bow hold at the balance point, because I want to observe their natural thumb approach to the stick. The length of time they are at the balance point varies greatly and my clue as to their readiness to move is when the thumb and the fingers are consistent in their position. Then when their hand moves back to the frog, I make sure the thumb stays at the same angle.

I know what is coming up for my students as far as repertoire, technique, and musical expectations, so I have a broad overview that the students and parents do not have. However, I acknowledge the fact that my students vary greatly in age, dedication, size and shape and that it is my obligation as a teacher to adapt to their needs and comfort given my own experience and knowledge. **A**

Sally Gross has been teaching Suzuki cello for 17 years in Guelph, Ontario. Besides being Artist-in-Chief of the Suzuki String School of Guelph and cello director of the Southwestern Ontario Suzuki Institute, she is also a SAA teacher-trainer.



The Affordable Footstool



Attractive and sturdy, this adjustable footstool was created specifically for Suzuki harp and piano students. Crafted of finished hardwood, the footstool has a sliding plywood shell that adjusts easily to four positions.

\$69.95 (plus \$12 shipping and handling)
WA residents add 8.2% sales tax

Phone for info on teacher discounts.
Checks and money orders for mail orders.
VISA/MC for phone orders.
Marty Schafar
P.O. Box 2193
Vashon Island, WA 98070
206/567-4768

Brobst Violin Shop

Fine Instruments and Bows

LARGE SELECTION

We offer a large collection of professional instruments and bows by such makers as Gagliano, Testore, Vuillaume, Bisiach, Pedrazzini, Peccatte, Voinin, Sartory, Hill, Felique and others. Our collection further includes excellent early 20th century and contemporary instruments for the aspiring player. We feature the "Softia" handmade violins, violas and cellos as well as Giuseppe Renaldi and Johann Albrecht private label instruments for the advancing student. Prices start at less than \$1,000.00. In addition, we have fine-tuned German, French, English and American instruments in the range of \$1,500 to \$3,000.

PERSONAL SERVICE

Our staff understands string players' needs from the standpoint of playing, teaching, making, repairing, collecting and appraising and will assist you in a courteous and professional manner.

APPROVAL PLAN

Instruments and bows can be taken out or shipped on your convenience. Their authenticity is fully guaranteed. We also seek to obtain instruments and bows by purchase or on consignment.

FULL RANGE OF ACCESSORIES & MUSIC

We stock a complete selection of cases and accessories as well as more than 5,000 titles of string music and books, available over the counter or through our phone and mail order service. We also rent and sell harps by Lyon & Healy and Salvi.

AN INVITATION

You are invited to visit our attractive, spacious showroom if you reside in or are visiting the Washington, D.C. metropolitan area, or phone us to discuss your needs or interests. Be sure to request our complete listing of instruments and bows. We are celebrating 30 years of service in the Nation's Capital. PHONE (703)556-0569 IN THE WASHINGTON AREA.

Now on the Internet at: <http://www.maestronet.com/brobst>

A PARTIAL LISTING OF OUR PROFESSIONAL INSTRUMENTS

VIOLINS

N. Gagliano, Naples 1769
J. & Ant. Gagliano, Naples 1784
C. G. Festino, Milan 1765
F. Roca, Genoa 1811
S. Scaranappa, Mantova 1919
L. Bisiach, Sr., Milan 1905
E. E. Guerra, Turin 1930
G. Galli, Turin 1929
P. Silvestri, Lyon 1959
Jos. Boussu, Brussels c.1750
G. Pollini, Bologna c.1950
M. R. Rimoldi, Turin 1859
G. Pedrazzini, Milan 1900
G. Pedrazzini, Milan 1924
G. Degan, Venice 1903
A. Simonazzi, Santa Vittoria c.1920
Gand & Bernadot, Paris 1891
V. Santino, Naples c.1910
V. Santino, Naples 1912
P. de Barbieri, Genoa 1930

CELLOS

E. Marchetti, Turin 1928
L. Galimberti, Chivari 1940
I. Sclerzi, Florence 1937
O. Martini, Mantova 1951
N. Androni, Paris 1887
G. Castagnino, Chivari 1932
G. Castagnino, Chivari 1940
G.A. Onanli, Manchester 1887
D. Lorenz, Trieste c.1930
L. Mozzani, Cento 1924
A. Deaouone, Miracourt 1927
M. Bissolatti, Cremona 1963
G. Crane, London 1895
Ch. J.B. Collin-Moon, Paris 1887
A. Viduazze, Geneva 1927

VIOLAS

G. Bonora, Bologna 1896
F. Pelli, Roma 1956
G.B. Morassi, Cremona 1972
S. Conza, Cremona 1981
W.E. Hill & Sons, London 1972

CELLOS

A. Bianchi, Nice 1909
B. Derazay school, Paris 1885
J. Charotte, Miracourt c.1910
M. Elicia, Pesezeta 1961

VIOLIN BOWS

C. Peccatte, F.N. Voinin,
J. Tubis, E. Sartory, A. Vigneron,
J. Hertz, W. Fritsch, A. Lamy,
C.N. Babin, L. Morizot, W.E. Hill,
E. Cuniot-Hury, L. Bazin

VIOLA BOWS

J.S. Finkler,
P. Bisac, W. Schachow,
W. Watson, Pilot,
J. Clutterbuck, L. Morizot

CELO BOWS

E. Sartory, F. Ouchard,
C.H.K. Schmidt, W.E. Hill.

Improve the Performance of the Suzuki Bass School Literature

by Dan Swaim



If you search the double bass orchestral excerpts for supplementary material which is similar, thematically and/or technically, you can undoubtedly improve your students' performance of the *Suzuki Bass School* repertoire. With careful selection and correlation of the excerpts, young bassists' musical comprehension and bowing skills should increase dramatically.

One valuable source of information regarding thematic material may be found in the Spring 1996 issue of the *American Suzuki Journal*. In her article, "Original Sources of Suzuki Cello Literature," Rebecca Evans suggests that teachers have students listen to the original versions of the themes in the Suzuki repertoire. She lists operas, piano pieces, instrumental works, folk songs, and, of course, Dr. Suzuki's own compositions as sources of themes. Since Volume One of the *Suzuki Bass School* includes many pieces from the core literature, Ms. Evans' article is very helpful to bass teachers.

Other thematic sources may be found directly in symphonic scores. Volumes Two and Three of the *Suzuki Bass School* include themes from the *Mahler Symphony No. 1* third movement, Prokofiev's "Theme from the Lieutenant Kijie Suite," Beethoven's "Ode to Joy" from *Symphony No. 9*, the "Largo" from Dvorak's *New World Symphony*, and "L'Elephant" by Saint-Saens.

When students begin to study Volume Two, it would be wise to have them listen to recordings of the orchestral versions of the themes listed above. At this point, the listening is purely to expand their understanding of the music. (Incidentally, it is expected that future volumes of the *Suzuki Bass School* will continue to include music from the orchestral repertoire.)

Volume One, which is solely Suzuki core materials (i.e., no jazz or symphonic melodies), may appear to the novice teacher to be limited in the bowing skills required. This is definitely not the case! From the "Twinkle Variations on it, it is laden with bowing challenges in terms of articulation choices, distribution, string crossings, and finally the double

up-bow stroke. Carefully chosen orchestral excerpts could be very helpful to the older Volume One student; however, one should defer teaching excerpts to students who are five to seven years old. Students of this age would be best served by listening to selected classical recordings and by watching videotapes in a non-structured environment.

After the student has completed several songs in Volume Three, orchestral excerpts may be introduced. After learning "Blue Rock," which is entirely in half-position, or "Humoresque" the student will have a knowledge of the fingerboard which is sufficient to play much of the orchestral repertoire. At this time the study of excerpts is certainly appropriate, if not mandatory.

By the end of Volume Three, students should have a command of legato, detache, marcato, staccato, spiccato, martelé, sautille, and hooked or linked bowings. They should also be comfortable with the techniques of pizzicato and bow retrieving.

Legato

The "Ode to Joy" is a piece which conductors often use to ascertain a player's legato skills. As much as possible, the phrases should sound as if they were continuous. Note the octave transposition and different bowings between the original and the Volume Two version. When students can play the neck positions, they should study the excerpt from Beethoven's *Symphony No. 9*.

Marcato/Staccato

Because so many young bassists fail to get a solid, core sound from the bass, a staccato or marcato type of bowing should be introduced as early as possible. This goes hand in hand with Dr. Suzuki's pedagogy of teaching shorter bow strokes before teaching the longer strokes. Since terminology is not consistent among teachers, the following description of the required arm motion will clarify the marcato-staccato articulation:

The student should pull the string to the side with arm weight which flows into flat bow hair. The weight is released simultaneously with a down or up bow motion which stops on the string as the energy of the stroke is expended. The resulting sound should be one of a clean attack with a smooth decay. The degree of the attack is dependent on both the initial arm weight and the speed of the bow as the weight is released. For slower, heavier articulations, the weight is supplied by the whole arm; for a lighter sound, the weight may come from the forearm.

Bach's *Brandenburg Concerto No. 3* first movement, requires a staccato bowing of

When all of Volume Three has been learned, the students may enjoy playing the *Rigoletto* solos.

Detache

What can be said about the detache or "moon stroke"? There are many gradations of the stroke, but I would suggest that the student play the first movement of Bach's Suite in B Minor with a smooth detache stroke. The majority of melodies in Volume One and Bach's "March in G" require detache bowing.

Marcato/Staccato

Because so many young bassists fail to get a solid, core sound from the bass, a staccato or marcato type of bowing should be introduced as early as possible. This goes hand in hand with Dr. Suzuki's pedagogy of teaching shorter bow strokes before teaching the longer strokes. Since terminology is not consistent among teachers, the following description of the required arm motion will clarify the marcato-staccato articulation:

Legato

The "Ode to Joy" is a piece which conductors often use to ascertain a player's legato skills. As much as possible, the phrases should sound as if they were continuous. Note the octave transposition and different bowings between the original and the Volume Two version. When students can play the neck positions, they should study the excerpt from Beethoven's *Symphony No. 9*.

Marcato/Staccato

Because so many young bassists fail to get a solid, core sound from the bass, a staccato or marcato type of bowing should be introduced as early as possible. This goes hand in hand with Dr. Suzuki's pedagogy of teaching shorter bow strokes before teaching the longer strokes. Since terminology is not consistent among teachers, the following description of the required arm motion will clarify the marcato-staccato articulation:

The student should pull the string to the side with arm weight which flows into flat bow hair. The weight is released simultaneously with a down or up bow motion which stops on the string as the energy of the stroke is expended. The resulting sound should be one of a clean attack with a smooth decay. The degree of the attack is dependent on both the initial arm weight and the speed of the bow as the weight is released. For slower, heavier articulations, the weight is supplied by the whole arm; for a lighter sound, the weight may come from the forearm.

Bach's *Brandenburg Concerto No. 3* first movement, requires a staccato bowing of

the former, heavier articulation. The second movement of Mendelssohn's *Italian Symphony* provides an excellent study for the development of the lighter marcato/piccato bowing. Both excerpts provide a foundation for playing Bach's "Minuet No. 1" and other Baroque pieces.

Bach, Brandenburg Concerto No. 3



Mendelssohn, Symphony No. 2



Piccato

There are many varieties of piccato. It is produced by a combination of vertical and horizontal motion. The horizontal motion should originate from the shoulder when the tempo is moderate, from the elbow if the speed is too fast for a whole arm stroke, and from the wrist if the speed is still too fast for a forearm stroke. The vertical motion is a result of a thrown stroke and its rebound. When playing loudly, the bow hold must be firm; when playing softly, the bow hold should be less firm.

The spiccato bowing used in "L'Éléphant" is very horizontal; however, some bassists might call it a brush stroke. The opening of the Beethoven *Symphony No. 7* would serve well as a complementary study. For the faster, more vertical piccato used in "Blue Rock," the scales of the finale of the Brahms *Symphony No. 2* would serve well as listening and technical study material. To teach the student the differences in the strokes which originate from the shoulder, elbow, and wrist, one would do well to play the double note variation of "Perpetual Motion" at the appropriate tempos.

Beethoven, Symphony No. 7



Brahms, Symphony No. 2



Martelé

As many contemporary bassists identify it, martelé is similar to the piccato stroke in that it is both vertical and horizontal; however, it is extremely vertical and powerful. It is effected by a firm, glancing motion of the whole arm. This stroke could also be applied to the Volume Three "Blue Rock." The final Presto of Beethoven's *Symphony No. 3* will provide an inspiring orchestral bass line to develop this stroke.

Beethoven, Symphony No. 3



Sautillé

In Volumes One, Two, and Three there are no themes which require sautillé bowing; however, the "Perpetual Motion" variation could be used for that purpose with a precocious student. A short passage from the Beethoven *Symphony No. 1*, first movement, provides a rhythmic motive which calls for a combination of the sautillé and the horizontal piccato. Because the fast notes are grouped into brief cells, this is an excellent excerpt to give the student as an introduction to sautillé bowing.

Beethoven, Symphony No. 1



Hooked or Linked Bowing

The dotted rhythms of the "Witches' Dance" by Paganini may be paralleled with a study of the "March to the Scaffold"

in Beethoven's *Symphony Fantastique*. Note that this excerpt is sometimes played with the "shoe-shine" bowing, which is not appropriate for the "Witches' Dance."

Berlioz, Symphony Fantastique



Bow Retrieval

The theme of Wagner's *Die Meistersinger* will recall the bow retrieval first studied in the Volume One "Rigadoun." Because of its rhythmic design of a long note followed by three shorter notes, *Die Meistersinger* is an excellent orchestral excerpt to develop the skill of retrieving the bow. It may be studied directly from the orchestral score, or one may use the excellent transcription for double bass and piano, published by Carl Fischer. It will serve well as supplemental material while the student is studying Volume Three which includes several melodies which require bow retrieval.

Wagner, Die Meistersinger



Piccicato

Volume Three has two jazz tunes which are played pizzicato. While there are many variations of jazz and classical pizzicati, Tchaikovsky's *Symphony No. 4* scherzo movement provides a great supplementary study. For a better conception of jazz bass playing, have the student listen to recordings of Paul Chambers with Miles Davis.

Tchaikovsky, Symphony No. 4



Admittedly, there are many things to cover in the development of young bassists, but if you provide supplementary orchestral materials for listening as well as for performance, I promise that you will see an improvement in your students. ♦ Dr. Daniel Stein is Professor of Double Bass at Arizona State University. He received the B.M. degree from Cincinnati College Conservatory of Music in 1957, the M.M.E. degree and a Performer's Certificate from Indiana University in 1961, and the D.M.A. degree from South Texas State University in 1982. Currently, he is performing as the principal bassist of the Arizona Opera Orchestra, and during the summer season he is principal bassist of the Beyond Music Center Orchestra. He is the coordinator of the ad hoc Bass Committee of the Suzuki Association of the Americas. In May, 1993 the SAA selected him to be a double bass teacher trainer.

Suzuki Guitar at the Hartt School

by Andrew Lafreniere

The growth of Suzuki guitar programs throughout the world has been eagerly anticipated for some time. Several developments have ensured the continuing growth of the guitar method. Two years ago, a guitar repertoire committee was formed and has been working steadily on the repertoire that will move us to the upper books. This committee includes teachers who have been involved in the Suzuki method for many years, and their work should pave the way for the further growth of Suzuki guitar programs and more opportunities for teachers to embrace the method.

One of the largest Suzuki guitar programs in the country is located at the Hartt School at the University of Hartford in Connecticut. The program was started three years ago by David Madsen, who is now head of the guitar department. The program has grown from twenty to over fifty students in the past three years and two teachers have been added to the faculty. All members of the guitar faculty have done extensive teacher training.

Students in the program have private lessons, group class, and musicianship classes. Students in Book Two and above have ensemble classes as well. The first four group classes for pre-winkle students are parent education classes, where the parents are given instruction in Suzuki philosophy and methodology as well as introductory lessons on the guitar and some motivational ideas that can be used with the children. Students also have numerous performance opportunities. These include monthly solo recitals, year-end group recitals, mixed ensemble recitals for more advanced students, and two orchestras: concertos which include the guitar ensembles.

One of the featured events of the year is the Hartt Suzuki Summer Institute which runs from August 1 to August 9. This year will be an especially auspicious

one for the guitar program, since both Frank Longay and William Kossler will train teachers and teach student master classes at the institute. As of this writing, it appears that the entire guitar development committee will also attend. This rare face-to-face meeting should create opportunities for several brainstorming sessions! ♦

The institute will offer guitar students the opportunity to play for a master teacher, play in group classes and ensembles, and participate in improvisation class. Parents will learn much from the teachers who are present and can also exchange ideas with other parents and students. Opportunities for guitar teachers looking for training will be the best available in the States.

Many guitar programs have developed in the last several years, and the Hartt program is an ideal example of what we can all strive for. Be sure to put August 1 to August 9 on your calendar—it will be the Suzuki guitar event of the year! ♦

Andrew Lafreniere is the Co-director of the Suzuki Talent Education School in South Hackensack, NJ. He is a member of the Suzuki Guitar Development Committee and has taught at several Suzuki workshops in the U.S. He has a masters degree in performance from the Hartt School of Music. His Suzuki guitar training has been with Frank Longay and William Kossler, and he has also studied Suzuki piano with Jeanne Luecke. In addition to his responsibilities with the Talent Education School, Mr. Lafreniere is on the faculty of the Hartt Suzuki Guitar Department and continues to perform in a variety of musical settings.



Guitar Activities at 1997 Summer Institutes

- (See also institute listings in this issue.)
- Southern California Suzuki Institute
 - Classes for students
 - Teacher Training: IA
 - Colorado Suzuki Institute
 - Classes for students
 - Teacher Training: Supplementary Literature
 - Hartt School Suzuki Institute
 - Classes for students
 - Teacher Training: IA, Beyond Book 1
 - University of Miami Suzuki Institute
 - Classes for students
 - Teacher Training: IA
 - Central Virginia Suzuki Institute
 - Classes for students only
 - American Suzuki Institute
 - Classes for students only

Chamber Music for Student Ensembles
Free Catalog • Many new publications
 T-Shirts and Tote Bags: Violin, Viola, Cello, or Bass Power
Latham Music Enterprises
 1209 Gregory Street Greensboro NC 27403
 (800)645-7022 (US) (910)273-1499 NEW FAX

CLAIRE GIVENS VIOLINS, INC.
 Dealers, Makers, Restorers of
 Fine Violins, Violas, Cellos & Bows.
 Appraisals and Accessories

Toll-free number 800.279.4323
Hours: 9-5 Tuesday-Saturday

Claire Givens, President
 Andrew Dipper, Vice President

612.375.0708
 FAX 612.375.0096
 Email: cgvens@ix.netcom.com

1004 MARQUETTE AVE
 MINNEAPOLIS, MINNESOTA 55403

The New Cello-Caddy

Fiddle-Caddy
 also available for Violin or Viola. \$49.50

\$59.50

USE AT HOME AT SCHOOL ON STAGE FOR DISPLAY FOR STORAGE OR REHEARSAL ROOM

CONVENIENT STURDY & STABLE WELL PADDED COLLAPSIBLE PRACTICAL GUARANTEED

New "No Hands" Bass Fiddle Caddy \$59.50

Order by phone, fax or mail. Visa, MasterCard, check or M.O. accepted. Shipping additional. Exclusive U.S. Distributor - Dealer Inquiries Invited.

BROBST INTERNATIONAL, INC.
 5584 General Washington Drive
 Alexandria, Virginia 22312
 (800) 922-3397 Fax (703) 354-3954

WORKING WITH TEENS

A Roundtable Discussion

With Joyce Bennett, Deborah Kemper and Kimberly Lorimer (Part 1)

This month, three experienced Suzuki flute teachers share their thoughts on the challenges of working with teenagers.

What do you think are the greatest challenges in working with teens?

J.B. In working with teenagers, it is important to understand them as people and to be able to listen to and understand their problems and time pressures. Teenagers today are extremely over-programmed and are under a lot of stress. As flute teachers we need to understand this and be willing to be flexible and understand that sometimes other demands take top priority if there is an impending recital or something interesting to play. We as teachers need to play psychiatrist a lot of the time with our teen-age students. If we can keep them playing through these years, they will have something valuable for their whole life, but if we lose them at this point then we probably have lost them forever!

D.K. Teenagers are discovering the world. For the most part, they discovered their physical skills in reading and dexterity during their middle school years of physical growth, which is great for working on their instrument. Now they are moving on to the whirlwind existence of friends, driving cars, heavy workloads in school, styles in clothes, etc. This is a natural process. They are spreading their wings—learning to deal with more responsibilities, more commitments and more independence. Our challenge is to stay connected and somehow fit into their busy lives.

K.L. Understanding and sympathizing with the changes they are going through as teenagers and dealing with the insane schedules they all seem to keep. To paraphrase Dr. Suzuki, we are trying to create good citizens, not just professional musicians. Keeping this in mind, I find the patience I need to work with my teenage students. Just as they seem to be learning by leaps and bounds as young Suzuki flutists, they hit the dreaded age 13. It is then that I must find the patience to see them as young adults who have to find their own way. It can be frustrating but also inspiring to see all the lessons they have learned being put to the test. How remarkable when one of them says "Oh yeah, I know how to count that. Here, let me try it again." This is when all teachers who work with teenagers stare back in amazement and say "OK, sure!"

Do parents attend teenagers' lessons?

J.B. I have had parents attend some of my teen's lessons and some not. I have found that the ones that are willing to have their parents sit in on the lesson, even though the parent no longer practices with them, seem to progress better than those who don't. If the parent is aware of what is happening at the lesson, the student is more likely to come through with the assigned work. On the other hand, many parents work and many teens don't want their parents there and feel they are mature enough to work independently. Each situation is different and we as teachers need to be sensitive to the individual needs of the student.

D.K. During the teen years, parents attend studio activities 50 to 75% of the time. I always enjoy watching the "rite of passage" when students get their learning permits and the parents are riding with their young drivers—preparing them to drive by themselves to flute lessons.

K.L. No, parents do not attend lessons. By age 13 all of my students attend lessons on their own. However, parents are always welcome to sit in or attend occasionally. At this point the role of the parent has changed and their presence is seen as a special occasion. The responsibility of taking notes and having a clear idea of what and how to practice for the upcoming week is the responsibility of the student.

How do you handle the transition to more independent work?

J.B. Teenagers need to be challenged at group classes through the playing of ensembles and upper level pieces. The social aspect of group classes and the friends that are made there are vitally important to the teenager.

D.K. I take my cue from the parents. I try to tap into the teens' love of greater independence and more mobility. In other words, I keep them busier and try to give them more opportunities to drive to flute activities.

K.L. Ideally the transition is gradual. Around age 10 I begin asking most of my students to practice at least part of the time on their own. Time spent with the parent becomes more focused and an opportunity for the student to ask questions about the more difficult assignments. As this transition happens I often ask the parent to begin writing their notes in a way that will be particularly clear to the student if they are practicing alone. As the student becomes more comfortable, I ask the parent to come to only the end or beginning of each lesson and eventually come less frequently. Once the student is attending lessons and practicing completely on their own I make a special effort to continue my relationship with the parent. This may take place in conversations between lessons, at musical events or in phone conversations.

Almost all students need time to make the transition and it is often a bit rocky. I try to explain that they should expect at least one semester of a little slower progress and stress the importance of review and quality vs. quantity practice time. Helping teens develop a stronger peer support system is very important. When they feel that they are not completely alone and that their progress is normal, the transition goes more smoothly.

How do you include teens in your group lessons?

D.K. Teens are members of either the Junior High School group or the High School group. For many years the High School students came every week for a group. This year the Junior High students, as well, have a weekly group in addition to a weekly lesson. The teens

also play an important part in all studio activities. Most of them like more responsibilities and sense of place in the studio.

K.L. Most of my teen students attend a flute choir group class. This started as my studio became too large for a single group class. The students work on flute choir repertoire as well as Suzuki pieces. In preparation for Studio Recitals or workshops they focus on Suzuki pieces and at other times work mainly in preparation for concerts in which they play regularly as a flute choir. For students not at the level of the flute choir there are five other group classes in which they can be placed. One of our classes consists mainly of teenage transfer students who need as much peer support as possible. Several times a year all 60 Suzuki flute students in Northampton have the opportunity to play together. In these situations, the teens are given the position of helping the other students. It is their responsibility to line up, tune and supervise the younger students. In this role, the teens feel a sense of belonging and seem satisfied playing whatever repertoire meets the needs of the whole group.

Do you have any suggestions for review and practice?

J.B. Even teenagers like charts and stars. I once had a big chart up in my studio with all the pieces listed and all my students listed and they could mark off all the pieces they could play. It worked well for a time as a motivator for the old and young alike. The down side of this was the bit of competition it created, so I discontinued it. I also use a system of stars which I borrowed from Rebecca Paluzzi—green for working on a piece, silver for note perfect and memorized but still lacking dynamic refinements, and gold for as good as the tape. Red is added if they have performed the piece. This does not work for the very advanced teen, but helps with the less advanced ones. They think it is silly but they still want the stars.

D.K. Early teens who are growing rapidly love to practice. They are astonishing themselves, their parents and the teacher with great accomplishments in every aspect of their physical lives. I enjoy this brief area in their lives and try to capitalize on it. The older teens have already discovered what they can do on their instrument and are ready to move on. Since they enjoy the social scene, we do tone studies and etude work in their groups. We

focus on particular pieces to review as a group and polish them together. The next goal is to keep them highly scheduled for public performances, contests (if they enjoy competitions), recitals, etc.

K.L. In my program we have several review-based projects. I make an effort to rotate the review projects throughout the year from the following list.

Review Piece of the Week. Every student learns that particular piece for the week, working on aspects of the piece which fit with their individual book level. This is usually a Book One piece.

Review Week. Once every six weeks or so we have a review-only week. I assign one review piece per Suzuki book to each student. Book One students have only one piece, Book Two have two, and so on.

50 Days Club. The 50 Days Club is scheduled to fit between the vacations in the school year. Each student must practice every day for 50 days. At the end of 50 days there is a party and certificates are awarded. Students record their progress on a wall chart in my studio each week. In addition, there are 3 "listening only" days allowed. If it is physically impossible to practice that day, a student may listen to any music that has flute (especially their tape) and record that day with an X rather than a sticker without having to quit the club.

30 Days Listening Club. A variation of the 50 days club, it focuses on listening and applies to listening to their Suzuki tape at their book level. Once again, three "other music" days are allowed and bonus points are given for attending live music performances.

The 50 Days Club has led to some interesting variations created by students. One student began the club and just kept on going. She practiced for over 350 days and only had to miss due to a concussion she received at school. Another student couldn't take lessons one summer and set up a practice club for herself. At the end of the summer she had practiced every day and worked on all review songs and completed a reading book. Needless to say her playing soared throughout the rest of the year. I do not set time limits for practicing. However, the general rule I have used is that you must take out your flute and play at least one scale every day. In this way, students are bound to try "just one more thing" and an important practice routine can be developed. So now when I ask about practicing, I occasionally get the answer "Well, I touched my flute every day" and we have to clarify what that means...

Next issue: The conclusion of our discussion on working with your teenage students. ▶

Joyce Bennett graduated from the American University in Washington, D.C. with a degree in flute performance. She has studied with Eugene Foster, Mark Thomas, William Kincaid, Toshi Takahashi and Rebecca Paluzzi. Ms. Bennett has served on the faculties of the Washington area Suzuki Institute and the East Tennessee Suzuki Flute Institute. Currently pursuing a master's degree in Suzuki Flute Pedagogy at East Tennessee State University, Ms. Bennett also is teaching Suzuki flute and Music Mind Games at the Levine School in Washington. Married to Bob Bennett, United States Senator for Utah, she is the mother of six children.

Deborah Kemper is on the faculty of Roanoke College and is an active solo and chamber music performer. She has a B.M. and M.M. in Flute Performance and has studied performance and pedagogy extensively with Professor Takahashi in the U.S. and Japan. Ms. Kemper teaches Suzuki flute in Salem, VA, and travels throughout the U.S. teaching at workshops and seminars.

Kimberly Lorimer lives and teaches in Northampton, MA. She served as the arranger for the Northampton Community Music Center over the past year and is director of the Western Massachusetts Suzuki Flute Institute and the biannual Pioneer Valley Suzuki Workshop. Kim has a studio of born Suzuki students, ranging in age from four to sixteenth. She is an active performer throughout Massachusetts and New England with the woodwind trio "The Strata Ensemble" as well as with pianist Susan Streeter. Kim enjoys working as a performing musician, teacher and administrator.

Scholarships for Recorder Players and Teachers to attend recorder/early music summer workshops. Applications must be postmarked by April 8. Contact the



**A
M
E
R
I
C
A
N
R
E
C
O
R
D
E
R
S
O
C
I
E
T
Y**

P. O. Box 6311, Littleton CO 80160-0631
303.747.1121 • e-mail: 4452.1354@compuserve.com
(the organization for recorder players since 1930)



by Bill Dick

Involving Parents in Public School Programs

As Suzuki teachers we know the tremendous contribution made by parents in the development of students. Our students become accustomed to the help and involvement of their parents, and the Suzuki triangle progresses. Public school teachers face a totally different reality. Parents are most often *not* involved in the development of their children in an instructional way. Parents usually help raise money, set up chairs at concerts, play taxi, or bake cookies for a reception. And certainly, public school students are not accustomed to working on educational projects with their parents.

In an effort to further integrate the Suzuki philosophy in our public school programs, Laurie Scott and I developed a Parent Research Project for the beginning orchestra class at O. Henry Middle School in Austin, Texas. The first group did the project last spring (March 1996) and the second group will begin the project in the spring of 1997.

The project has several basic goals:

1. To provide a parent/student/teacher experience (Suzuki triangle).
2. To make parents aware of the non-musical attributes gained by the study of an instrument.
3. To provide an opportunity for student-parent bonding in an educational setting.
4. To increase retention of students for second-year class.

The parents sign a contract that details their duties:

1. Allow your child to teach you how to hold the instrument and the bow.
2. Allow your child to teach you how to play Twinkle, Twinkle Little Star Variations.
3. Agree to practice 20 minutes a day, five days a week for three weeks.

4. Agree to play your Twinkle Variations for Mr. Dick and the other parents in the project.
5. Agree to fill out a questionnaire at the end of the project.

When we handed out the contract letters, 10% of the parents agreed to participate in the project. We then dropped the public performance requirement and gained 40% more parents: a very interesting first finding! We now had half of the class ready to participate.

We sent home very detailed schedules for children and parents to follow in each of the fifteen practice sessions. For example, here is Practice Session No. 1.

1. **Unpack the instrument and prepare to play**
Violin/Viola fasten shoulder sponge
Cello/Bass adjust end pin and chair/stool
Bow practice making the hair tight and loose
2. **Fit the instrument to the body**
Teach the numbers to hold the instrument correctly
3. **Show how to hold the bow**
Teach the proper bow hold
Be very careful about thumb bump and curved pinkie
4. **Play "ta ka ta ka stop stop" rhythm on all four strings**
5. **Take a bow**
6. **Loosen bow hair and pack up instrument**

At the end of three weeks, half of those who started had finished the project. We asked all who had begun it to fill out the questionnaire. Laurie designed the document with the idea that as the parents filled it out they would realize how inclusive the study of music is, and that they would realize some of our non-musical goals for their children.

Below is the questionnaire with some of the parent observations and answers.

1. Did you finish the reason?
2. If not what was the reason for quitting? "Lack of time, pain in hands"
3. If yes, do you plan on continuing to learn new pieces of the instrument?
4. Were practice sessions regular?
All said no
6. What % of the time were you compelled to practice longer than the assigned time?
7. Did you enjoy the time you spent with your child while learning to play the instrument? All said yes
8. Did you enjoy this experience on a musical level?
9. Did you intellectually understand all the concepts presented in the practice sessions?
10. Did you experience difficulty making your muscles do what your brain understood the task to be? All said yes
11. What % of the time did the difficulty of the task make you feel like giving up? Zero to 30%
12. Did you ever feel embarrassment in not being able to achieve practice session goals? 60% said yes
13. In regard to your first reaction to the project, how did you feel? Circle all that apply:
challenged excited hopeless anxious
14. Were you intimidated by the requirement of playing in front of other parents? All said yes
15. How did your feelings regarding this project change from the first practice session to the final presentation? "I was afraid I would not be able to learn the piece in time for a recital. After several lessons and time to practice I felt more confident."
"My child was a great teacher and the lesson plan was easy to follow. The repetition built up my confidence. I was proud of myself and my child!"
16. What factors do you feel most strongly affect underachievement in instrumental music? Number in order of strongest to weakest factor:
lack of musical aptitude, faulty instruction, lack of parental interest and involvement, peer influences, time constraints
17. The student's self-concept in relation to the pursuit of musical achievement is most affected by (place in order of importance):

18. Is the integration of science, math, and physics in relation to creating a sound on a stringed instrument clearer to you now that you have had this experience?
19. As you have observed your child learning to play a stringed instrument, in which of the following areas dealing with your child's ability to successfully accomplish a task have you gained insight? Circle all that apply: style of learning, ability to deal with frustration, concept of mastery, self-esteem, level of persistence, psycho-motor skills, ability to accept criticism
20. Do you feel the pursuit of musical mastery positively affects your child's level of persistence in other problem solving situations? Please describe specifics if applicable.
"Yes, because it reasserts her self-esteem."
21. Do you think the goal of producing music can inspire your child to analyze

- his/her OWN learning style? All said yes
22. Do you feel your child is proud of you for attempting this endeavor?
All said yes
23. Has your participation in this project prompted more conversation between you and your child?
All said yes
24. Do you feel the project has prompted more music-related family activities, i.e., attending concerts, listening to music, watching music-oriented programs, purchasing recordings? If yes, please describe.
25. Did your participation in the project inspire any other members of the family to show interest in learning to play a stringed instrument?
26. Other comments:
"I enjoyed very much this project with my daughter."
"I almost finished learning to play Twinkle. I plan to finish it soon and to learn other pieces just to have this experience and to hear the violin at home."
"The time spent with my son was very rewarding. He was a great teacher, constantly encouraging me."


"She tried to teach me how to read music, but I was totally clueless!"
"I was able to hear the Chicago Symphony in April playing Bach, Haydn and Beethoven. I wish my daughter could have been there."

We have found that the parents who participated in last year's project are the orchestra's strongest supporters, and we are excited to start the second year of this project. Both parents and students really enjoyed this activity, and our findings are that parents welcome the opportunity to become involved in their child's life. Parenting is a learned skill, and as teachers we should constantly be looking for ways to help parents aid and share in the development of their children. ■

William Dick holds degrees in music and psychology from the Universities of Arizona and Kansas State, and a master's degree in music from the University of Texas at Austin. He taught at the University of Wisconsin, Stevens Point for three years and for the last nineteen years has taught for the Austin Independent School District. He has been named Director of the Year by the Texas Orchestra Director's Association, is Chairman of the Violin Committee for the Texas University Interscholastic League, and in 1994 was awarded the Music Educator of the Year award by the American String Teachers' Association.

Suzuki and Traditional Music Education

from Dr. Ray Sanders



Talene Education Piano Curriculum Guide for Traditional and Suzuki Students

A comprehensive study program to supplement piano study and help instill a thorough knowledge of various aspects of music. Incorporates computer music history study, ear training, dictation, form, improvisation, movement, review, supplementary repertoire, technique and theory examples, transcription, and other subjects. Soft cover, 54 pages. Presents Suzuki levels 1 through 7—may be incorporated into various traditional approaches. \$11

The Talene Education School of Shinichi Suzuki—An Analysis \$20

Is Suzuki Working in America? \$11

The Importance of Aoss in Society \$5

Second Piano Accompaniments, Vol. A
from Suzuki Piano School, Volumes 1 to 3 \$9

Second Piano Accompaniments, Vol. B
from Suzuki Piano School, Volumes 2 to 7 \$9

Audio Cassette 90 minutes \$12



Second Piano Accompaniments, Vol. A & B

Postage and handling: Include \$2.50 for first item and an additional \$.50 for each additional item. Make checks payable to Daniel Press, and mail to:

Daniel Press
Suite #190, 301 North Harrison Street
Princeton, NJ 08540-5312
Phone: (215)321-7811

Alternace Fingering for Piano Repertoire

Seven pedagogical and philosophical factors are discussed in relation to selecting appropriate fingerings. Also included are 14 specific points to consider in looking at various alternatives. To illustrate these points specific examples of alternative fingerings are presented from over 30 pieces or movements found in the Suzuki and other methods. Softcover, 4 pages. \$7

The 4th South Brazilian Suzuki Workshop

by Barbara Barber

During my term on the Board of Directors of the SAA, we often discussed the needs of Latin American countries who are a part of our organization: the need for teacher training in the various countries; the need for instruments, books, recordings and supplies at affordable prices; the need for the translation of materials into both Spanish and Portuguese; the desperate need for their teachers to feel connected to the Suzuki Association of the Americas. South America is a place I have always wanted to visit. It is a huge continent looming down there—far south and much further east than many North Americans realize. Brazil alone is larger than the contiguous United States.

I had become acquainted with Simone Savitsky at several international conferences. Tanya Carey and I talked several times about going to Brazil together. Somehow the timing and finances had never worked out for both of us to make the trip. When I received my summer issue of *ASJ*, I read, with interest, Tanya's report from her workshop in Curitiba, Brazil, in January, 1996. At the end of her article was an invitation to teach at a workshop in Jaraguá do Sul in October, 1996. I contacted Liara Roseli Krobot ("Rosie") and in less than six weeks, I found myself flying to São Paulo, then on to the city of Joinville. I was greeted by Ricardo Feldens and his wife who drove me further south to the city of Jaraguá do Sul where the IV Encontro Sul Brasileiro Suzuki, the 4th South Brazilian Suzuki Workshop, was held. Appropriately, the motto of the workshop was "Educação é Amor," or, "Nurtured by Love."

The teachers asked me to conduct Violin 1A Teacher Training. Teaching the foundation unit with the aid of transla-

tors was quite a challenge, since large portions of it are verbal. With the help of Ricardo and Simone, this was possible. I didn't know what to expect among the teachers in the course. Much to my delight, most of the teachers already had a light, most of the teachers already had a thorough understanding of the Suzuki approach. Many had been teaching for a number of years and their programs are well established. My Teacher Training class of sixteen teachers consisted of three groups. First were the experienced teachers. Most of them had studied Suzuki pedagogy with John Kendall and Carol Smith, who had previously visited Brazil, and with Simone, who lives and teaches in Curitiba. I learned that these trainers had wisely opted not to allow the teachers to register their units of study when the method was still so new in Brazil. I was teaching the first unit that the teachers are registering with the SAA. Several of these teachers have even been to Japan to observe Dr. Suzuki's teaching. The next group were the "second generation" teachers—the students of the first group who are now completing their high school and college educations and are opening studios of their own. Finally, there were four others who auditioned to teach: Ricardo, a businessman who teaches cello and bass and has become very involved in the Suzuki movement in South Brazil; Rosie, a flautist who directs the Suzuki Program at Colégio Evangélico Jaraguá, a private Lutheran school where the workshop was held; and two women, teachers and administrators from a school in another city, who had traveled many hours to spend several days learning about the Suzuki method so that they might start a program at their school.

After three intense days of pedagogy sessions the student workshop began. Children and their parents came from

all over the South of Brazil. Most were housed with host families in Jaraguá do Sul. The workshop participants included impressive numbers of six different instruments: 120 violins, 25 cellos, 15 violas, and 15 flutes (and recorders). Ricardo is especially proud of his one bass student, who received much assistance in transporting her instrument, since she was on crutches with a broken foot! I played a recital on the opening Saturday morning of the workshop. The church adjacent to the school was full of the smiling faces of these beautiful Brazilian families. What a warm reception I received! The applause was wildly enthusiastic and my accompanist, Vania D'Aquino Pinho, and I were showered with flowers and compliments at the end of the concert.

Each day of the three-day workshop, I taught a large tonalization class, several smaller master classes and completed the Teacher Training class. I also had the opportunity to observe the teaching of several of the Brazilian teachers who had been in my Teacher Training class. Even though I understood very little of what they said, I could tell that these folks have captured the essence of the Suzuki spirit in their devotion towards children and enthusiasm for teaching in a positive way.

The quality of the playing among both the teachers and their students is very high. Parents, too, seem to recognize their role in the learning process, and it is obvious that music has become a significant activity in the lives of these families. I was most impressed by the practice of teaching everything in solfeggio. Entire classes of even young children were singing their pieces using this system. I also enjoyed hearing them play some of their own Brazilian folk music. During breaks, the children played games in the school yard while the parents and teachers visited and exchanged ideas. Two teenage girls were reading Bach's *Brandenburg Concerto No. 4*, playing only the recorder parts. Since they had never played it with the violin part, I joined them for an impromptu performance of this Baroque masterpiece.

October is a festive time of the year in this part of Brazil. The first day of the workshop coincided with "Children's Day," when all children receive gifts and money from parents and grandparents. The children were all in a very spirited mood! Since there are many German immi-



Left: Simone Savitsky, Barbara Barber, Ricardo Feldens, Liara Roseli Krobot
Above: Barbara Barber with Pre-Twinkle class
Right: Children dressed in German costumes for Schützenfest



migrants in this area, every town was hosting an Oktoberfest. The city of Jaraguá do Sul has named its fall festival "Schützenfest" or "Shooting Festival." Weber's Hunters' Chorus from *Der Freischütz* was a must for the next day! Some of the children at the workshop were dressed in German costumes. My hosts took me to Jaraguá's huge Schützenfest one evening and we enjoyed German food, drink, music and folk dancing. We also spent one afternoon driving to the beautiful cities of Blumenau (the most German of all cities outside Germany) and Camboriú (Brazil's "Little Rio").

The children were friendly, always eager to try out their English and learn more about the United States. They also helped me learn some Portuguese words and basic phrases. Starting a group of three five and six-year-old Pre-Twinklers was for me a delightful opportunity. On the day of my departure, the workshop organizers and students gave me the surprise of my life. I was teaching my last master class (running over as usual) and noticed that Simone and Ricardo seemed most anxious for me to finish. When I finally did bring things to an end and opened the door into the hallway, I encountered more than 100 violinists who burst into the *Twinkle Variations*. The people of Brazil are so exuberant and enthusiastic about everything they do. I couldn't imagine how the teachers had managed to keep all of those children quiet for what must have been ten or fifteen minutes. What a memorable send-off!

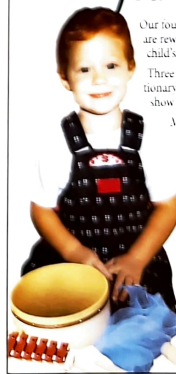
The teachers have asked me to return in another year to continue the Teacher Training units. They are earnest about learning more about teaching and putting new ideas into practice. When I returned to Texas, several folks asked if I had visited the beaches of Rio de

Janeiro. Well, I did not go to the tourist places in Brazil. I gained so much more from my visit. I spent time with the people, in their homes, with their children, and seeing their countryside and beautiful cities. I spent six days in a small town where Suzuki's ideals are bringing the joy of music into the lives of many. Music truly is the universal communicator. ▲

Barbara Barber is Assistant Professor of Violin and Director of the Suzuki Pedagogy Program at Texas Christian University in Fort Worth where she also directs the TCU Suzuki Institute. Advanced String Camp and Metropolis String Festival. Internationally known

as a concert violinist, recording artist, clinician, publisher, editor and author, she has concertized and given clinics at conservatories, institutes and workshops throughout the United States and in Canada, Mexico, Italy, Australia, Korea, Ireland, Finland and Brazil. Barbara is a Registered Teacher Trainer for the Suzuki Association of the Americas and has served on its board of directors. Her series of books, cassettes and CD entitled *Keys For Teaching Violins and Double Basses For Advanced Students* are distributed by Warner Brothers Publications and she has published a number of articles in *American Suzuki Journal* and *American String Teacher*. She is a member of the Dallas Chamber Orchestra.

To see further, try lowering your vantage point.



Our founders, Lorna Lutz Heyge and Audrey Sillick, know they are rewarded every day for their efforts to see the world from a child's vantage point.

Three years ago, these women founded Musikgarten, a revolutionary early childhood music education company designed to show teachers how children learn music.

Musikgarten is founded on two principles:

- Children deserve the best teachers and materials.
- Teachers, much like students, need the freedom to be themselves to reach their full potential.

Musikgarten is the realization of a dream and a life's work for these music educators and they invite you to share their passion for teaching children music. 1-800-210-6864 (ext. ASH)



MUSIKGARTEN
Teaching Music, Understanding Children.

What I Have Learned From Teaching Peter

by Carol Linsenmeier

In January, 1996, I received a rather unusual request to teach violin lessons to a five-year-old boy who has a profound hearing impairment. Stranger still, the recommendation came from his speech therapist at his school for children with hearing impairment. As I pondered the prospect of teaching this child, I realized that my experience as a musician whose struggle with deteriorating hearing has led to the use of a hearing aid might just mean that I had some rather unique qualifications for teaching Peter. Despite a bit of trepidation, especially after Peter's mom showed me his audiograms, I agreed to take him on. Over eight months of some of the most challenging and exhilarating teaching I have ever done, I am truly glad that I have the honor of teaching such a child. From Beethoven's experience and my own I know that having music in your soul that is yearning to get out does not depend on the state of your auditory nerves and the health of your ears—it comes from that innately human desire for self-expression. In Peter (and his mother) I have seen how a tremendous amount of determination can overcome obstacles many of us would have thought were insurmountable. This is what I have learned from Peter so far:

1. Never give up.
2. The child will give you subtle hints as to how to teach him best if you will just pay very acute attention to what he is doing and why he is doing it. This might require some lessening of the teacher's ego. A humble attitude is necessary if you are really going to be able to see violin lessons through the child's eyes and hear them through his ears (or cochlear implant as is the case with Peter).
3. Start from what the child can do. For instance, when working with a child whose speech is impaired, devise names for the Twinkle rhythms that they can say and in which they are interested. Moms know their child's vocabulary and interests better than you do and can be a great help in devising learning strategies that will work with their child. Peter and his Mom came up with "Peter Power Ranger" and "Peter Tae-Kwan Do Boy" as names for Variation A.
4. Moms under stress, such as a mom raising a child who has a severe disability, need a lot of encouragement. They must be ceaseless, minute-by-minute advocates for their child's growth. They make excellent Suzuki parents who can show other Suzuki parents in your program what they need to do just by their wonderful example. However, even these super parents get burned out from the constant frustration and sense of loss they experience as they struggle with and on behalf of their children. Specific praise pointing out their amazing successes should be frequent and constant.
5. The child will tell you in a myriad of subtle ways how fast to go. Peter displayed a lot of resistance a couple of

times when I thought we were ready to take the next step. Now in hindsight it is apparent that there were some pieces of the puzzle that were not quite in place and Peter knew it. He also showed me when he was ready to take the next step.

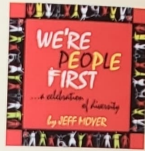
6. Always teach with a gentle insistence on progress. Always make parents aware of even the smallest steps of progress. Always expect that some day there will be progress because there will be.

Obviously Peter has given this twenty-year Suzuki veteran a refresher course in what makes a good Suzuki teacher. All students can benefit from their teacher's willingness to engage in close observation of how they learn, in adaptation of their teaching techniques to fit the student's learning style, and in constant, specific encouragement. I think that all of my students have benefited from what I have learned from teaching this very special child.

After earning both her Bachelor's and Master's degrees in music education from College of Wooster and University of Georgia, respectively and ten wonderful years as a Suzuki teacher, Carol Linsenmeier was devastated to learn that she had had "borderline normal" hearing all her life and that her hearing was deteriorating. Only the loving encouragement and support by the parents of her Suzuki students kept her from quitting teaching. Now, ten years later, she is the Music Department Chairman at The School of Fine Arts in Willoughby, OH, where she teaches forty Suzuki violin and viola students. She has also recently started doctoral study in special education research at Kent State University during which she hopes to develop resources for music teachers who are teaching students with disabilities. She is grateful that Peter's mom suggested this article.

A Benefit Concert with More Benefits Than \$\$\$\$

Our Suzuki group classes at The School of Fine Arts had become quite racially diverse by the fall of 1995, including students with a variety of European and Asian parents. As the students grew as friends and musicians, the parents grew in their sympathy for one another, and there was a lot of very enriching sharing of multi-cultural experiences going on. The addition of a student with a hearing disability to our class heightened all our awareness that "All children can learn," as Dr. Suzuki has told us. I was delighted to hear that *We're People First*, a set of songs and lessons plans by Jeff Moyer aimed at promoting acceptance of diversity, not only in ability but also of race. Jeff is a nationally-known disability rights advocate and consultant on accessibility who speaks and presents concerts at schools and conferences all over the U.S. and internationally. His home base is Cleveland. The ideas in these songs seemed to express exactly



If you are interested in purchasing copies of *We're People First* or getting concert information from Jeff Moyer, he can be reached at Songs from the Heart, 670 Radford Drive, Highland Heights, OH 44143, or by phone at (216) 442-2779.

the conclusions that we had reached in our Suzuki group's experiences.

In my search for a copy of the book, I met Jeff and proposed that he do a concert with my Suzuki students as a fundraiser for our Suzuki String Workshop. He seemed about as enthusiastic about it as I was, and so I

(continued, p. 106)



Jeff Moyer and Carol Linsenmeier



Photo courtesy Suzuki Kingston (Scene from production of *Pirates of Penzance*, produced in only five days!)

Institute days are coming soon!



Photo courtesy University of Puget Sound Suzuki Day Camp



Honors Recital, Southcentral Alaska Suzuki Institute

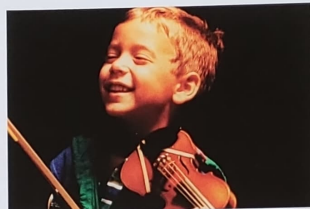


Photo courtesy Ogontz Suzuki Institute

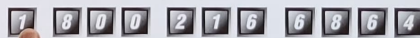


Photo courtesy Innatus/Stratford Museum



Photo courtesy Mid-Southeast Suzuki Institute

To see further for yourself, there is one technique you need to master.



If a revolutionary new method of teaching music to children birth to seven years sounds good to you, just pick up the phone.

Come to a workshop, and we promise to open your heart and mind to some exciting ideas about children and music.

To the right, you can see our schedule of workshops. We are adding more dates and locations every day.

Please give us a call to find out about a FREE INTRODUCTORY SEMINAR that's convenient for you.

To learn more about Musikkarten and our upcoming workshops, call us at 1-800-216-6864 (ext.AS) or write to Musikkarten, 409 Blandwood Ave., Greensboro, NC 27401.

1997 WORKSHOPS		
Location	Week Of	
Atlanta, GA	July 26	
Boston, MA	July 27	
Dallas, TX	July 6	
Denver, CO	July 20	
Greensboro, NC	July 27	
Kansas City, MO	TBD	
Lexington, KY	June 15	
Miami, FL	June 22	
Newark, DE	June 22	
Portland, OR	July 11	
Raleigh-Durham, NC	July 20	
Richmond, VA	July 6	
San Diego, CA	July 13	
St. Paul, MN	July 27	
Toronto, Canada	July 27	
Whoston, IL	July 6	

MUSIK GARTEN

Teaching Music, Understanding Children.

INDEX

	ST	CITY	PG	INSTITUTE	STUDENT	TEACHER
					P	PIA, 2.5
					VACB	V3,4/en
AB	Calgary	101	1997 Calgary Suzuki Piano Institute	VACB	V3,4/en	
AB	Calgary	89	Alberta Suzuki String Institute	VCP	V1A, 1B/Cov1-4/P2	
AK	Anchorage	77	Southeastern Alaska Suzuki Institute	VAC	Vov	
AK	Anchorage	75	Fairbanks Suzuki Institute	VP	V1A, 1B, 2, 3 or 3/ba	
AK	Fairbanks	90	Okanagan Summer School of Arts/Suz. Inst.	VP	P1B, 3	
BC	Penticon	95	Okanagan Summer School of Arts/Suz. Inst.	VACPG	V1A, 1B, 4/P3/G1A	
CA	Irvine	94	West Coast Suzuki Institute	VACPG	PIA, 1B, 2, 3, 4, 6, 7/1A, 1B, 2, 3, 4/en	
CA	Los Angeles	94	Southern California Suzuki Institute	PJ		
CA	Oakland	88	Holy Names Coll. Teacher Training Wkshps	VC	V1A, en	
CA	Sacramento	102	Sacramento Suzuki Piano Workshop	VAC	Vov	
CA	Santa Rosa	91	Northern California Suzuki Workshop	VACPFH	V1A, su/P2/H1A	
CA	Stanford	100	Advanced Suzuki Workshop at Stanford	VACBPFHG	V1-10, su/A3, 3/C1-7/B3/P1-7/F1-7/Gsu	
CA	Lafayette	96	Peaks to Plains Suzuki Institute	VACPG	V2, ov6-8, C2, 9&10/P1A, 2/G1A, su	
CO	Snowmass	100	Hart School Suzuki Institute	VACBF	V1B, 3/C1A/en	
CT	West Hartford	83	Greater Washington Suzuki Institute	VCPG	V1A/P1A, 6/G1A	
DC	Washington	92	University of Miami Suzuki Institute	VAC	V1A, 3/C3	
FL	Coral Gables	83	Atlanta Suzuki Institute at Emory Univ.	P	P6	
GA	Atlanta	101	Hawaii Suzuki Piano Institute	VAC	V1B, 3	
HI	Honolulu	84	Idaho Suzuki Institute	VACPF	V1A-9/C1A-10, su/P1A-5/F1A, 1B	
ID	Nampa	85	Chicago Suzuki Institute	VACBPF	V1B, 2/A3/C1-3ov/P1A, 1B, 2, 3	
IN	Anderson	95	Indiana Suzuki Inst. & Intl Music Fest.	VP	P1A-7, ov1-4or5-7	
KS	Emporia	75	Great Plains Suzuki Institute Mid-SW	VACB	V1A, 1B, 3, 5, su	
KS	Ottawa	80	Ottawa Univ. Suzuki Summer Institute	VACBP	V3/Pov	
KY	Louisville	77	Univ. of Louisville Suzuki Summer Camp	VACPFH	V2/P1A/F1A	
LA	New Orleans	99	Greater New Orleans Suzuki Institute	VACP		
ME	Lewiston	82	New England Suzuki Institute	VACBP	V2/C2/P3	
MI	Twin Lake	78	Blue Lake Suzuki Family Camp	P	Pov1-4	
MO	St. Louis	97	St. Louis Suzuki Piano Institute	VACB	V1B, 2, 6/C1A	
MT	Missoula	82	Univ. of Montana Suzuki Strings Institute	VAC	V2	
NC	Greenville	87	North Carolina Suzuki Institute	VCP	V2, 3-10ov/P1A, 1B, 6, 3-7ov	
NE	Lincoln	89	Lincoln Suzuki Summer Camp	VACPF		
NF	St. John's	84	Atlantic Canada Suzuki/Chamber Music Inst	VAC	V1A, 1B, 3, 5, 6, su/C1A, 1B, 4, su	
NH	Lyman	103	Ogontz Suzuki Institute	VAC	Vov	
NY	Ithaca	90	Ithaca College Suzuki Institute	VAC	V1A, 1B, 2, 3, 5, 7/P1A, 1B, 6, 7	
NY	Tarrytown	86	Westchester Suzuki Institute	VACP	F1A, 2, 3, ov1-5	
OH	Columbus	82	Capital University Suzuki Institute	FH	V1B, 4/C1A, 3/P1-7	
ON	Hamilton	89	Great Lakes Flute & Harp Institute	VACPFH	V1B	
ON	Kingston	86	Summer Musicfest and Suzuki Kingston	VACBPF	V1B	
ON	Thunder Bay	101	Thunder Bay Suzuki Institute	VAC	V1A, ov4-6/C1A, ov4-6/P1A, 4	
ON	Waterloo	103	Southwestern Ontario Suzuki Institute	VACP	V1A, 2, 5, 7/P4	
OR	Forest Grove	86	Oregon Suzuki Institute	VACB	V1B/C1B	
PA	Elizabethtown	93	Central Penn. Suzuki String Institute	VCP	V2, su/C1/P1A, 1B, su	
PQ	Magog	102	Studea Musica Institute	VCF	V1A, 1B/F3	
PQ	Montreal	91	Institut Suzuki Montreal	VACBP	V1B, 3/C1A/P1B/en	
SC	Spartanburg	97	South Carolina Suzuki Institute	P	P1B	
TN	Bristol	97	King College Music Center Summer Festival	F	F1A-1B, 2-3, 4, 7, 8, ov12-13	
TN	Johnson City	85	East TN Suzuki Flute Institute Int'l	VAC	V1A	
TN	Memphis	79	Univ. of Memphis Suzuki Institute	VAC	V1B/H2/su	
TX	Fort Worth	88	TCU Suzuki Institute & Adv. String Camp	VACP	V3	
TX	Georgetown	75	Armadillo Suzuki Piano & String Institute	VAC	PIA, ov	
UT	Salt Lake City	84	Intermountain Suzuki Piano & String Institute	VAC	V1A, 1B, 2, 4, 6, su/C2, 8&su	
UT	Sandy	79	Intermountain Suzuki Piano Teachers Workshop	VACP	V1A, 1B, 3, 4, 5, su/C1A, 1B/P1A, 2	
VA	Emory	80	Mid-Southeast Suz. Inst./Adv. String Camp	VACPFH		
VA	Sweet Briar	96	Central Virginia Suzuki Institute	P	P2, 6/en	
VA	Vienna	81	Greater Washington Suzuki Piano Institute	VAC	V2, 4, 6, 8/C1B	
WA	College Place	81	Suzuki Institute of the Palouse	VC	V1B/C1B	
WA	Seattle	98	Japan-Seattle Suzuki Institute	VACPF		
WA	Tacoma	97	Univ. of Puget Sound Suzuki Day Camp	VACBPFHG	V1-8, su/C1B, 3, 5/B1B/F1B, su/H1A, 1B	
WI	Stevens Point	99	American Suzuki Institute			

The above index of institutes is arranged alphabetically; listings on the following pages are arranged chronologically. Materials given in this issue were current as of January, 1997. Institutes reserve the right to make changes as needs arise. Codes for student instrument offerings and teacher workshop offerings: S=supplementary/en=enrichment; TB=to be announced.

Summer Institutes



May 30-June 7, 1997 Teacher Training
June 4-June 7, 1997 Piano and String Institute

ARMADILLO SUZUKI PIANO AND STRING INSTITUTE

Southwestern University
Georgetown, Texas

June 2-7, 1997

FAIRBANKS SUZUKI INSTITUTE

University of Alaska
Fairbanks, Alaska

DIRECTORS:

William Dick & Laurie Scott, General Directors
Kiyoshi Tamagawa, Keyboard and Facilities Coordinator

PROGRAM OFFERINGS:

Student classes in Suzuki strings and piano. Short-term teacher training in violin, faculty and student performances. Enrichment activities include origami, orchestra, and chamber music for more advanced students; Off for younger students.

FACULTY:

Strings: Deanna Badgett (TX), Sue Baer (TX), Alejandro Mendoza (TX), Kay Mueller (TX), Maribou O'Boyle (MN), Judy Palac (MI), Nancy Stella (KY).
Orchestra: Elizabeth Brady (TX).
Piano, Theory and Chamber Music: Ann Bowman (TX), Ethel Fang (WA), Terry Lynn Hudson (TX), Kiyoshi Tamagawa (TX), Orff: Dennis Siebenaler (TX).

SHORT-TERM TEACHER WORKSHOPS:

Instrument Book Teacher Trainer
Violin 3 Maribou O'Boyle

FEES:

Registration, per family \$15
SAA student fee \$1

SAA teacher fee \$3
Univ. conference fee (per participant) \$6
 tuition, pre-arranged violin \$15
 tuition, all other students \$130
 tuition, teacher workshop \$95
 Late fee, after May 20 \$20
 Orchestra \$50
 Program \$30
 Chamber music \$30
 ASD dues (local only) \$15
 *registrars requesting chamber music must send form by May 1, 1997 (postmark).

HOUSING:

Limited space available in University dormitories; information will be included with Institute brochure. Costs for summer 1997 have not yet been set, but will probably be somewhat higher than the 1996 cost of \$18 per night. Information about other local housing will be available upon request.

MEALS:

University Commons available for on-campus meals. Many local restaurants available.

CHILD CARE:

None planned at this time.

ADDITIONAL INFORMATION:

Dr. Kiyoshi Tamagawa
Box 6406
Southwestern University
Georgetown, TX 78626
Ph: (512)863-1356 day/(512)474-8196 evening

DIRECTOR:

Peggy Swartz

PROGRAM OFFERINGS:

Large and small group classes for violin, viola, and cello. Off, fiddle, chamber music. Teacher development.

FACULTY:

Violin: Timothy Durbun (KY), Rebecca Ensworth (OH), Everett Goodson (WI), John Kendall (IL), Edmund Spindler (CA), Cecilia Galda Barston (IL), Pam DePompa (FL).
Chamber Music: Kathleen Butler-Hopkins (AK), Sara DeCenzo (AK), Orff: Mark Woodworth (AK).
Fiddle: Susie Cox (UK).

SHORT-TERM TEACHER WORKSHOPS:

Instrument Book Teacher Trainer
Violin Overview John Kendall

FEES:
Registration (non-refundable) \$25
Late fee (after May 1, 1997) \$25
Student tuition \$130
Chamber music, Fiddle, Orff (each) \$25
Teacher short-term workshop \$160

HOUSING:

Available in university dormitories.

MEALS:

Meals may be purchased at local restaurants.

CHILD CARE:

Child care may be available by arrangement.

ADDITIONAL INFORMATION:

Peggy Swartz
2149 Yankovich Road
Fairbanks, AK 99709-6507
Ph: (907)479-2316

June 2-8, 1997 Teacher Training
June 5-8, 1997 Student Institute

THE GREAT PLAINS SUZUKI PIANO AND VIOLIN INSTITUTE

Emporia State University
Emporia, Kansas

DIRECTORS:

Elaine Edwards, Beryl Nash, Ferrell Dixon

PROGRAM OFFERINGS:

Students: piano and violin instruction, art, country fiddling, computer music. Music through the ages, family chorus, teen chorus, private voice lessons, recorder.

Teachers: Suzuki piano teacher workshop, New Suzuki (traditional teachers), Class Piano Teaching/Impressions, Composition and Music Technology (traditional teachers), Basis Blues/Improvisation for Beginning Intermediate Piano Students, Piano Repertoire through study of composers, form, musical terminology and its application to Suzuki traditional piano repertoire, with Joanne Scully, Keyboard Mentorship classes with Dennis Alexander, incorporating his repertoire in Elementary, Intermediate, and Early Advanced solo and duets.

FACULTY:

Ann Aderton, Sue Kwak, Pat Neufeld, Richard Kitchin, Carole Bigler, Susan Keen, Dan Kitchin, Peter Scott, Joanne Scully, Brian Post, Clayton Scott, Joanne Scully, Vallery Lloyd-Watts, Dennis Alexander.

SHORT-TERM TEACHER WORKSHOPS:

Piano 1A, 1B, 2, 3, 4, 5, 6, 7; Overview of Bks 1-4 to 5-7; Courses determined by enrollment.

SAA APPROVED INSTITUTES

FEES:	
Student Fee	\$225
Teacher Training	\$250
Teen Fee (not included in student fee)	\$50
Observer (institute only) per day	\$40
Enrichment Courses:	
Computers in Music	\$20
Class Piano for Teachers	\$150
Basic Blues Improvisation	\$15

HOUSING:

TBA.

MEALS:

TBA.

CHILD CARE:

Experienced sitters available on request and reservation in advance. \$1.50 per hour per child. Bring toys and special baby needs.

RECREATION:

Campus-gym room, public parks, playgrounds, swimming at public pools, golf course, tour of Emporia and Flint Hills area, videos for children, tour of National Teachers Hall of Fame, opening night banquet (Wed. June 4, 5:30 pm).

OTHER:

Valery Lloyd-Watts concert, faculty concert, student recitals, parent lectures. Reception after Snowmass concert. Door prizes, closing Festival Concert Sunday, June 8.

ADDITIONAL INFORMATION:

Blaine Edwards
Division of Music, Box 4029
Emporia State University
Emporia, KS 66801
Ph: (316)341-5431

**June 7-11, 1997: Session 1,
Teachers and Students**
**June 13-18, 1997: Session 2,
Teachers and Students**
**June 7-17, 1997: Chamber
Music at Snowmass**

**COLORADO SUZUKI
INSTITUTE**

Snowmass Village at Aspen
Aspen, Colorado

DIRECTOR:

Gail Seay

PROGRAM OFFERINGS:

Teachers: Short-term teacher workshops for violin, viola, cello, double bass, piano, flute, and guitar. Additional enrichment courses for teachers (see course listings below). Daily forums for enrolled centers include: videos of Suzuki

groups, how to choose an instrument, how to teach tuning, Yamaha demonstration of Suzuki accompaniment cassettes for violin, viola, cello. **Students:** Instruction in violin, viola, cello, double bass, piano, flute, harp, and guitar. Violin 5 is the core curriculum for 1 master class. I group represents the musicianship program, and class and 1 enrichment class. **Enrichment classes include:** chorus, creative writing, musical studies, folk dancing, dramatics, Dalcroze eurythmics, fiddling, handbells. **Offr. penny whistles, or viola for violists.**

In addition, reading students are placed in orchestra, piano, flute, harp, or guitar ensembles with no extra cost. Chamber music ensemble is possible for string players for an additional fee. **For chamber music placement a table is mailed with registration.** Program includes daily student/faculty recitals. Pre-workshop is available on all of the above instruments. **Pre-able on a wait list for children ages 18 months to 5 who have not yet started formal musical (specific instrument) instruction.**

Parents: Daily discussion seminars for parents led by faculty members, concerts, recitals, and observation of an student class included in the registration fee paid by students. In addition, parents can register for a class in any of the above instruments (at student fee rates), and for any of the teacher enrichment courses (at teacher fee rate).

Non-Parent Observers: May observe any part of the Institute or short-term teacher workshops and teacher enrichment classes.

FACULTY:

Violin: Gail Acosta (CA), Liz Arbus (CA), Jaanne Bath (NY), Mark Byrk (MN), Irene Bozarth (TX), Helen Brunner-Spira (England), Karin Hallberg (AZ), Marilyn Kossler (NY), Nancy Lokken (MN), Jacqueline Maurer (CO), James Maurer (CO), Susan McKeown (MO), Jaki Pietila (Finland), Susan Reed (MA), Ann Schoeltes (IL), Vicki Vorrreiter (IL), Judy Yamada (MI), Lesa Zuehlke (CA). Viola: Jacqueline Maurer (CO), William Preucil (IA), Ann Schoeltes (IL), Cello: Jan Dexter (MO), Rodney Farrar (CO), Nancy Hair (MA), Nancy Snustad (CO), Carol Tarr (CO), Catherine Walker (PQ), Bess Dan Swaim (AZ), Piano: Fay Adams (TN), Christine Allen (LA), Karol Bartman (MO), Robert Faray (NH), Diana Galindo (Puerto Rico), Doris Harrel (TX), Doris Koppelman (CA), Ray Landers (PA), Nehama Patkin (Australia), Françoise Pierredon (OH), Mary Graig Powell (OH), Suzanne Reuter (Baltimosa), Oksana Yablonskaya (NY), Flute: Pandora Bryce (ON), David Gerry (ON), Deborah Kemper (VA), Sarah Murray (England), Sandra Olson (NJ), Kenneth Leda (WA), June Warholoff (WV), Harp: Marie Lorcini (ON). Guitar: William Kossler (NY), Alan Johnson (MN). **Other:** Musician/vocal/improvisation: Jill Allen (KS), Ted Falkner (NY), Rufus Farr (CA), Gay Freeman (CO), Ray Landers (PA), Barbara Rubenstein (IL), Judy Robinson (NY), Charm Jenia Masu, Oshiroa T.J. McAvaney (NY), Charus Jenia Dickey (CO), Gortiva Drummond: Martha Saunders (KS), Instructor: David Brown (OH), Fiddling: Cheryl Carwell (MO), J. Handbell: Timmiel (CO), Offr. Penny Clayton (CO), Penny Whistle: Mary Beth Norris (CO), Viola for Violists: Jacqueline Maurer (CO), Pre-pre-twinkle: Joy Schuster (CO).

SHORT-TERM TEACHER WORKSHOPS:

<i>Instrument/Book/Teacher Trainer</i>		<i>date</i>
Violin 1A	Linda Fiore	June 7-11
Violin 1B	Linda Fiore	June 13-18
Violin 2	Helen Brunner-Spira	June 7-11
Violin 3	Helen Brunner-Spira	June 13-18
Violin 4	Nancy Lokken	June 7-11
Violin 5	Nancy Lokken	June 13-18
Violin 6	Joanne Bath	June 7-11
Violin 7	Joanne Bath	June 13-18
Flute	Mark Bjork	June 7-11
Flute	Mark Bjork	June 13-18
Violin 9	James Maurer	June 7-11
Violin 10	James Maurer	June 13-18
Violin Sgts/Ls-8	William Preucil	June 7-11
Viola 5	William Preucil	June 13-18
Viola 5	William Preucil	June 13-18
Cello 1A	Jan Dexter	June 7-11
Cello 1B	Jan Dexter	June 13-18
Cello 2	Catherine Walker	June 7-11
Cello 3	Catherine Walker	June 13-18
Cello 4	Nancy Hair	June 7-11
Cello 5	Nancy Hair	June 13-18
Carol Tarr	Carol Tarr	June 7-11
Carol Tarr	Carol Tarr	June 13-18
Bass 3	Dan Swaim	June 13-18
Piano 1A	Mary Graig Powell	June 7-11
Piano 1B	Mary Graig Powell	June 13-18
Piano 2	Françoise Pierredon	June 7-11
Piano 3	Françoise Pierredon	June 13-18
Piano 4	Nehama Patkin	June 7-11
Piano 5	Nehama Patkin	June 13-18
Piano 6	Doris Harrel	June 7-11
Piano 7	Doris Harrel	June 13-18
Flute 1A	June Warholoff	June 7-11
Flute 1B	June Warholoff	June 13-18
Flute 2	Pandora Bryce	June 7-11
Flute 3	Pandora Bryce	June 13-18
Flute 4	Sarah Murray	June 7-11
Flute 5	Sarah Murray	June 13-18
Flute 6	David Gerry	June 7-11
Flute 7	David Gerry	June 13-18
Guitar Sup Lit	Guitar Kossler	June 13-18

ADDITIONAL COURSES:

June 7-11: *How to Teach Note Reading, Level 1:* Barbara Rubenstein (12 hrs); *Flat Chair Lecture, Level 2:* Sandra Olson (12 hrs); *Alexander Method Application to Piano Technique:* Doris Koppelman June 7 & 10; *Natural Piano Technique, Level 1:* Mary Ann Rainey (CO) (6 hrs/evenings); June 12: *Teaching Scale to Students using Short Attention and Concentration Spans:* Jill Allen (NY), Cheryl Cornell (MO), Robert Fraley (NH), Linda Fiore (PA), Alan Seay (CO) (6 hrs); *Piano Master Class - Oksana Yablonskaya (NY)* (6 hrs); *Flat Reiter and Maintenance for Teachers - Penny Whistle (OH)* (6 hrs); *String Repair and Maintenance for Teachers - Don Robertson (MN)* (6hrs); *Penny Whistle - Mary Beth Norris* (3 hours) **June 13 & 17: Natural Piano Technique, Level 2:** Mary Ann Rainey (CO) (6 hrs/evenings) **June 13-17: How to Teach Note Reading, Level 2:** Barbara Rubenstein (12 hrs)

FEES:

Non-refundable registration fee required per student or teacher (includes SAA fees), plus appropriate tuition. If space is not available in Institute, workshop, or master class, you will be notified immediately and fees will be refunded. **Registration:** Early (postmarked by Feb. 10) \$50 Regular (postmarked after Feb. 10) \$75 Late (postmarked after April 1) \$100

PLUS

Student Tuition:	Session 1	Session 2
Pre-Twinkle	\$170	\$220
Book Buy	\$185	\$240
Chamber Music Ensemble	\$80	\$100
Non-refundable registration fee	\$80	\$100
Teacher Tuition:		
Teacher Workshop, participant or auditor		
1 15-hr course	\$225	
2 15-hr courses	\$400	
1 12-hr course	\$180	
2 12-hr courses	\$320	
1 15-hr & 1 12-hr course	\$360	
2 3-hr courses	\$80	
1 5-hr course	\$75	
2 5-hr courses	\$135	
1 6-hr course	\$75	
Oksana Yablonskaya master class auditor	\$50	

HOUSING:

Reservations can be made by calling 1-800-598-2004. Rates available 3 days before and 3 days after the Institute dates of June 7-18. All properties have outdoor pools/hot tubs, phones, TV, and laundry facilities. **Lodge Rooms:** 2 queen beds, mountain view, refrigerator, coffee maker, \$46 - \$72/night **Condominiums:** Full kitchens, fireplaces (wood supplied); most units have cable, HBO, VCR, access to an exercise room and outdoor geill. **Studio** \$190 - \$75/night **2 bedrooms/2 baths** \$67 - \$89/night **2 bedrooms/3 baths** \$100 - \$110/night **Roommate Matching Assistance:** We try to accommodate requests, but cannot guarantee you a roommate.

TEEN LODGING AND MEAL PROGRAM:

Lodging 2 students' room, 3 meals, day, and social activities with musical adult chaperones. Each room has a mountain view, beverage refrigerator, phone and TV. Open to students ages 13 or older. **Session 1:** Sat, June 7 dinner through Wed, June 11 dinner \$225 **Session 2:** Fri, June 13 dinner through Wed, June 18 dinner \$280 **Both sessions:** Sat, June 7 dinner through Wed, June 18 dinner \$615

MEALS:

Snowmass Village has 25 restaurants within walking distance or a short shuttle ride. A full grocery store and a general store are located within the Village.

CHILD CARE:

Camp Snowmass: A licensed day camp, offers daily supervised outdoor recreation activities for children ages 2 to 11, Monday through Saturday. Fees \$40-\$45, full day, \$30-\$35, half day. Reservations are necessary. Phone Sue Way at Camp Snowmass 1-800-525-0200 ext. 4570. **Amey's Angels** provides licensed drop-in care for children ages 12 months to 2 years. It is located near the camp in Snowmass Village. Phone Ann at (303)923-2809 for more information.

RECREATION:

Night activities include an outdoor concert on Aspen Hills Skislope, "Snitches" around the camp fire with a professional storyteller, and 9 heated pools and hot tubs. For the adventurous, white water rafting, hot sack riding, bike tours, fish-

ing, golf, tennis, gondola rides, and more. Call 1-800-598-2004 for advice on these activities.

OTHER:

Snowmass Village, elevation 8,900 feet, is located 12 miles north of Aspen in central Colorado. Temperatures in early June frequently reach 80-85 degrees, but nights can be cold. The village is friendly to walkers and has many elevators to improve accessibility. Shuttle service is available between various facilities. All shuttle buses are lift-equipped and most lodging is handicapped-accessible.

The **Chamber Music Snowmass**, for advanced students, is in session at the same time as the Institute. You are free to observe any of this program's activities. Guest artists, the Cavatti String Quartet (OH), Joan DerHosgenen (TX), Larry Graham (CO), Alan Harris (OH), James Stern (CA), and Brant Traut (TX) will present concerts for the Institute on Saturday, June 14 and Sunday, June 15.

Scholarships: The CSI is proud to offer a limited number of partial scholarships to both students and teachers in support of tuition costs only. To be considered for scholarship assistance, students/teachers must submit the scholarship application packet before 2-15-97.

Travel arrangements can be made through Snowmass Resort Association for travel by air, ground transportation (via car shuttle or car rental), or train. Western Pacific Airlines (an official sponsor of SAA) now flies into the Aspen/Snowmass airport through their hub in Colorado Springs to 26+ cities around the U.S. For information, phone 1-800-598-2004

ADDITIONAL INFORMATION:

Gail Seay
373 Glenmont Street
Denver, CO 80220-5641
(303)399-5764 (AM or leave message)

June 8-14, 1997

**SOUTHCENTRAL
ALASKA SUZUKI
INSTITUTE**

Abbott Loop Community Church
Anchorage, Alaska

DIRECTORS:

Beverly Behem, Strings
Margaret Turner, Piano

PROGRAM OFFERINGS:

Violin, cello, piano, guitar and group classes. Note reading, string technique, piano theory, chamber music, fiddling, orchestra, choir, ORF, chimes choir, voice, Kindermusik, and jazz improvisation.

FACULTY:

Violin: Timothy Durbin (NY), Rebecca Ensworth (OH), Everett Goodwin (WI), Gaele Johansen (AK), Vera McGiv-Solden (IL), Gilda Galda

Barton (IL), Pam Deavenport (FL), Piano: Beverly Fea (CO), Rita Hauck (OH), Rebecca Martin (CO), Catherine McMichael (MI).

SHORT-TERM TEACHER WORKSHOPS:

<i>Instrument</i>	<i>Book</i>	<i>Teacher Trainer</i>
Violin	1A/1B	Vera McGiv-Solden
Cello	Overview	Gilda Barton
Piano	2	Beverly Fea

FEES:

Registration \$30
Student Tuition \$125
Pre-Twinkle - Bk 3 \$125
Bk 4 & above \$145
Elevators, each \$29 to \$35
Short Term Teacher Workshops \$160

HOUSING:

To be announced.

MEALS:

Varied.

CHILD CARE:

Temporarily planned for on-site dependent care.

RECREATION:

Open gym and outside playground, Ice Cream Social.

ADDITIONAL INFORMATION:

Fay Pyle
Southcentral Alaska Suzuki Institute
PO Box 22 824
Anchorage, AK 99522-1834
Ph: (907)248-6656

**June 8-13, 1997 Piano
June 15-20, 1997 Strings**

**UNIVERSITY OF
LOUISVILLE SUZUKI
SUMMER INSTITUTE**

University of Louisville
School of Music
Louisville, Kentucky

DIRECTORS:

Grace Baugh-Bennett, Piano
Gretchen Wilcox, Strings

PROGRAM OFFERINGS:

Piano: Student classes include semi-private lessons in piano, rhythm, aerobics, theory, piano ensemble, juggling, Kindermusik, and creative movement. Parent lecture: discussion series and short-term teacher training. Daily student recitals and a guest recital, artist to be announced. **Strings:** Student classes include semi-private lessons in violin, viola, cello, and bass, small and large group classes and chamber orchestras. Enrichment classes (also available for siblings) include Kindermusik, creative movement, fid-

SAA APPROVED INSTITUTES

for all strings, and improvisation. Short-term teacher training for violin. Daily student recitals, faculty recital and recital by international concert violinists Gregory Faulkner.

FACULTY:

Piano: Dr. Haruko Kataoka (Japan), Bruce Anderson (Dr.), Bruce Botney (KY), Linda Nakagawa (CA), Shelley Sparks (IL), Vincent Bruce Farrar (KY), Kyoko Fuller (NY), Susako Jephroite (MA), Mary Cao Neal (NZ), Stan Smith Roberts (MI), Stacy Shuck (OR), David Trolan (VA), Viola: Marit Hervig (IA), Mary Ann Trolan (VA), Cello: David Ebe (OR), David J. Esenichik (VA), Wayne Krigger (KY), Bass: Jim Eveschick (IA), Kaye Krigger (CA), Bass (KY), Kindermusik: Susan Karas (KY).

SHORT-TERM TEACHER WORKSHOPS:

Instrument	Book	Teacher Trainer
Violin	3	Mary Cao Neal
Piano	Overview	Haruko Kataoka

FEES:

Piano (Students)	\$1
SAA Fee	\$45
Registration, family (non-refundable)	\$65
Pre-Twinkle (no previous instruction)	\$130
Books 1-2 (4 per class)	\$100
Books 3-7 (3 per class)	\$100
One additional private lesson with Dr. Kataoka	\$19
Bks 1-2	\$24
Bks 3-7	\$25
Observer, per day	\$25
One day Piano Institute lesson with Dr. Kataoka plus daily activities	\$58
Bks 1-2	\$65
Bks 3-7	\$65
Late Fee (after May 15)	\$25

*Full participants have scheduling priority.
Piano (Teacher Workshops)
 SAA Fee \$3
 Registration (non-refundable) \$55
 Participant/Auditor (last) \$210
 Late Fee (after May 15) \$25
 Daily Auditor, per day \$55
 Strings (Students)
 Early discount if postponed by May \$20
 Registration, per student (non-refundable) \$25
 Pre-Twinkle and New Beginner \$115
 Books 1-10 \$150
 Enrollment Classes (last) \$35
Strings (Teacher Workshops)
 Registration (non-refundable) \$30
 Participant \$175
 Auditor, all week \$150
 Auditor, per day \$50

HOUSING:

Louisville Hall, an air-conditioned dorm with semi-private baths.
 Single room, per night \$20
 Double room, per room, per night \$25

MEALS:

Available on a cash basis in the Student Activities Center. Restaurants and fast food services nearby.

CHILD CARE:

Enrichment classes are available for children 18 months and older.

RECREATION:

On-campus facilities include swimming and Phloxarium. Other local attractions: Kentucky Kingdom Amusement Park, Louisville Zoo, Kentucky Festival in Central Park, Louisville Science Center, Derby Museum, Louisville Science Center, Louisville Slugger Museum, Belle of Louisville cruises on the Ohio River, Falls of the Ohio Museum and Fossil Beds, Near Louisville: Museum and Bernheim Forest (an arboretum), and Mammoth Cave National Park.

ADDITIONAL INFORMATION:

Piano: Grace Bough-Bennett
 University of Louisville
 School of Music
 Louisville, KY 40292
 Ph: (502)852-0537

Strings: Gretchen Wilcox
 1869 Adfresco Place
 Louisville, KY 40205
 Ph: (502)852-0537

- Session 1: June 11-14, 1997**
Piano Only
Session 2: June 15-18, 1997
Piano and Strings
Session 3: June 19-22, 1997
Strings Only

BLUE LAKE SUZUKI FAMILY CAMP

Twin Lake, Michigan
 on the Western shore of Michigan

DIRECTOR:

Marilyn Keeler

PROGRAM OFFERINGS:

Classes in violin, viola, cello, string bass, string chamber ensembles, orchestra. Classes in piano, piano ensemble, piano and string chamber music, beginning theory and improvisation. Parent and teacher discussion groups, daily recital performances for students, evening faculty and student recitals. Short-term teacher training courses. Early childhood music classes for younger siblings or young Suzuki students with Carol Ourada and Patricia Heinemann-Vernon. Exploratory sessions for harp, music, viola, cello, and violin.

FACULTY:

Violin: Geri Arnold (MI), Wendy Azrak (MI), Ben Burckman (MI), Jim Butler (MI), Melissa Gerber (OH), Karen Kinloch (MI), Mark Mutter (MI), Roxanne Olin (MI), Patricia Reiter (MI), Cecily Sandrok (IL), Viola: Mark Smith (MA), Carol Ourada (IL), Bass: Eugene Rebeck (MI), Susan Hedderlich (MI), Pat Heisterman-Vernon (IL), David Lippis (MI), Rene Robbins (MI)

Linda Smith (OH), Chamber Music: Tomlin Anderson (MI), Nancy Martilla (MI), Patricia Smith (MI).

SHORT-TERM TEACHER WORKSHOPS:

Instrument/Book	Teacher Trainer	Date
Piano 3	Marilyn Andersen	June 10-14
Violin 2	Geri Arnold	June 18-22
Cello 2	Annette Costanzi	June 18-22

FEES:

Registration fee (per family)	\$25
Student lesson fee	\$80
SAA Student Registration	\$1
Chamber music, additional, per student	\$25
Teacher workshop, participant	\$120
Observing teacher	\$16
SAA Teacher Registration	\$3
Note: Applications will be accepted until camp late fee of \$10 will be charged on all applications received after April 1.	

HOUSING:

Single cabin for each family (min. charge \$100)
 Adult, each \$40
 Student, each \$30
 Shared cabins with another family
 Adult \$25
 Student \$10
 Tents available or bring your own \$45
 Student cabin (age 12 or older) TBK
 RV parking: limited availability

MEALS:

Children 5-11 years \$30
 Adolescent under 5 no charge
 Adults \$40
 (Costs stated are for one session only)

CHILD CARE:

Available on hourly fee basis on the camp grounds. Individual arrangements made on arrival.

RECREATION:

Activities: Directors: Mr. and Mrs. William Termon. Art. Swimming in 2 pools, lakeside activities, art. Supervised arts and crafts activities, organized games and sports such as soccer, orienteering, scavenger hunts, and nature hikes scheduled daily. Close to Lake Michigan beaches, Mt. Chicago Adventure Park, golf courses, and inland lakes.

OTHER:

The Blue Lake Suzuki Family Camp offers a low cost opportunity for Suzuki students and their families at the Blue Lake Fine Arts Camp located in a beautiful, rustic setting in the southern end of the Maunee National Forest, 15 miles from tip of Muskegon, MI. The camp usually fills up quickly so we suggest that applications be sent by March 15 for housing on the camp.

ADDITIONAL INFORMATION:

Patricia Smith
 1911 Birchwood
 Okemos, MI 48864
 Ph: (517)349-1230
 E-Mail: SUZUKICAMP@aol.com

June 12-21, 1997

INTERMOUNTAIN SUZUKI ADVANCED INSTITUTE & STRING CAMP

Jordan High School
 Sandy, Utah

DIRECTORS:

Ramona Suring, Director
 Barbara Gowans, Administrative Assistant

PROGRAM OFFERINGS:

Student instruction in violin, viola, and cello. Advance cello/viola and viola students beyond the Suzuki (books) will work with guest artists: teachers Roland and Amita Varnos in master classes, orchestra, and group classes. All students will participate in performance, technique, and master class. Book 1 and above will participate in orchestra and chamber groups (cello/viola Book 3 and above). We had over 500 participants in 1996, 100 in the Advanced String Camp. Enrichment classes: Suzuki Approach to Jazz, dance, Dalcroze, voice, fiddling, ping-pong, improvisation, beginning orchestra, theater, and juggling. Concerts every evening, recital by the Abrahamson String Quartet, and final concerts accompanied by faculty orchestra, John Kendall will be offering a Kreidler class for teachers.

FACULTY:

Violin: Ellie Albers (CO), Janet Andersen (UT), Julie Athvay (CA), Barbara Barber (TX), Jerry Bostatic (CA), Jennifer Burton (CA), Terry Durbin (NY), Jeanne Grover (UT), Helen Higa (HI), Joseph Kaminsky (MO), John Kendall (IA), Susan Kemper (MI), Cathryn Lee (CA), Allen Lyle (NY), Eric Madsen (PQ), Carolyn Meyer (WI), Michael McLean (TX), Deborah Moench (UT), Sandra Payton (WA), Hiroko Pinnowe (HI), Robert Richardson (MI), Margaret Shimizu (CA), Kathleen Spring (WA), Craig Timmerman (MI), Beth Tittertoning (MI), Anita Varnos (OH), Viola: JoAnne Martin (AB), Dee Marie (VA), Elizabeth Strach Walker (WA), Roland Varnos (OH), Cello: Tanya Carey (IL), Carey Cheney (UT), Elliott Cheney (UT), Beth Goldstein-McKee (OR), Tim Mustelheuser (TX), Charlene Wilson (OR), Chamber & Orchestra: Ted Ashton (UT), Jack Ashton (UT), Bob Athvay (CA), Patricia Pinkston (CA), Barbara Snowcroft (UT), Roland Varnos will conduct the Advanced Orchestra. Enrichment: Dulciana Chuck Albers (CA), Fiddling: Rosalie Keddington (UT), Jazz: Impassioned: Bob Athvay (CA); Beginning Orchestra: Pat Pinkston (CA); Juggling: Amanda Mortensen (HI); Dance: Cally Orr (UT); Violin: Debra Smith (UT); Suzuki Approach to Strings: Sara Perny and Laura Cotts (UT).

SHORT-TERM TEACHER WORKSHOPS:

Instrument/Book	Teacher Trainer	Date
Violin 1A	Craig Timmerman	June 16-21
Violin 1B	Ellie Albers	June 16-21
Violin 2	Eric Albers	June 16-21

Violin 1	Susan Kemper	June 16-21
Violin 6	Carlton Lee	June 16-21
Violin	Kreidler, John Kendall	June 16-21
Cello 2	Charlene Wilson	June 16-21
Cello 4 & Supp.	Tanya Carey	June 15-19

FEES:

Includes T-shirt, lunch and evening Free Fee	
Suzuki Student Tuition, Bks 1-2 (Violin Bk 5)	\$275
Chore	\$275
Book Supp. 3-10 core	\$350
Advanced String Students, 5th core	\$350
Lunch includes Min. lunch & dinner, activities	
Teacher Workshop Course	\$240
Includes T-shirt, Min. lunch & one snack	
Enrichment Classes	\$5

HOUSING:

Hotels and motels within driving distance at conference rates. Contact Chris Jensen, Morris Travel (1-800-677-4140), or call the Salt Lake City Visitors Bureau at 801-521-2868.

MEALS:

Lunch will be available at the cafeteria in the building or at nearby restaurants. Evening snacks are included in the fees. Monday lunch breaks are included with Teacher Workshop fees and for the Advanced String Camp.

CHILD CARE:

None available on campus.

RECREATION:

Beautiful Alpine scenery just a half hour drive away. Interesting local sites: historic Temple Square, Great Salt Lake, Park City, and museums. Home of the Tabernacle Choir, Ballet West, and the Utah Symphony. For information call the SLV Visitors Bureau at 801-521-2868.

OTHER:

Opportunities to participate in daily recitals and evening concerts. Teen activities are planned, and T-shirts for all who register.

ADDITIONAL INFORMATION:

Ramona Suring, Director
 1723 Ensign Bay
 Salt Lake City, UT 84121
 Ph: (801)943-5327
 Barbara Gowans, Admin. Asst.
 7473 South 1710 E.
 Salt Lake City, UT 84121
 Ph: (801)942-3676

June 15-19, 1997

UNIVERSITY OF MEMPHIS SUZUKI INSTITUTE

University of Memphis
 Memphis, Tennessee

DIRECTORS:

Kimberly McTier-Sims & Phyllis Lud, Directors
 Eileen MacNorton, Administrative Assistant

PROGRAM OFFERINGS:

Student instruction in Suzuki violin, viola, cello. Includes repertoire, technique, master class, music reading, orchestra, chamber music, and note enrichment classes with six recitals. Off-air and choir. Daily lectures and field trips.

ART CHOIR:

Violin: Andy Carlson (VA), Pak-Chung Cheng (TN), Danette Conzellan (MS), Winifred Crook (MO), Susan Hahn (TN), Diane Lewis (MO), Gargi Morris (TN), Alex Perry (TN), Michelle Pittrewig (TN), Carrie Reuning (NY), Stephen Sims (TN), Edmund Springer (MI), Pamela Wilensky (TN), Viola: Jane Vincent (IA), Cello: Barbara Wampler (CA), Patricia Pifton (AL), Other: Orchestra: Winifred Crook (MO), Karla Phillip (TN), Fiddling: Andy Carlson (VA), Jane Vincent (IA), Nuburaid & Chon: Chris Vermees (TN), Cliff: Karen Gephart (TN), Art: Corzetz (GA), TN.



Memphis Suzuki Institute

SHORT-TERM TEACHER WORKSHOPS:

Instrument	Book	Teacher Trainer
Violin	1A	Carrie Reuning

FEES:

Registration, non-refundable, the Apr 15 \$50
 Workshop, participant or observer \$185
 after May 1 \$210
 Registration, non-refundable, the Apr 15 \$50
 Tuition \$150
 after May 1 \$175
 Chamber Music (additional) \$35

HOUSING AND MEALS:

Housing available in air-conditioned dormitories. Sheets, towels, blankets and soap provided. Meals are included in the housing costs (no refunds). Meals begin with brunch on Sunday, June 15 through breakfast Friday, June 20. Fees, Housing and meals \$210
 Per child \$185

CHILD CARE:

None available.

RECREATION:

Campus recreation facilities include swimming

SA APPROVED INSTITUTES

and teams. Short driving distance to the Smithsonian Museum, Liberland, Civil Rights Museum, Botanical Gardens, Memphis Zoo, museums and art galleries.

ADDITIONAL INFORMATION:

Kimberly Meier-Sims
University of Memphis Suzuki Institute
Department of Music
University of Memphis
Memphis, TN 38152
Ph: (901)678-2808
Fax: (901)678-4232

June 16-26, 1997 Sound Encounters
June 21-26, 1996 Institute

OTTAWA UNIVERSITY SUZUKI INSTITUTE MID-SOUTHWEST AND SOUND ENCOUNTERS

Ottawa University
Ottawa, Kansas

DIRECTORS:

Alice Joy Lewis, Rita Dowling

PROGRAM OFFERINGS:

Sound Encounters: Violin master classes with guest artist teacher David Cerone and violinist Brian Lewis; viola master classes with guest artist teacher Donald McInnes; cello private study with guest cellist Nina Gordon (all master class participation by timed audition in advance). Private study in violin, viola, cello, bass, Chamber music recitals, coaching, and concerts, chamber orchestra. Electives: The Art of Auditioning, Conducting I and II, handbell choir. Special activities: recitals; concerts. Undergraduate division will include group repertoire/technique class. Sound Encounters has a collegiate division which will include the above opportunities plus the following: Training for Teachers-Ideas for the Young Performer as Teacher and an opportunity to attend teacher seminar sessions on the violin/musical of J.S. Bach (with David Cerone).

Violin, viola, cello, bass, theory, reading classes, orchestra, kiddie-opera. Electives chosen as follows:
Bks. 1, 2, 3 - Creative Drama, Fiddling, Time Machine, a trip into the world of the composers whose music you play.
Bks. 4, 5, 6 - Improvisation, Fiddling, Computers and Music

Bks. 5, 6 - Chamber Music Explorations
Graduation program, recitals, concerts, pre-classic program, parent lectures and playing class, teacher training, special opportunity to observe master classes, special opportunity to participate to teach a private lesson (AA group under supervision of an SAA Teacher Trainer).

FACULTY:

Sound Encounters:
Violin: David Cerone (OH), Carol Dallinger (IN), Kriko Furness (GA), Brian Lewis (NY), Ruth Meins (CA), Viola: Donald McInnes (CA), Ruth Kimber (KS), Judy Koster (MO), Ruth Michael Kimber (KS), Judy Koster (MO), Bass: Elisha (KS), Manon Lawrence (MO), Steven Meints (CA), Cello: Nina Gordon (KS), Steven Meints (CA), Kathleen McCullough (KS). **Other:** Orchestra - Kathleen McCullough (KS). **The Art of Auditioning - Laurie David Barg (NY), The Art of Conducting I and II - David Barg (NY), Festival Ringers - Byron Jensen (KS); Quartet rehearsal coordinators - Carol Cook (MO), Kayle Soukup (MO); Piano accompanists/rehearsal coaches - Laura Kennedy (NH), Roy Steeby (KS).**

Institute:

Violin: Eleanor Allen (KS), Cheryl Cornell (MO), Pat D'Erole (WI), Jody Harmon (CA), Shirley Koch (TX), Earlene Koons (MO), Nancy Lukken (MO), Rose Martin (MO), Joy Moeller (MN), Judy Olfman (TX), Elyane Ras (ON).



Ottawa University Institute

Photo by Art Montaga

Kathy Rollings (MO), Stephanie Sandeen (MO), Tal Schiffer (NY), Stan Smith (IL), Beth Titterton (KS), Viola: Louisa Clothier (IA), Betsy Stuen-Walker (WA), Guelo: Jean Dexter (MO), Ellen Sherzer (OH). **Bass:** Kathleen McCullough (KS), Scott Neumann (ND). **Other:** Theory - Dianne Borth (KS); *Orchestra* - Scott Neumann (SD); *Kiddie Opera* - Nan Wade (MO); *Creative Drama* - Robin Parks (KS); *Fiddling* - Cheryl Cornell (MO); *Time Machine* - Lori Eichelberger (VA); *Improvisation* - Jody Harmon (MA); *Computers and Music* - Kathleen McCullough (KS).

SHORT-TERM TEACHER WORKSHOPS:

Instrument	Book	Teacher Trainer
Violin	1A	Pat D'Erole
Violin	1B	Stephanie Sandeen
Violin	3	TBA
Violin	5	Nancy Lukken
Violin	Improv	Jody Harmon
Violin	Music of JS Bach	David Cerone
Violin	Practicum	Teacher Trainers

FEES:

Sound Encounters:	
Registration Fee (non-refundable)	\$40
Student Tuition	\$300
Activity Fee	\$300
Master Class Application Fee	\$80
Master Class Participation Fee (pending acceptance)	\$10
SAA required fee, Collegiate Division	\$75
Student	\$3
	\$1

Early Discount (postmarked by March 15)	... \$30
Institute:	
Registration Fee (non-refundable)	... \$40
Student Tuition	... \$185
Parent Training Class	... \$185
Teacher Practice	... \$185
Teacher Enrichment/Improvisation	... \$100
Teacher Practicum	... \$240
Teacher Observer	... \$145
Early Discount (postmarked by March 15)	... \$30
SAA required fee, Teacher	... \$3
Student	... \$15
Graduation Participation	... \$15

HOUSING:

All dorms are air conditioned.
Sound Encounters: \$150; **Institute:** \$75

MEALS:

Sound Encounters: 32 meals (supper Sat, June 16 through breakfast Fri, June 27). Cost TBA.
Institute: 17 meals (supper Sat, June 21 through breakfast Fri, June 27). Cost TBA.

CHILD CARE:

Provided during parent lectures; available by arrangement in advance at other times.

RECREATION:

Sound Encounters: Special activities available daily. Weekend trip to World of Fun.
Institute: Daily during parent lectures.

OTHER:

Observation of Special Guest Master Classes. College credit available.

ADDITIONAL INFORMATION:

Alice Joy Lewis
1001 South Cedar #99
Ottawa, KS 66067-3399
Ph: (800)755-5200 ext 5437

June 20-28, 1997

MID-SOUTHWEST SUZUKI INSTITUTE

Emory and Henry College
Emory, Virginia

DIRECTORS:

Jane MacMorran, Artistic Director
Nan Freeman, Administrative Director
Betty Newell, Founder/Artistic Director

PROGRAM OFFERINGS:

Student Chamber Music: June 20-26
Adult Chamber Music: June 20-26
Student Program: June 22-26
Teacher Training: Session 1 - June 20-24
Session 2 - June 24-28

Violin, viola, cello, piano, beginning and advanced orchestras, chamber music, ensemble, Irish fiddle, theory, Kindermusik, parent program. Student ensemble for advanced students. Separate program for advanced traditional students. Daily Irish fiddle classes. Adult chamber music classes for adult beginners through advanced. Teacher training in violin cello and piano; also sessions for high school students. Individual study for teachers.

FACULTY:

Violin: Kelly Brown (TN), Betsy Fee (SC), Nan Freeman (NC), Rudy Hazucha (VA), James Hutchins (MD), Keith Knowles (VA), Jane MacMorran (TN), Betty Newell (FL), Julie Swenson (TN), Linda Walther (TN), Viola: Linda Walther (TN), Cello: Scott Walker (NC), Nan Freeman (NC). **Piano:** TBA. **Other:** Chamber Music, Ensembles and Orchestra - Scott Walker (MD), Linda Walther (TN), James Hutchins (NC); *Kindermusik and Theory* - Shannon Loo (NC); *Irish Fiddle* - Scott Walker (NC).

SHORT-TERM TEACHER WORKSHOPS:

Instrument	Book	Teacher Trainer
Session 1, June 20-24:		
Violin	1A	TBA
Violin	3	Rudy Hazucha
Violin	5	Joseph McSpalden
Piano	1A	TBA
Cello	1A	TBA
Session 2, June 24-28:		
Violin	1B	TBA
Violin	4	Rudy Hazucha
Violin	Supp Lit	Joseph McSpalden
Piano	2	TBA
Cello	1B	TBA

Individual Lessons:
Violin - Rudy Hazucha, Cello - Scott Walker, Piano - TBA

FEES:

Before May 15/After May 15	
Registration fee, per Family	... \$30/\$40
Student tuition	... \$150/\$165
SAA student fee	... \$1-\$1
Chamber Workshop, student/adult	... \$260/\$285
Student Ensemble, Week-Day Option	... \$30/\$30
Irish Fiddle Elective	... \$30/\$30
Observer	... \$150/\$165
Teacher Workshop, participant	... \$185/\$210
Teacher Workshop, 2nd Course	... \$165/\$165
Teacher Individual Lessons	... \$145/\$145
SAA Teacher Fee	... \$3/\$3
College Credit, 2 Semester Hours	... \$115/\$115

HOUSING & MEALS:

11 years and over	... \$150
10 years and under	... \$135
Week-end rooms, per bed per night	... \$15
Room deposit per bed	... \$15
Commuter fee	... \$30
Lunch, commuters, per person	... \$20
Dinner, commuters, per person	... \$25

CHILD CARE:

per child	... \$80
Student families	... \$80
Teacher Workshop participants, week	... \$95
weekend only	... \$35
Conductor fee, per week*	... \$60
*for students ages 12 and up without parent or guardian	

RECREATION:

Golf course, indoor swimming pool, tennis courts, gymnasium, evening entertainment. Nearby: Barber Theater in Abingdon, other tourist attractions in the beautiful mountains of Virginia.

OTHER:

T-shirts, \$14 each

ADDITIONAL INFORMATION:

Nan Freeman
91 Joe Teague Road
Hickory, NC 28601
Ph: (704)495-2747



Mid-Southeast Suzuki Institute

June 22-26, 1997

GREATER WASHINGTON SUZUKI PIANO INSTITUTE

Vienna Baptist Church
Vienna, Virginia

DIRECTORS:

Linda J. Guterman

PROGRAM OFFERINGS:

Masterclass, repertoire theory, recorder, keyboards, singing, duets, daily student recitals, faculty recital. Teen program.

FACULTY:

Fay Adams (TN), Gerald and Souva Burakoff (NY), Nancy Davis (VA), Christopher Liccardo (NY), Cathy Price (VA), Rebecca Stout (TN), Sue Vasquez (NY), Robert Wyatt (VA).

SHORT-TERM TEACHER WORKSHOPS:

Instrument	Book	Teacher Trainer
Piano	2	Sue Vasquez
Piano	6	TBA

Professional Development Seminars for Teachers.

FEES:

Teacher workshop tuition	... \$245
Student tuition, to age 7	... \$200
ages 8-11	... \$215
ages 12-up	... \$225

HOUSING:

Nearby motels; information available on request.

MEALS:

Meals at nearby restaurants; box lunches available. Information on request.

CHILD CARE:

\$80 per week for child age 6 or younger.

RECREATION:

Sightseeing in Washington, D.C. Military band concerts at DC memorials. Playground on-site.

ADDITIONAL INFORMATION:

Linda J. Guterman
107 South Jackson Street
Arlington, Virginia 22204
Ph: (703)979-6635

June 22-26, 1997

SUZUKI INSTITUTE OF THE PALOUSE

Walla Walla College
College Place, Washington

DIRECTORS:

Janet DeTemple, Debbie Johnson

PROGRAM OFFERINGS:

Teachers: Short-term teacher training for violin and cello. Daily special Teacher Forums for teachers. Optional private lessons with teacher trainers. Optional private session in Alexander Technique. **Students:** Classes in violin, viola and cello. Beginning, intermediate and advanced orchestra, pre-reading, Non-Suzuki offerings in composition, art and chamber music.

FACULTY:

Viola: Meredith Arks (WA), Ted Ashton (UT), Richard Bauer (OR), Debbie Goolsby (AR), Helen Higa (HI), Susan Kemper (NM), Theresa Plotnick (AB), Craig Timmerman (KY). **Violin:** Meredith Arks (WA), Theresa Plotnick (AB), Cello: Libby Balch (AZ), Charlene Wilson (OR). **Other:** *Orchestra* - Theresa Plotnick (AB), Richard Bauer (OR), Ted Ashton (UT).

SHORT-TERM TEACHER WORKSHOPS:

Instrument	Book	Teacher Trainer
Violin	2	Susan Kemper
Violin	4	Kathleen Spring
Violin	6	Craig Timmerman
Violin	8	Debbie Goolsby
Cello	1B	Charlene Wilson

FEES:

Student and Teacher Registration	... \$30
Student Tuition:	
Books 1-4 (4 in masterclass)	... \$140
Additional child	... \$120
Books 5-8 (3 in masterclass)	... \$170
Additional child	... \$140

SAA APPROVED INSTITUTES

Teacher Training Tuition.....	\$200
Teacher, private lesson, per hour.....	\$40
Teacher, private Alexander session, per hour.....	\$130
Enrichment classes.....	\$25
Chamber music.....	\$140

HOUSING:

Air-conditioned campus dormitory.
Per room with 2 beds.....\$20
Linens, towels, and pillows provided for small additional fee. List of nearby motels and camp grounds available on request.

MEALS:

On campus à la carte service, local restaurants.

CHILD CARE:

Available off campus on request.

RECREATION:

Campus facilities for swimming, jogging paths, and gym open for use.

ADDITIONAL INFORMATION:

Janet DeTemple
SE 425 High Street
Pulman, WA 99163
Ph. (509)334-1318

June 22-27, 1997

NEW ENGLAND SUZUKI
INSTITUTE

Bates College
Leviston, Maine

DIRECTOR:

Corlinda Noyes

PROGRAM OFFERINGS:

Student classes in violin, cello, piano, sight-singing, Orff, orchestra, Chamber music and fiddle electives, Adult class, teacher and enrichment course. Daily student recitals in which all registrants may elect to participate. Family contradance. Siblings of enrolled students may elect to take Orff, sight-singing, orchestra or fiddle on an individual class basis.

FACULTY:

Violin/Viola: Nancy Fennessy (NY), Betsy Kobayashi (ME), Guendoline Thurnblade (MA), Monica Vanderbaan (CT), Cello: Richard Noyes (ME), Sera Jane Smolen (NY), Piano: Katherine Johnson (IL), Orff: Nancy Cash (ME), Orchestra: Richard Noyes (ME), Fiddle: Kaiti Newell (ME), Ellen Gawler (ME), Greg Boardman (ME), Chamber Music: Gray Beaham (ME), Sight-singing: Anthony Antolini (ME)

SHORT-TERM TEACHER WORKSHOPS:

None offered.

FEES:	
Registration, per family.....	\$50
Tuition.....	\$200
Electives: Chamber Music.....	\$50
Adults Class.....	\$45
Fiddling.....	\$50
Siblings (per class).....	\$50
Late fee (after May 1).....	\$50

HOUSING:

Dormitory: \$125 per person for 6 nights; no charge for children under 4.

MEALS:

Boards:
Adults, children 12-up.....\$90
Children 5-11.....\$45
Children 4 and under.....no charge

Commuters (lunches only)

Adults, children 12-up.....\$30
Children 5-11.....\$15
Children 4-under.....no charge

RECREATION:

Recreational facilities include tennis, racquetball and squash courts, fieldhouse, and 25-meter indoor pool. We encourage bicycles.

CHILD CARE:

None available.

OTHER:

Starbuck Music Shoppe will be on campus to offer Suzuki and related materials for sale. We also expect to have a violin repair shop.

ADDITIONAL INFORMATION:

Corlinda Noyes
40 Woodmont Street
Portland, ME 04102
Ph: (207)761-4639
Fax: (207)780-1233



New England Suzuki Institute

June 22-27, 1997

CAPITAL UNIVERSITY
SUZUKI INSTITUTE

Capital University
Columbus, Ohio

DIRECTORS:

Douglas and Susan Locke

INSTRUCTION OFFERINGS:

Classes in Kodaly, piano, violin, viola, and cello, and chamber music. Enrichment classes include choral, composition, harpsichord, organ, musical theater, beginning keyboard, improvisation, percussion, Irish step dancing, creative dramatics, and theory. Music and movement class for children ages 5 to 6. Student and faculty recitals. Lectures and classes for parents. Special teen activities.

FACULTY:

Piano: John Carter (OH), Doris Harrel (TX), Rita Hauck (OH), Jane Mutschel (TX), Catherine McMichael (MI), Mary Craig Powell (OH), Merry Bing Pratt (OH), Betsy Widaman (OH), Patrick Widaman (OH), others TBA. Violin/Viola: Barbara Barber (TX), Goran Berg (CA), Kristine Boike (IL), Irene Bozarth (TX), Beverly De La Brettonne (TX), Bruce Farrar (KY), Joe Kaminsky (MO), Brice Farrar (OH), Joe Petron (PA), Susan Somerville (OH), Linda Stieg (OH), Roger Stieg (OH), others TBA. Cello: Tim Mutschelner (TN). Orchestra and Chamber Music: Roger Stieg (OH), others TBA.

SHORT-TERM TEACHER WORKSHOPS:

Mary Craig Powell will teach all of the piano teacher courses. Trainees for 1A and Books 6 and 7 (not during Student Institute) will be able to observe her teach her own students in the regular lesson setting. These courses may be registered with the SAA, just as those taught during Institute week.

Books 1A and 1B are taught during the Institute, and teachers have the opportunity to see a wide range of levels, teachers and student courses. It is suggested that trainees just observe on days when their courses do not meet, in order to take in all of the other activities that go on during the Institute.

Instrument/Book	Teacher	Trainer	Date
Piano 1A	Mary Craig Powell		June 29-24
Piano 1B	Mary Craig Powell		June 24-28
Piano 6	Mary Craig Powell		July 13-17
Piano 7	Mary Craig Powell		July 20-24
Violin 1A	Linda Stieg		June 29-24
Violin 1B	Linda Stieg		June 24-28
Violin 2	B. DeLaBrettonne		June 23-27
Violin 3	Joe Kaminsky		June 23-27
Violin 5	TBA		June 23-27
Violin 7	Barbara Barber		June 23-27

FEES:

Student Institute Fees:	
Registration, family.....	\$35
Students Bk. 1-3.....	\$160
Students Bk 4-up (\$ per class).....	\$185
Optional: Book 6up (2 per class).....	\$215
Chamber Music.....	\$40
Enrichment Classes.....	\$55
Parent Lessons (4 per class).....	\$55
2nd Instrument Master Classes (4 per class).....	\$10
Treat Musical.....	\$20
Music & Movement for very young children.....	\$20
Teacher Workshop Fees:	
Registration, per summer.....	\$5
Tape Evaluation, per summer.....	\$3
SAA Fee, per summer.....	\$175
Teacher Training, per course.....	TBA
Undergrad credit, add (per credit).....	TBA
Graduate credit (3 quarter hrs), add.....	TBA

Auditor, per course.....\$175
Observer, per day (no registration).....\$23
Observer, per week (no registration fee).....\$100

HOUSING:

Available in university residence halls. Linens provided. Three night minimum.
Single occupancy, per person, per night.....\$18
Multiple occupancy, per person, per night.....\$12

MEALS:

\$65 per person for Sunday dinner through Friday lunch. Children ages two and younger are free; children ages 3-5 are half price (\$32.50). Individual meals are available, and restaurants are close by. Special meals and receptions may include a nominal fee, to be announced.

CHILD CARE:

Child care will be available on campus Monday morning through Friday noon. The fee is \$2 per hour per child, or \$50 for the week.

RECREATION:

The campus is located in Bexley, an "in burb" of Columbus. Recreation facilities include tennis courts, a bowling alley, sand volleyball, a sports field, and basketball. For a small admission price, the city offers a municipal pool, the Center for Science & Industry (COSI), Ohio Village (a replica of a turn-of-the-century town), and the Columbus Zoo (near Wandank Lake water park). The Columbus Symphony Pops concerts and Pelaris outdoor concert series offer a variety of musical events. Within a few hours drive one can also visit Amish communities, ancient Indian sites, and state parks.

ADDITIONAL INFORMATION:

Douglas Locke of Susan Locke
Conservatory of Music
Capital University
2199 E. Main St.
Columbus, OH 43209
Ph: (614)236-6471
Fax: (614)236-6411

June 22-23, 1997 Teacher
Enrichment
June 24-28, 1997 Student
Institute, Teacher Training

GREATER WASHINGTON
SUZUKI INSTITUTE

Catholic University of America
Washington, DC

DIRECTORS:

Ronda Cole, Musical Director
Florence Kwok, Business Director

PROGRAM OFFERINGS:

Violin, viola, cello, bass, flute. Parent lecture series, teacher training, chamber music, four orchestras, teacher enrichment courses.

FACULTY:

Linda Cole (NY), Ronda Cole (VA), Timothy Durban (NY), Terri Enfield (CT), Bart Feller (NY), Cynthia Finks (VA), Richard Fucks (CO), Katie Lamsdale (NC), Laura Larson (MI), Lisa Lisk-Doorandish (VA), Hilson Resnick (NY), Martha Shackford (VA), Stephen Sims (TN), Edmund Sprunger (MI), James Stern (CA), Alice Vieira (VA).

SHORT-TERM TEACHER WORKSHOPS:

Instrument	Book	Teacher Trainer
Violin	1B	Martha Shackford
Violin	3	Ronda Cole
Cello	1A	Alice Vieira

Enrichment Courses (may also be registered with the SAA): *Parent Training for the Suzuki Teacher*: Martha Shackford, June 22-23. Appropriate for teachers. Course will include getting a strong parental commitment from the first day, communication within the learning triangle, how far the teacher should intrude into family dynamics, strengthening the parent teacher partnership, and how to handle difficult situations.
Whole Brain Learning: Brain Gym®: Linda Cole, June 24-27 (evenings). Appropriate for teachers, parents and performers. Benefits include improvement in learning, expression and movement as well as behavioral changes in attitude, attention, performance and discipline.

FEES:

Registration.....\$30
Siblings.....\$15
Books 1-4.....\$195
Books 5-up.....\$215
Siblings.....\$185
Chamber Music.....\$75
Flute Choir.....\$50
Viola and Bass.....\$110

Students:

Registration.....\$30
Siblings.....\$15
Books 1-4.....\$195
Books 5-up.....\$215
Siblings.....\$185
Chamber Music.....\$75
Flute Choir.....\$50
Viola and Bass.....\$110

Teachers:

Registration.....\$30
Training Course, participant.....\$220
Enrichment Course, participant.....\$175
Both Enrichment Courses.....\$320
Combination: Teacher Course + Enrichment Course.....\$370
Two Semester Credits (additional).....\$150
Credit Application.....\$30
Teacher Observer Fee.....\$100

HOUSING:

New air-conditioned dormitories on campus. \$174 per person (double occupancy) for nights (3rd and 4th occupants may use sleeping bags without charge). \$210 single occupancy 6 nights.

MEALS:

As you go meals available, on and off campus.

CHILD CARE:

None available.

RECREATION:

Swimming, tennis, and sight-seeing in the nation's capital (subway stop on campus).

ADDITIONAL INFORMATION:

Florence Kwok
5109 Philip Road
Annandale, VA 22003
Ph: (703)256-3031

June 23-27, 1997

ATLANTA SUZUKI
INSTITUTE at EMORY
UNIVERSITY

Emory University
Atlanta, Georgia

DIRECTORS:

Edward Kreitman, Director
Pat Vas Dias, Co-Director

PROGRAM OFFERINGS:

Student courses for Suzuki violin, viola, and cello include semi-private lesson, small group classes, repertoire classes, plavins and orchestra. Daily recitals include performances by the Atlanta Chamber Players, student performance groups, and solo recitals.

FACULTY:

Violin: Loren Abramson (MO), Lorraine Fink (CA), Nancy Jackson (IL), Kirsten Schaalles (NY), Kimberl Meier-Sims (TN), Ann Schoelles (MI), Sarah Smith (IL), Janis Wittig (IL), Judy Yamada (MI), Celler-Nancy Hair (CA), Craig Trompeter (IL), Catherine Walker (PQ).

SHORT-TERM TEACHER WORKSHOPS:

Instrument	Book	Teacher Trainer
Violin	1A	Kimberl Meier-Sims
Violin	3	Lorraine Fink
Cello	3	Nancy Hair

FEES:

Registration per family.....\$25
After June 1.....\$50
Student Course.....\$200
Teacher Workshop Course.....\$200

HOUSING:

Single and double accommodations in air-conditioned dormitories. Linens are provided. Single occupancy (6 nights).....\$151+
Double occupancy (6 nights), per person.....\$114+
* plus tax

MEALS:

Variety of restaurants and cafeterias within walking distance, both on and off campus.

CHILD CARE:

Formal child care is not available; however a "quiet room" is provided for participants and siblings during unscheduled class hours.

RECREATION:

Atlanta and its environs offer rich recreational resources including large city parks, the children's interactive science museum SciTrack, the new Fernbank Museum of Natural History, botanical gardens, a fine zoo, and various Civil War monuments and landmarks. Larkie Lanier, Stone Mountain, and Calloway Gardens are all comfortable day trips.

ADDITIONAL INFORMATION:

Pat Vas Dias
Ph: (404)636-4725 (Georgia)
Edward Kreiman
Ph: (708)246-9309 (Illinois)
Fax: (708)246-9394
1106 Chestnut St.
Western Springs, IL 60558

June 23-27, 1997

IDAHO SUZUKI
INSTITUTE

Northwest Nazarene College
Nampa, Idaho

DIRECTORS:

Connie Hadlock, Kay Pennington

PROGRAM OFFERINGS:

Student classes: violin, viola, cello, Philosophy class for teachers, Violin teacher training.

FACULTY:

Cathryn Lee (CA), Yuko Honda (WA), June Itami (ID), Peggy Miller (ID), Connie Hadlock (ID), Diane Austin (CT), Katy Green (ID), Leroy Bauer (ID), Rick Hansen (ID), William Wharton (ID), Linda Wharton (ID), Anna Rouse (ID), Carolyn Albeck (ID).

SHORT-TERM TEACHER WORKSHOPS:

Instrument	Book	Teacher/Trainer
Violin	1B	Yuko Honda
Violin	3	Cathryn Lee

FEES:

Student Registration* \$25
Family Registration (3 or more students) \$35
SAA Fee (required for each student) \$10
Pre-Twinkle Tuition \$100
Books 1-4 Tuition \$135
Books 5-10 Tuition \$160
Optional Classes (TBA) \$20-\$30
Short-Term Workshop Registration* \$35
Short-Term Workshop Tuition \$180
SAA Fee (required for each teacher) \$3
College Credit, 3 quarter hours \$70
Observer Fee (student class only), per day, \$25
*Late Registration Fee (after May 16), each \$25

HOUSING:

Dormitories on campus
\$7 per person/per night.

MEALS:

There are many fast-food places and grocery stores near campus. Student Union building open for lunch.

CHILD CARE:

On campus, \$1.00 per child per hour.

RECREATION:

Indoor swimming pool, park and playground, Teen Night, Fun Night.

OTHER:

Registration deadline: May 16th. Final payment due: June 11th.

ADDITIONAL INFORMATION:

Connie Hadlock
16158 S 10th Avenue
Caldwell, ID 83605
Ph: (208)454-8180

June 23-27, 1997

INTERMOUNTAIN
SUZUKI INSTITUTE
PIANO TEACHERS
WORKSHOP

Salt Lake City, Utah

DIRECTORS:

Elizabeth Rose, Director
Muriel Hayes, Co-Director
Cleo Ann Brimhall, Advisor

PROGRAM OFFERINGS:

Teacher training for piano only.

SHORT-TERM TEACHER WORKSHOPS:

Instrument	Book	Teacher/Trainer
Piano	1A	Cleo Ann Brimhall
Piano	Overview Suzuki Lit	Haruko Kataoka

FEES:

Teacher training \$250

HOUSING:

Limited home stay possibilities, nearby motels, bed and breakfast rooms, and campgrounds.

RECREATION:

In the heart of the Rocky Mountains, nestled between the Wasatch Range and the Great Salt Lake, it is less than 30 minutes from canyon, picnicking, hiking experiences. There are many interesting sites to visit including the historic Mormon Temple Square, Cathedral of the Madeleine, Antelope Island, and Hogle Zoo. Cultural attractions include the Utah Symphony, Ballet West, Utah Opera Company, Utah Theatre Guild, Salt Lake Art Center and the Hansen Planetarium.

ADDITIONAL INFORMATION:

Muriel Hayes
7090 DeVille Drive
Salt Lake City, UT 84121
Ph: (801)943-6870

June 28/July 4, 1997

ATLANTIC CANADA
SUZUKI / CHAMBER
MUSIC INSTITUTE

Holy Heart of Mary High School
St. John's, Newfoundland,
Canada

DIRECTORS:

Christina Smith, Sharon Hughes

PROGRAM OFFERINGS:

Suzuki violin, viola, cello, piano, Chamber music, string ensemble, theory, Orff, choir, recorder, Newfoundland Fiddling, drama, parents/violin class.

FACULTY:

TBA.

SHORT-TERM TEACHER WORKSHOPS:

None offered.

FEES: (Canadian funds)

Registration, per family \$25
Strings, pre-Twinkle \$80
Strings Book 1 & Early Book 2 \$120
Piano Books 1 & 2 \$120
Strings Late Book 2-up \$135
Piano Book-up \$135
Advanced Chamber Program, strings \$170
Observer \$45
Late fee \$20
Electives
Parent violin class \$30
Recorder \$25
Fiddle \$20
Drama \$20

HOUSING:

Camping available at Pippy Park (10 minutes drive). Hotels, B&B's, and motels nearby.

MEALS:

None provided. Snacks available for reasonable cost at the parent-run coffee room.

CHILD CARE:

Babysitting available on a per hour basis, conditional upon demand. Fees to be announced.

RECREATION:

Barbeque, teen outing, Dress-Up Day, and daily contests. Activities in the area include swimming, hiking, boat tours, whale watching, fishing, etc.

ADDITIONAL INFORMATION:

Christina Smith
16 Maxse Street
St. John's, NF, Canada. A1C 257
Ph: (709)754-1330

Sharon Hughes
Ph: (709)753-8247

June 28 - July 6, 1997

CHICAGO SUZUKI
INSTITUTE

Trinity Conference Center
Deerfield, Illinois

DATE INFORMATION:

Student Program: June 30-July 4
Chamber Music Program: June 28-July 4
Advanced Student Program: June 28-July 4
Short-Term Teacher Workshops:
June 28-July 2, violin I & 2, viola I & 2, cello I & 2, piano I & 2, flute I & 2
July 2-6, violin I & 2, viola I & 2, cello I & 2, piano I & 2, flute I & 2
Duo concert, piano I & 2, flute I & 2
Duo concert, piano I & 2, flute I & 2

DIRECTOR:

Gilda Barston

PROGRAM OFFERINGS:

Teacher workshops: violin, cello, piano, flute. Student classes in violin, viola, cello, piano, flute. Advanced student program for violin, viola, cello (includes 3 hours of private instruction, also long with piano accompanist). Recreational classes, in addition to chamber music program. Extended advanced student program (a special opportunity to combine study in the advanced student programs of the Chicago Suzuki Institute and the Idaho Suzuki Institute for an intensive three of four week program. See OTHER RECREATION). Chamber music program, pre-Twinkle classes, orchestra, music-making, improvisation, jazz, Orff, children's choirs, parents' discussion sessions, advanced master classes in violin, viola, cello, and piano, duet solo recitals.

FACULTY:

Violin: Teri Eindelkt (CT), Linda Force (PA), Gail Johnson (AK), Brian Lewis (NY), Jamie Maurer (CO), Vera McGowan-Sulemic (IL), Carie Reuning (NY), Stephanie Sandven (MO), Janis Wittig (IL), Katherine Wood (WI), Judy Yamada (MI), Viola: Dea Martz (MI), Cello: Pam Deavenport (IL), Jean Dexter (MO), Rodney Farrar (KY), Nancy Hair (MA), Maribou Kesler (MI), Richard Moseley (CA), Nell Novak (IL), Carol Ourada (IL), Chris Peggis (IL), Carol Tan (CO), Barbara Wampler (CA), Piano: Yashiko Joichi (IL), Doris Koppelman (CA), Mary Craig Powell (OH), Barbara Shepherd (IL), Flute: David Gerry (ON). Other: Chamber Music/Orchestra/Pre-Orchestra



Chicago Suzuki Institute

Photo by Art Munka

David Thumfart (IL), Dramatic Ensemble: PV, Maribou Kesler (MI), Brian Lewis (NY), Dee Marie Wolf (PA), Flute: JE, Concerto Flute: Jeremy Armstrong (IL), Clarinet: Mary Brown (IL), Music and Movement: Wanda Riegger (KY), Orff/Musicmaking Studies: Evan Kagan (IL), David Miller (IL), Harbino: Heiting, Kai Sorek (IL).

SHORT-TERM TEACHER WORKSHOPS:

Instrument	Book	Teacher/Trainer
Violin	1	Christa Reuning
Violin	2-3	Vera McGowan-Sulemic
Violin	4-5	Linda Force
Violin	6-7	Jamie Maurer
Violin	8-9	Teri Eindelkt
Cello	1-2	Jean Dexter
Cello	3-5	Barbara Wampler
Cello	6-7	Nancy Hair
Cello	8-9	Neil Novak
Cello	10-11	Carol Ourada
Cello	Concerto	Rob Moseley
Piano	1A-1B	Doris Koppelman
Piano	2-3	Yashiko Joichi
Piano	4-5	Mary Craig Powell
Flute	1A-1B	David Gerry

FEES:

(due May 19, 1997)
Student Program 1 tuition* \$260
Chamber Music Program Tuition* \$350
Advanced Student Program Tuition* \$450
Short-Term Teacher Workshops
One course \$295
Two Courses \$450
Observers other than parents (may attend all student classes)
Family Fee (parent registration per family \$25)
*Early payment discount of \$25 per instrument received by May 19, 1997.

HOUSING:

(Air conditioned facilities) per night
Single occupancy per person \$28
Double occupancy per person \$18
Family Budget Plan, 3 per person \$40
Family Budget Plan, 4 per person \$44

MEALS:

Full Meal Plan: Breakfast, Lunch, Dinner
Per Day: Adult \$18
Child age 10 and under \$9
Commuter Plan: Lunch only
3 Days Adult \$30
Child age 10 and under \$15
5 Days Adult \$48
Child age 10 and under \$24

CHILD CARE:

None available.

RECREATION:

All the cultural and entertainment facilities of the Chicago area are available. Also recreational facilities of Trinity Conference Center. An Institute activity is scheduled each evening.

OTHER:

For the Extended Advanced Student Program, supervised transportation between the Chicago Suzuki Institute and the Idaho Suzuki Institute will be available at additional cost.

ADDITIONAL INFORMATION:

Gilda Barston, Director
Chicago Suzuki Institute
The Music Center of the North Shore
390 Green Bay Road
Winnetka, IL 60092
Ph: (847)446-1822
FAX: (847)446-1875

June 28-July 6, 1997 Teacher
Training
June 29-July 4, 1997 Student
Institute

EAST TENNESSEE SUZUKI
FLUTE INSTITUTE
INTERNATIONAL

East Tennessee State University
Johnson City, Tennessee

DIRECTORS:

Rebecca Paluzzi, Director
Eric Stanton, Program Coordinator

PROGRAM OFFERINGS:

Student Program: Student instruction, all ages, all levels. Music Mind Games for all ages, (children's music for advanced students), flute choir, Suzuki-style recital opportunities for all students in previous week, teen's annual program, teen dorm, teen activities program. Parent and Family Program: Student instruction in Suzuki piano, violin, cello. Music Mind Games, sibling family workshop, ETSU Summer Arts Program, age-specific recital series for parents, educational videos, parent training sessions, Using Music Mind Games at Home. Teacher Program: One-on-one teacher training courses, two-semester, graduate and undergraduate credit in Suzuki Pedagogy and Teaching Practicum available through ETSU. Toshiba International class for teachers. Teacher Enrichment course in Music Mind Games at Home. Teacher Program: One-on-one teacher training courses, two-semester, graduate and undergraduate credit in Suzuki Pedagogy and Teaching Practicum available through ETSU. Toshiba International class for teachers. Teacher Enrichment course in Music Mind Games at Home. Special Activities: Tribute to Marcel Moyse, Great American Cookout, Appalachian party, guest artist recital, faculty recital, faculty teachers' dinner, July 4th activities, flute instructors exhibit.

FACULTY:

Toshiba International (Japan), Pandora Bryce (ON), Rebecca Paluzzi (TN), Joyce Bennett (UT VA), Kenich Ueda (WA).

SHORT-TERM TEACHER WORKSHOPS:

Flute I & 1B, 1B-2, 3-4, 7-8, Overview 12-13

FEES:

To be announced.

HOUSING:

One-campus efficiency apartments feature private bath, kitchen, two single beds. Family occupancy available. Teen dorm for unaccompanied teens. Activities program included.



East Tennessee Flute Institute

Photo by Art Mantelka

TEALS:

Mail: TBA.
CHILD CARE:
 A list of conveniently located facilities will be provided upon request.

RECREATION:

On campus swimming, tennis, track, fitness trail, hiking, exercise equipment, Recre. Museum, Tri-Cities: whitewater rafting, hiking trails, camping, children's museum, state parks, national forests, historic attractions. Day trips less than two hours drive: Great Smoky Mountains National Park, Gatlinburg, Pigeon Forge, Dollywood, Billmire House and Gardens, Grandfather Mountain, Blowing Rock.

OTHER:

Additional activities of the ETSU Summer Arts Program will be taking place on the ETSU campus. Contact the ETSU School of Continuing Studies and Professional Development for a schedule of events at 1-800-222-ETSU.

ADDITIONAL INFORMATION:

Rebecca Paluzzi
 ETSU Suzuki Studies Program
 Dept. of Music, Box 7064
 Johnson City, TN 37614
 Ph: (423)439-6956
 Fax: (423)439-8466

For brochure only:
 1-800-222-ETSU
 Fax: (423)439-4479

June 29-July 4, 1997

OREGON SUZUKI INSTITUTE

Pacific University
 Forest Grove, Oregon

DIRECTOR:

Kathy Reed, Cynthia Scott

PROGRAM OFFERINGS:

Short-term teacher workshop courses for violin and piano. Student instruction (all levels) in violin, viola, cello, and piano. Enrichment

courses include: chamber music, orchestra, fiddling, Dalcroze, Orff, chorus, pit, piano improvisation, origami, arts and crafts, and music history (20th century). Daily lectures, videos, student recitals, and evening concerts.

FACULTY:

Violin: Ellie Albers (CO), Clarisse Aicherson (OR), Richard Bauer (OR), Suzanne Cave (OR), Mihoko Hirata (WA), Yuko Honda (WA), Lesa Longav Zuelke (CA), Sandra Paxton (WA), Margaret Shimizu (CA), Barbara Solomon (WA), Kathleen Spring (WA), Craig Timmerman (KY), Leo Whitlow (OR), Viola: Richard Bauer (OR), Leo Whitlow (OR), Cello: Ann Grabe (OR), Beth Goldstein-McKee (OR), Piano: Catherine Walker (CA), Carolyn Gowers (Britain), Peggy Swingle (WA).

SHORT-TERM TEACHER WORKSHOPS:

Instrument	Book	Teacher/Trainer
Violin	1A	Kathleen Spring
Violin	2	Mihoko Hirata
Violin	5	Craig Timmerman
Violin	7	Ellie Albers
Piano	4	Peggy Swingle

FEES:

To be announced.

HOUSING:

To be announced.

MEALS:

Campus service: TBA. Restaurants close by.

CHILD CARE:

None available.

RECREATION:

Municipal swimming pool; classes in origami and arts & crafts; other activities.

ADDITIONAL INFORMATION:

Cynthia Scott
 802 Summit Street
 Oregon City, OR 97045
 Ph: (503)565-7839

June 30-July 3, 1997

WESTCHESTER SUZUKI INSTITUTE

Hackley School
 Tarrytown, New York

DIRECTOR:

Amy Rosen

PROGRAM OFFERINGS:

Pre-Twinkle, violin, cello, Eurhythmics, reading classes, orchestra, recitals, parent discussion groups.

FACULTY:

Violin: Amy Rosen (NY), Nancy Dexter (NY), Hisako Resnick (NY), Cello: Chris Eadem (NY). Additional faculty to be announced.

SHORT-TERM TEACHER WORKSHOPS:

None offered.

FEES:

Tuition \$185
 Registration (per family, non-refundable) \$50
 Late fee (after April 15) \$25
 Observer's fee (per day) \$25

HOUSING:

None available.

MEALS:

Picnic area available. Restaurants in nearby town.

CHILD CARE:

None available.

ADDITIONAL INFORMATION:

Amy Rosen
 310 West 4th Avenue #3C
 New York, NY 10023
 Ph: (212)787-0948

July 4-9, 1997: **Special Session**
 July 7-11, 1997: **Session 1**
 July 14-18, 1997: **Session 2**

SUMMER MUSICFEST AND SUZUKI KINGSTON

Queen's University
 Kingston, Ontario, Canada

DIRECTORS:

Carole L. Bigler, Valery Lloyd-Watts
 L. Mary Termulen, Director of Administration
 T.J. McAvaney, String Coordinator

PROGRAM OFFERINGS:

SESSION 1 (July 7-11)
 Suzuki Student Tuition: Piano, violin, viola, cello, harp and lute. Plus a choice of pre-reading / rhythmic reading, Music Through The Ages, music theory, humour in music, sight reading, music in the movies, music and movement, music for you and your baby, art, composition, jazz improvisation for piano and for violin, string ensemble, chamber music, harp, lute ensemble, fiddling, recorder ensemble, madrigals, family choirs, individual voice lessons or coaching organ, harpsichord, Young Artists program, master classes in concerto performance, daily recitals, participation in the final recital and enrichment class performances. Programs and courses for traditional students and teachers.
Parent/Adult Program: Daily lectures, private lessons, any of the above courses, informal

parent counseling sessions, social events, concerts, recitals.

Sibling programs: Choose from the above.

Parent-Child Program: Music for you and your baby—a musical/diaphragmatic experience from birth to pre-school.

Short-Term Teacher Workshops: Piano, violin, cello (detailed listing follows).

Non-Farent Observers: May observe any part of the Institute except teacher development programs and restricted classes.

Graduate Suzuki Teacher Observers: For Suzuki teachers who have completed and registered all books of their instrument repertoire. These teachers will be able to audit (strictly non-participatory) any or all of the teacher workshop courses at the Institute for a considerably reduced fee. (Verification of registration of all books with the SAA must accompany application, unless previously enrolled under this category at Summer MusicFest or Suzuki Kingston.)
Suzuki Viola Teachers Group: A repertoire class focusing on supplementary literature that can be used for teaching points.

SESSION 2 (July 14-18)

Suzuki Student Tuition: Piano. Plus a choice of music theory, jazz improvisation, master classes in concerto performance, Young Artists program, music and movement, music for you and your baby, humour in music, sight reading, music in the movies, composition, Music Through The Ages, organ, harpsichord, art recorder ensemble, madrigals, family choirs, individual voice lessons or coaching, theatre arts, teen program, dance instruction, daily recitals, participation in final recital and enrichment class performances. Programs and courses for traditional students and teachers.
Parent/Adult Programs: Choose from the above.
Sibling Programs: Choose from the above.

Short-Term Teacher Workshops: Piano (detailed listing follows).

Non-Farent Observers: Details under Session 1.
Graduate Suzuki Teacher Observer: Details under Session 1.

Note: Concurrent programs for traditional students and teachers offered during both sessions.

FACULTY: (Partial listing)

Piano: Christine Allen (LA), Donna Barnes (ON), Carole Bigler (NY), Rose-Marie Bion (ON), Claire Gonita-Smook (NY), Elaine Edwards (KS), Susan Gibson (ON), Gerri Henderson (NE), Jane Kutscher (OH), Dr. Ray Landers (PA), Valery Lloyd-Watts (ON), Clayton Scott (ON), Joanne Scully (MN), James Shwab (VA), Claudio Vasquez (NY), Susan Walker (MI).
 Flute: Helen Brumer-Spira (England), Pamela DeWall (PA), Karen Kinnert (France), Megan Landry (ON), T.J. McAvaney (NJ), Laurie Mitchell (ON), Suzanne (MI).
 Viola: T.J. McAvaney (NJ).
 Cello: Catherine Walker (PQ), Harp: Candace Kutscher (OH).
 Flute I/II: Lynn Cooksey (PA), Jerilee Keechley (WA).
Others: Daily session (Piano): Valery Lloyd-Watts (ON); *String Ensemble/Chamber Music* - T.J. McAvaney (NJ); *Fiddling* - Pamela DeWall (PA); *Improvisation for Violin* - Megan Landry (ON); *Pre-reading (strings)* - Karen Kinnert (France); *Harp* - Candace Kutscher (OH); *Piano Solo* - Lynn Cooksey (PA); *Music Theory* - Susan Gibson (ON); *Excursion* - Gerri Henderson (NE); *Jazz Improvisation/Composition for Piano* - Ted Dillerker (NY); Art - Karen Peppercorn (ON);

Humour in Music - Dr. Ray Landers (PA); *Organ/Harpsichord* - Fran Harkness (ON); *Music & Movement/Off/Body* - Claire Gonita-Smook (NY); *Music in the Movies* - Gerri Henderson (NE); *Music Through The Ages* - Clayton Scott (ON); *Recorder/Madrigals* - Richard Perry (NY); *Wagner/Voice* - Sandra Harries (VA); Richard Perry (NY); *Theater Arts* - James Selway (VA); *Dance* - Allan Ridgeway (PQ); *Teen Counselor/Parent Counseling* - Brian Howell (ON); *Music for You and Your Baby* - Claire Gonita-Smook (NY).

SHORT-TERM TEACHER WORKSHOPS:**SESSION 1 (July 7-11)**

Instrument	Book	Teacher/Trainer
Piano	1A	Carole Bigler
Piano	3	Elaine Edwards
Piano	5	Sue Vasquez
Piano	7	Valery Lloyd-Watts
Violin	4	Helen Brumer-Spira
Special	3	Catherine Walker

SPECIAL SESSION (July 4-9)

Instrument	Book	Teacher/Trainer
Violin	1B	Helen Brumer-Spira

Please Note: Violin Book 1B and Cello Book 1A courses start at 7:00 p.m. on Friday, July 4 and continue with pedagogy and performance through July 5 and 6, and observation July 7-8, 9. Violin Book 4 and Cello Book 3 start July 7 and continue until Saturday, a.m. July 12, with pedagogy, performance and observation scheduled throughout the week. Those wishing to study both courses offered in your instrument, a specially reduced two-course rate for tuition applies along with a special fee for accommodation and meals for 8 nights, July 4 to July 12 inclusive. Classes will conclude by 11 a.m. on Saturday, July 12.

SESSION 2 (July 14-18)

Instrument	Book	Teacher/Trainer
Piano	1B	Christine Allen
Piano	2	Sue Vasquez
Piano	4	Valery Lloyd-Watts
Piano	6	Carole Bigler

FEES:

To be announced.

HOUSING:

On-campus accommodation and meals offers choice of private or semi-private accommodations (no imposed sharing). Residences are equipped and staffed to provide the comforts and amenities expected by adult delegates. There are common rooms throughout the bedroom areas. Laundry facilities in every floor. Towels and linens provided. Rates TBA.

MEALS:

Taken in the University Dining Hall, cafeteria style. Non-Resident adults, students, or children may purchase a weekly meal card. Casual meals also available on a "pay-as-you-go" cash basis for the convenience of Non-Residents.

CHILD CARE:

Arrangements for Queen's University day care facility must be made directly with the University.

RECREATION:

Historical Kingston, the original capital of Upper Canada, is located on the shores of Lake Ontario in the heart of the famous "Thousand

Islands." Site of the 1976 Olympic Sailing, it is considered to be one of the best fresh water sailing centers in the world. Queen's University is situated only a block from the lake, providing convenient and abundant opportunities for wind-surfing and sailing (rentals), boat cruises and swimming, strolling or relaxing by the water. Tennis, golf, theatre, art galleries, museums, and famous military sites such as "Old Fort Henry" and the Martello Towers are all within easy access. There are special events for teens enrolled in the Teen Program. Summer Musicfest and Suzuki Kingston is family-oriented with something for everyone!

ADDITIONAL INFORMATION:

L. Mary Termulen
 Director of Administration
 More Than Music Inc.
 PO Box 2046
 Kingston, Ontario
 Canada K7L 5J8
 Ph/Fax: (613)352-3684

July 6-11, 1997

NORTH CAROLINA SUZUKI INSTITUTE

East Carolina University
 Greenville, North Carolina

DIRECTORS:

Robert Hause, Joanne Bath

PROGRAM OFFERINGS:

Violin, viola, cello, motion, orchestra, chamber music.

FACULTY:

Violin: Terry Durbin (NY), Patricia D'Ercolo (WI), Carol Dallinger (NY), Everett Goodwin (WI), Sam Freeman (NC), Roby Johnson (NC), James Hutchins (NC), Mary Frances Boone (NC), Rocks D'Georgio (FL), Pamela Kelly (NC), Andrea Moore (NC), Carol Walker Shoff (NC), Kelley Mikelsen (NC), Gwen Gilbertson (OR), Jas Gilbertson (OR), Fritz Gebhardt (NC), Valia Louisa Clothier (LA), John Peskes (ON), (WA), Cello: Ellen Sherzer (OH), Scott Walker (NC), Kelley Mikelsen (NC). **Orchestra:** Ruth Johnson (NC), **Chamber Music:** Fritz Gebhardt (NC), John Peskes (NC), Kelley Mikelsen (NC), Motion: TBA.

SHORT-TERM TEACHER WORKSHOPS:

Instrument	Teacher/Trainer
Violin	2 Patricia D'Ercolo

FEES:

Arrangements for Queen's University day care facility must be made directly with the University.
 Student tuition \$160
 Chamber music \$185
 Teacher Workshop \$190
 Accommodation \$135
 Observer \$300
 Text counselor fee \$50

SAA APPROVED INSTITUTES

HOUSING & MEALS:

TBA

CHILD CARE:

None available.

RECREATION:

Swimming, evening events.

OTHER:

"Fun Night," Dance-o-rama.

ADDITIONAL INFORMATION:

Mr. Robert Hause
School of Music
East Carolina University
Greenville, NC 27858
Ph: (919)328-6197
Fax: (919)328-6258
e-mail: mhause@eastnet.ecu.edu

July 7-12, 1997 Teacher Workshops
July 7-12, 1997 Student Institute

TEXAS CHRISTIAN UNIVERSITY SUZUKI INSTITUTE AND ADVANCED STRING CAMP

Texas Christian University
Fort Worth, Texas

DIRECTORS:

Barbara Barber, Director
Melvin Harrison, Associate Director

PROGRAM OFFERINGS:

Short-term teacher workshops in violin and harp, violin/viola group teaching overview, student institute classes in violin, viola, cello, pre-twinkle classes, *Music Mind Games*, Musikgarten, Dalecoze, improvisation, orchestra, chamber music. Advanced String Camp master classes in violin, viola, cello, bass, orchestra, chamber music, rehearsal/performance techniques, music appreciation, and repertoire/technique.

FACULTY:

Violin: Gail Acosta (CA), Ellie Albers (CO), Barbara Barber (TX), Irene Bozarth (TX), Jenny Burton (TX), Keiko Furness (CA), Rosemary Jodelin (TX), Susan Levine (CO), Michael McLean (TX), Carolyn McGill-Meyer (WI), Marilyn O'Boyle (MN), Judy Olfman (TX), Karly Rollins (MO), Louise Rossi (TX). **Viola:** Gail Acosta (CA), Joni Baczewski (TX), Judy Olfman (TX). **Cello:** Carey Cheney (UT), Elliott Cheney (UT). **Harp:** Delaine Fedson (TX), Mary Kay Waddington (CO). **Others:** *Music Mind Games* - Joyce Bennett (VA); *Musikgarten* - Dorla Aparicio (TX); *Dalecoze* - Chuck Albers (CO); *Orchestras* - Joanne Erwin (OH), German Gutierrez (TX).

SHORT-TERM TEACHER WORKSHOPS:

<i>Instrument</i>	<i>Book</i>	<i>Teacher Trainer</i>
Violin	1B	Ellie Albers
Harp	2	Mary Kay Waddington
Violin/Viola		Group teaching overview

FEES:

Teachers:
by May 26 \$35
by June 9 \$45
Participant/auditor:
Violin 1B \$225
Violin Group Teaching \$160
Observer \$20 day/\$100 week
Students:
Application (per family), by May 26 \$35
Ph: (919)328-6197 \$45
Fax: (919)328-6258 \$140
Violin Pre-twinkle \$185
Books 1-3 \$210
Books 4-up \$200
Harp (all levels) \$210
Advanced String Camp \$210
Enrichment Classes \$20 & \$40

HOUSING:

In air-conditioned TCU Residence Halls.
Single (5 nights) \$145
Double (5 nights), per person \$95
Extra nights available.

MEALS:

Campus cafeteria; nearby restaurants.

CHILD CARE:

None available.

RECREATION:

Museums, parks, zoos, and many other attractions nearby.

ADDITIONAL INFORMATION:

Barbara Barber, Melvin Harrison
Texas Christian University
TCU Box 297500
Fort Worth, TX 76129
Ph: (817)921-7602 ext. 5505 (Suzuki Office)
(800)721-7134 or Fax: (817)921-7134
(Extended Office)

July 7-29, 1997

HOLY NAMES COLLEGE TEACHER TRAINING WORKSHOPS: SUZUKI AND KODALY

Holy Names College
Oakland, California

DIRECTOR:

Caroline Fraser

PROGRAM OFFERINGS:

HNC Certificate in piano pedagogy with Suzuki emphasis. Suzuki short-term teacher training in piano and recorder. General piano pedagogy classes. Kodaly certification levels I, II, III.



Holy Names College Recorder Workshop

FACULTY:

Suzuki Piano: Beverly Fest (CO), Suzuki Piano & General Piano Pedagogy: Caroline Fraser (CA), Doris Harrel (TX), Doris Koppelman (CA), Suzuki Recorder: Katherine White (CA). **Kodaly:** Judith Haryansz (Hungary), Anne Laszky (CA), David J. Nixes (CA).

SHORT-TERM TEACHER WORKSHOPS:

<i>Instrument / Book</i>	<i>Teacher Trainer</i>	<i>Dates</i>
Piano 1A	Caroline Fraser	July 7-11
Piano 1B	Caroline Fraser	July 14-18
Piano 2	Caroline Fraser	July 21-25
Piano 3	Doris Koppelman	July 7-11
Piano 4	Beverly Fest	July 14-18
Piano 6	Doris Harrel	July 21-25
Piano 7	Doris Harrel	July 26-29
Recorder 1A	K White/C Fraser	July 7-11
Recorder 1B	Katherine White	July 14-18
Recorder 2	Katherine White	July 21-25
Recorder 3	Katherine White	July 7-11
Recorder 4	Katherine White	July 14-18

Teacher Enrichment Courses:
July 7-11: *Developing a National Piano Technique* (Doris Koppelman). July 14-18: *Teaching Group Classes: Integrating the Philosophies of Kodaly and Suzuki* (Caroline Fraser). July 21-25: *Piano Concerti for Intermediate/Advanced Students: Haydn, Mozart, Beethoven, and Schubert* (Doris Harrel).
30 July 30: *18 Kodaly Certification Levels I, II, III.*

FEES:
HNC Suzuki Certificate Program (6 ext cr) \$180 (3 Suzuki Units and 3 Enrichment Courses)
Suzuki Piano/Recorder Units \$210 (\$260 for ext cr)
Enrichment Classes \$125 (\$175 for ext cr)
Kodaly Courses: Level I \$700
Levels II and III \$100

HOUSING:

Housing available in the HNC Residence Hall. Rates TBA

MEALS:

A snack bar and cafeteria are available on campus. Local restaurants are nearby.

CHILD CARE:

Children's programs available. Call Special Programs Office at (510)436-1508 for information.

RECREATION:

Swimming, concerts, and sightseeing available in the San Francisco Bay Area.

OTHER:

Many courses offered with Mandarin translation.

ADDITIONAL INFORMATION:

Caroline Fraser, Suzuki Director
Ph: (510) 436-1244
Anne Laszky, Kodaly Director
Ph: (510) 436-1234
Holy Names College Music Department
3500 Mountain Boulevard
Oakland, CA 94619
Fax: (510)436-1408

July 8-12, 1997

GREAT LAKES SUZUKI FLUTE AND HARP INSTITUTE

McMaster University
Hamilton, Ontario, Canada

DIRECTORS:

Pat Berquist, David Gerry

PROGRAM OFFERINGS:

Individual and group lessons, flute choir, chamber music with harp, music enrichment activities, recitals, parent talks, weekend barbecue, farewell concert.

FACULTY:

Flute: Pandora Bryce (ON), Nick Blechta (ON), David Gerry (ON), Harp: Marie Laitone (ON). **Music Enrichment:** Joe Fazakas (ON), Sandra Grad (ON).

SHORT-TERM TEACHER WORKSHOPS:

<i>Instrument</i>	<i>Book</i>	<i>Teacher Trainer</i>
Flute	1A	June Warhogg
Flute	2	David Gerry
Flute	3	TBA
Flute	Overview 1-5	Pandora Bryce

FEES:

To be announced.

HOUSING:

To be announced.

MEALS:

None provided. There are many restaurants, cafeterias within walking distance.

CHILD CARE:

None available.

RECREATION:

The greater Hamilton area offers numerous recreational and cultural opportunities.

ADDITIONAL INFORMATION:

Pat Berquist
26 Roscoe Road
Hamilton, Ontario
Canada L8S 3P7
Ph: (905)522-8411
Fax: (905)527-2669
David Gerry
Ph: (905)525-9549

July 11-19, 1997 Teacher Workshops
July 13-18, 1997 Student Institute

ALBERTA SUZUKI STRING INSTITUTE

Suzuki Talent Education Society
Calgary, Alberta, Canada

DIRECTOR:

Joanne Melvin

PROGRAM OFFERINGS

Students: Registration, play-in and supper Sun, July 13, beginning at 3:00 pm. Classes begin Mon, July 14. Institute concludes with a concert Fri evening, July 18. Master classes, group classes, orchestra or reading classes (Kodaly for non-readers) in violin, viola, cello, and bass. Elective classes in chamber music, fiddling, art, or drama. Faculty and student recitals. All students have opportunity to perform a solo in recital. Classes in Kodaly, art, or drama for siblings not enrolled in string classes. Suzuki Early Childhood classes for infants, toddlers, preschoolers and parents. **Parents:** Adult violin classes and/or orchestra (subject to enrollment). Special talks for parents. Suzuki Early Childhood classes for parents and their infants, toddlers, or preschoolers. **Teachers:** Short-term teacher workshops for violin Books 3 and 4 (these units are scheduled so that teachers may take those courses). Supplemental Courses: *Music and the Miracle of Human Learning* with Susan Kemper.

FACULTY:

(Partial list) **Violin:** Paule Barsaloud (ON), Linda Wear Fife (PA), Daphne Hughes (ON), Margot Jewell (ON), Susan Kemper (NM), Lela Longva-Zuehlke (CA). **Viola:** Barbara Bauer (OR), Cello: Rodney Farrar (CO), Sally King (ON). **Bass:** Domenic Fife (PA). **Orchestra and Chamber Music:** Domenic Fife (PA).

SHORT-TERM TEACHER WORKSHOPS:

<i>Instrument</i>	<i>Book</i>	<i>Teacher Trainer</i>	<i>Dates</i>
Violin	3	Linda Fife	July 11-16
Violin	1	Linda Fife	July 14-19
<i>Music and the Miracle of Human Learning</i> with Susan Kemper, July 13-18.			

FEES:

Canada Funds/US Funds
By May 30
Sting Institute \$270 \$203
Teacher Workshop Course \$320 \$240
Suzuki Early Childhood \$80 \$40

Elective Class for Sibling \$30/\$38
Adult Violin or Orchestra Class \$30/\$38
After May 30
String Institute \$320 \$240
Teacher Workshop Course \$380 \$283
Suzuki Early Childhood \$80 \$68
Elective Class for Sibling \$80 \$60
Adult Violin or Orchestra Class \$80 \$60
Late Registration fee \$60 \$43

HOUSING:

Limited housing (2 and 4 bedroom units) available in student residences at Mount Royal College; a 104-15 minute drive from the Institute location. All units have living rooms, semi-private baths, TVs, and fully equipped kitchens. Price: \$22/EN/CD per person per night, \$35/CO per couple per night, tax included. Family arrangements can be made. Phone service may be arranged with credit card payment. Housing reservations filled on first-come-first-served basis. Please contact Terry Hodgson at 403-246-8275.

MEALS:

Canteen run by parents' group sells lunches and snacks Monday through Friday. Deli, restaurant and grocery within walking distance. Many fast-food outlets and restaurants a short drive away. Housing units have kitchensettes.

CHILD CARE:

None available.

RECREATION:

Park and playground directly across the street from Institute location. Swimming, hiking, and biking in Calgary's many city parks. Attractions include: Canada Olympic Park, Heritage Park, Science Centre and Planetarium, Glenbow Museum, Calgary Tower and Fort Calgary. The world-famous Calgary Stampede Exhibition and Rodos take place during the week before the Institute. The spectacular Canadian Rockies are less than one hour's drive from Calgary.

ADDITIONAL INFORMATION

Joanne Melvin, Director
Suzuki Talent Education Society
\$24 Imperial Way SW
Calgary, Alberta
Canada T2S 1N7
Ph/Fax: (403)243-3113

July 12-20, 1997 Teacher Training
July 12-17, 1996 Teen Chamber Music Camp
July 14-17, 1996 Student Chamber Music Camp

LINCOLN SUZUKI SUMMER CAMP

Nebraska Wesleyan University
Lincoln, Nebraska

DIRECTOR:

Barbara Jones

SAA APPROVED INSTITUTES

PROGRAM OFFERINGS:

Student classes in piano, violin, cello, recitals, repertoire, theory, Orff, Appalachian dulcimer, recorder, creative movement, puppets, choir, keyboard, parent teacher lectures, Short Term Teacher Training in piano and violin. Teen chamber music program for piano or string ensembles (ages 12 and above).

FACULTY:

Piano: Doris Harel (TX), Doris Koppelman (CA), Katha Kuchel (NE). **Violin:** Joanne Bath (NY), Ruth Meints (CA). **Cello:** Joanne Barrett (NY), Tracy Sands (NE). **Other:** *Orchestra:* Tracy Sands (NE); *Orff:* Shelly Wald-Smith (NE); *Creative Movement:* Karen Benson (NE); *Choir:* Sylvia Schulz (NE); *Theory & Bee Loomis (NE):* Pappert, Paul Messer (KS).

SHORT-TERM TEACHER WORKSHOPS:

Instrument	Book	Teacher Trainer
Piano	1A	Doris Koppelman
Piano	1B	Doris Koppelman
Piano	6	Doris Harel
Piano	3-7, on*	Doris Harel
Violin	2	Joanne Bath
Violin	3-40 on*	Joanne Bath

*Specific repertoire lists available

FEES:

Registration (includes SAA fee)	\$25
Registration (later May 15)	\$45
Late Registration (after May 15)	\$125
Each additional Enrollment Class	\$35
Puppets Class material fee	\$5
Ticket to Paul Messer's Puppet Show	\$5
Pre-ordered T-shirt	\$10
Observer fee (per day)	\$20
Teen Chamber Music Fees	
Registration fee	\$25
Late Registration (after May 15)	\$45
Tuition	\$225
Room and Board	\$190
Teachers Workshop Fees	
Registration (includes SAA fee)	\$40
Late Registration (after May 15)	\$60
Teacher Training course, participant	\$175
Teacher Training course, auditor	\$130
Graduate Undergrad Credit (1 hr)	\$135

HOUSING:

Billings arranged through the school, or motels within a short distance of the school.

MEALS:

Cafeteria or nearby restaurants.

CHILD CARE:

Not provided.

RECREATION:

Inquire at the Okanagan Summer School of the Arts. Pentiction is a vacation destination for water sports, wine tours, and outdoor activities.

ADDITIONAL INFORMATION:

Sharon Bonney
Okanagan Summer School of the Arts
PO Box 22037
Pentiction, BC
Canada V2A 8L1
Ph: (250)493-0390
Fax: (250)493-0392

Barbara Jones
5730 Prescott Avenue
Cascadia, WA 98566-3154
Ph: (402)463-4531

July 13-18, 1997

OKANAGAN SUMMER SCHOOL OF THE ARTS SUZUKI INSTITUTE

Okanagan Summer School of the Arts
Pentiction, British Columbia, Canada

DIRECTOR:

Esther Tsang-Plant

PROGRAM OFFERINGS:

Student Violin Institute: Twinklers to Book 5 through daily master classes, group classes, recitaling classes, and parent lectures. Suzuki Piano Institute: open to all levels of Suzuki piano students. Short-term violin teacher training course.

FACULTY:

Violin: Esther Tsang-Plant (BC), Rosalind O'Keefe (BC). Piano: TBA

SHORT-TERM TEACHER WORKSHOPS:

Instrument	Book	Teacher Trainer
Violin	1A, 1B, 2, or 3*	Rosalind O'Keefe

* Depending on enrollment

FEES: (Canadian funds)

Student Institute, Violin or Piano	
Student SAA participation fee \$120	
Tuition, Pre-twinklers	\$70.00
Tuition, Books 1-5	\$135.00
Teacher Training Modules	\$150
Teacher SAA Participation Fee	\$360

HOUSING:

Billings arranged through the school, or motels within a short distance of the school.

MEALS:

Cafeteria or nearby restaurants.

CHILD CARE:

Not provided.

RECREATION:

Inquire at the Okanagan Summer School of the Arts. Pentiction is a vacation destination for water sports, wine tours, and outdoor activities.

ADDITIONAL INFORMATION:

Sharon Bonney
Okanagan Summer School of the Arts
PO Box 22037
Pentiction, BC
Canada V2A 8L1
Ph: (250)493-0390
Fax: (250)493-0392

July 13-18, 1997
July 20-25, 1997

ITHACA COLLEGE SUZUKI INSTITUTE

Ithaca College
Ithaca, New York

DIRECTOR:

Sanford Reuning

PROGRAM OFFERINGS:

Suzuki violin, viola, and cello. String orchestra. Two-fidling, youth choir, parent program. Two-week Special Advanced Repertoire Program for violin and cello (with an option to combine study in the advanced programs of the Ithaca Suzuki Institute and the Chicago Suzuki Institute for an intensive *three or four week program*). Supervised transportation between the two institutes will be at an additional cost. Running concurrently with the Suzuki Institute is the three-week Chamber Music Institute.

FACULTY:

Violin: Loren Abranson (MO), Geri Arnold (MI), Mark Bjork (MN), Christophe Bossuat (France), Judy Weigert Bossuat (CA), Janis Butler (NY), Linda Case (NY), Teri Einfield (CT), Nancy Fennessy (NY), Lorraine Fink (CA), Carrie Reuning Hummel (NY), Brian Lewis (NY), Kirsten Marshall (NY), Kathy McHugh (NY), Stephanie Sanderson (MO), Ann Schoedles (MI), Carol Smith (MO), Katherine Wood (WI).
Viola: Carrie Reuning Hummel (NY).
Cello: Gilda Barston (IL), Pamela Deavenport (FL), Nancy Hair (NY), Baird Mosson (CA), Chiam her Music Betinda Burge (OH), Heidi Hoffman (NY), John Lindsey (NY), George Myers (NY), Marla Rathbun (NY).

SHORT-TERM TEACHER WORKSHOPS:

Instrument	Book	Teacher Trainer	Dates
Violin	1A	Carrie Reuning	July 13-18
Violin	1B	Carrie Reuning	July 20-25
Violin	3	Stephanie Sanderson	July 13-18
Violin	5	Kathy Wood	July 20-25
Violin	6	Lorraine Fink	July 13-18
Violin Lessons	Linda Case	July 13-18, 20-25	
Violin Practicum	TBA	July 13-18, 20-25	
Cello	1A	Nancy Hair	July 13-18
Cello	1B	Nancy Hair	July 20-25
Cello	1	Baird Mosson	July 20-25
Gello Practicum	TBA	July 13-18, 20-25	
Advanced Techniques for Cello Teachers	Gilda Barston	July 20-25.	

FEES:

Student Registration Fee	\$15
Family Registration Fee	\$15
Tuition:	
Vln/ Vla, Bks 1-3	\$243
Bks 4-10	\$276
Adv. Repertoire Prog. (2 wks)	\$846
Cello, Bks 1-2	\$243
Bks 3-8	\$276
Adv. Repertoire Prog. (2 wks)	\$846

Parent Violin Class \$85
Chamber Music Institute (3 weeks, all-inclusive) \$1,500

Short-Term Teacher Workshops:

Registration Fee	\$15
Participant, grad credit 1 1/2 hrs.	\$58
Participant, non-credit	\$292
Suzuki Practicum	\$292
Violin Lessons	\$150
Advanced Technique for Cello Teachers	\$75/\$100
Auditor	\$292
Teacher Observer	\$99

All fees, including housing and meals, subject to change without notification.

HOUSING:

Residence Hall (per person):	
Single	\$119
Double	\$103
Triple	\$85
Deluxe room and bath	\$281
Garden Apartments (per apt.):	
Studio	\$249
2 Bedroom	\$425
3 Bedroom	\$540
Teen Dorm Fee	\$53

MEALS:

Adult, child age 13+up (per week)	\$124
Child, age 5-12	\$105
Child, age 1-4	No charge

CHILD CARE:

None available on campus.

RECREATION:

Swimming, tennis, track and fitness tracks, game room.

ADDITIONAL INFORMATION:

Sanford Reuning
Ithaca Talent Education
PO Box 669
Ithaca, NY 14851
Ph: (607)372-6006
Fax: (607)275-0239



Ithaca Suzuki Institute

Photo by Ari Morabito

July 14-18, 1997

NORTHERN CALIFORNIA SUZUKI INSTITUTE

Angela Center and Ursuline High School
Santa Rosa, California

DIRECTORS:

Donna Lim and Melanie Webster-Splitter, Co-Directors

PROGRAM OFFERINGS:

Suzuki classes from Pre-Twinkle through post-graduate levels. Also repertoire classes, master classes, chamber ensembles, fiddling, reading classes, tap, performance class for Suzuki 8 and above, honors recital, informal recitals, parent lectures.

FACULTY:

Violin: Ja Alexander (CA), Jacquelyn Corina (CA), Yasuko Eastman (BC), Mihoko Hirata (WA), Yoko Honda (WA), Gadhira Lee (CA), Alice Joy Lewis (KS), Allen Lieb (NY), Kavita Magruder (CA), Edmund Springer (MI).
Cello: Beth Goldstein-McKee (OR).
Other: *Fiddle:* Rensann Lindsay (AZ); *Orchestra-Tyler Lincoln:* Tap-Cindy Gould.

SHORT-TERM TEACHER WORKSHOPS:

Instrument	Book	Teacher Trainer
Violin	1A	Cathria Lee

Teacher Enrichment course - *Special Techniques* (4 hours) with Yasuko Eastman.

FEES:

Short Term Teacher Workshop Registration (Non-refundable)	\$30
Alter May 15	\$40
Tuition	\$225
Alter May 15	\$250
SAA fee	\$3, additional
Enrichment course	\$3, additional
In conjunction with 1A	\$75
Alter May 15	\$100
Alter May 15	\$100
Alter May 15	\$125
Registration (Non-refundable)	\$25
Alter May 15	\$35
Student tuition	\$200
Alter May 15	\$225
Extra class for sibling (tap or ensemble)	\$35

HOUSING AND MEALS:

Children 12-16	3 nights / 4 nights	\$145 / \$175
Children 11 and under		\$95 / \$125
Adults over 16		\$235 / \$285
Key deposit (refundable)	per night	\$20
Single room supplement per night		\$20
Misc/Only Option (4 lunches per person)		\$32
Adult (12 up)		\$12
Child		\$12
Teachers' Banquet		\$20

CHILD CARE:

None available.

RECREATION:

Santa Rosa is located 50 miles north of San Francisco. It is centrally located for outings to Sausalito and Marin County, Napa Valley wine country, and the scenic beaches of Sonoma County. On-campus swimming will be available.

ADDITIONAL INFORMATION:

Melanie Webster-Splitter
5696 McFarland Road
Sebastopol, CA 95472
Ph: (707)823-3268

Donna Lim

3518 Santiago
San Francisco, CA 94116-1560
Ph: (415)665-4939

July 14-August 1, 1997

INSTITUT SUZUKI MONTRÉAL

McGill Conservatory of Music
Montréal, Canada

DIRECTOR:

Eric Madsen

PROGRAM OFFERINGS:

July 14-25 (2 weeks): Chamber music for strings with Marcel Saint-Cyr.
July 20-25 (1 week): Suzuki Method in violin, cello and flute, choir, parent workshops, faculty and student recitals (every child is allowed to play), theory, chamber music, string orchestra for intermediate and advanced students. Short-term teacher training. Individual instruction is given in either English or French, according to preference. Most group events incorporate both languages.

FACULTY:

Violin: Paule Barsacod (ON), Christophe Bossuat (France), Helen Brunner-Spira (England), Dragana Djerkic (PQ), Margot Jewell (ON), Linda Juliesch (Bernardo), Karen Kimmitt (France), Joanne Martin (MB), Robert Richardson (MB), Judy Wainman-Nawada (MI).
Cello: Carey Beth Hockett (England), Kristina Melnyk (PQ), Catherine Walker (PQ).
Flute: David Gery (ON).
Others: *Chamber music:* Kristina Melnyk (PQ), Julia MacFarlane (PQ), Marcel Saint-Cyr (PQ), Maury Thompson (PQ).
Orchestra: Dragan Djerkic (PQ), Robert Richardson (MB); *Choir:* Genevieve Boulanger (PQ); *Theory:* Héléne Diguier (PQ), Benji Kaplan (PQ).

SHORT-TERM TEACHER WORKSHOPS:

Instrument	Book	Teacher Trainer
Violin	1A*	Christophe Bossuat
Violin	1B*	Christophe Bossuat
Flute	3	David Gery

*in English

July 25-August 2, 1997
Teacher Training
July 27-31, 1997 Student
Institute

SOUTHERN CALIFORNIA
SUZUKI INSTITUTE

Occidental College
 Los Angeles, California

DIRECTORS:

Christine Honsinger, Janis Shah

PROGRAM OFFERINGS:

Students: Instruction in violin, viola, cello, piano and guitar. Students Book 1 and up have master class and repertoire or performance class. Supplemental class offerings include: theory (for students not able to read), orchestra or duets (for pianos and guitars), Kodaly/Multi-cultural folk song and dance (ages 12 and under), and introduction to chamber music (for students over 12). Students may participate in daily honors recitals either as observers or performers by *audition only*. Variety of enrichment classes offered for additional fee: Pre-winkle and pre-wrinkle violin options.

Chamber Music Program: For teenage students only. Book 5-up. Students of violin, viola, piano, and cello participate in assigned, coached trios and quartets as well as daily master classes. Supplemental classes: orchestra or advanced duets for pianos, conducting/theory and composition. Evening activities include a pizza party and ice-cream social. Teen dorm accommodations available exclusively to Chamber Music Students.

Teachers: Teacher training courses, concerts, evening receptions with faculty members. Afternoon enrichment class for an additional fee. **Parents:** Parent education seminars and discussions by faculty members. Enrichment classes and Sunday barbecue for additional fee.

Non-parent Observers: Observe student classes, evening concerts, and daily recitals Mon through Thursday only. Teacher training courses not included. May also enroll in enrichment classes.

Special events: evening concerts, Sunday afternoon barbecue and play-in, daily recitals. Students, chamber music program and teacher training participants will receive a complimentary t-shirt anniversary exhibit and tote bag.

FACULTY:

Violin/Viola: Gail Acosta (CA), Liz Arbus (CA), Loni Bosserman (CA), Lorraine Fink (CA), Michelle Higa-George (OH), Susan Kemper (NM), Idell Low (CA), Cheryl Schendelman (CA), Margaret Shimizu (CA). **Cello:** Trina Carey (CA), Rachael Swarczewski (CA), Priscilla Taylor (CA), Nancy Yamagata (CA). **Piano:** Carl Hendrixson (CA), Doris Koppelman (CA), Nancy Mitchell (CA), Rae K. Shen (CA). **Guitar:** Janet Longay (CA). **Other:** *Advanced Orchestra & Composition*—Richard Meyer (CA); *Pre-Orchestra, Beginner and Intermediate Orchestras and Intro to Chamber Music*—Patricia Pinkston

(CA); *Parents/Beginner/Playing Class*—Frieda Keck (CA); *Conducting/Theory*—Rosemarie Krovova (CA); *Kodaly Multi-cultural Folk Song & Dance*—Marilyn Joan Sousa (CA); *Beginner/Theory*—Susan Weisner (CA). Additional faculty TBA.

SHORT-TERM TEACHER WORKSHOPS:

Instrument	Book	Teacher Trainer
Violin	1A-1B*	Susan Kemper
Violin	4	Michelle Higa-George
Guitar	3	Doris Koppelman
Piano	1A	Frank Longay

*Extended dates for two units, July 25-August 2

FEES:

Registration (per student).....	\$30
Registration after April 20.....	\$40
Student Union (Book 1 and up).....	\$225
Chamber Music Program.....	\$245
Pre-wrinkle (all instruments).....	\$195
Pre-pre-winkle (violin only).....	\$165

Teacher (per training unit).....\$225
 Non-parent Observer (per day, no reg fee).....\$25

HOUSING:

Room and board in college dorm. American Plan (4 nights/Sun thru Wed., meals/Mon thru breakfast through Thurs dinner), Thursday night stay over for extra payment. Additional meals, including barbecue, may be purchased separately.

Adult in single room (1 bed).....\$210
 Adult in double room (2 beds).....\$195
 Child (4-10), double room*.....\$95
 Teen dorm (chamber music students only).....\$200
 room with a parent. Limited number of double rooms available for families; assigned on a first come, first served basis.

MEALS:

Resident participants have meals included in dorm package. For commuters, some meals can be purchased in the college dining hall. Local restaurants and picnicking on the college grounds are recommended. Extra Sunday barbecue meals may be purchased separately.

CHILD CARE:

None available.

RECREATION:

Occidental College offers a swimming pool, tennis courts, running track, and trails as well as additional cost. Campus amphitheater presents evening cultural activities. College less than an hour away from Disneyland, Knott's Berry Farm, Universal Studios, Magic Mountain, beaches, museums and other Hollywood attractions.

OTHER:

Tuesday, July 29 will be our institute Hollywood Book Night. Consult brochure for information on group rate, transportation, and availability.

ADDITIONAL INFORMATION:

Janis Shah
 8470 Denise Lane
 West Hills, CA 91304
 Ph: (818)888-9484

July 26-31, 1997 Teacher
Workshop
July 27-31, 1997 Student
Workshop

WEST COAST SUZUKI
MUSIC INSTITUTE

Concordia University
 Irvine, California

DIRECTORS:

Cheryl Teichert and Patricia Burk, Directors
 Gloria Krueger, Teacher Workshop Director

PROGRAM OFFERINGS:

Student workshop (5 days) and Teacher workshop (6 days). Suzuki piano student master classes. Elective classes offered: recorder, OHT, keyboard improvisation, percussion, drama, music appreciation, handbells, ensemble, and Baroque dance. Classes available for non-Suzuki students. There will be two daily recitals, concerts and parent enrichment. Theme of the week will honor J.S. Bach.

FACULTY:

Piano Masterclass: Bruce Bojney (KY), Karen Hakagawa (NY), Cheryl Kraft (OR), Linda Nakagawa (CA), Cathy Williams-Hargrave (TX), Kathy Link-Brow (CA), Flute: Eleanor Tibbals (CA). **Other:** *Off-Recorder*—Kathy Luke (CA); *Drama*—Teri Miller Schmidt (CA); *Music Appreciation*—Norm Weston (CA); *Ensemble*—Barbara Meixner (CA); *Handbells*—Lise Lasseter (CA); *Percussion*—Dave Beyer (CA); *Keyboard Improvisation*—Danna Southwell (CA).

SHORT-TERM TEACHER WORKSHOPS:

Instrument	Book	Teacher Trainer
Piano	1B	Cathy Williams-Hargrave
Piano	3	Cheryl Kraft

FEES:

Student Tuition: master class in 1 instr & 3 electives.....	\$200
Non-Suzuki Student Tuition: no master class, up to 4 electives.....	\$145
Teacher Tuition: participant (S&K credit available).....	\$200
auditor.....	\$175
observer fee, per day.....	\$45

HOUSING:

On campus/dorm \$20 per person per night (two single beds per room, two rooms per suite share bath, sofa, and kitchenette).

MEALS:

On campus/meals: Breakfast \$4.50, Lunch \$5.50, Dinner \$6.50 (\$1 daily discount each meal for full tuition up to age 12).

CHILD CARE:

Available on-campus at \$2 per hour.

RECREATION:

On-campus tennis, basketball courts, softball, baseball track and soccer fields, hiking trails, 14 miles from the beach and Newport Harbor. Nearby: Orange County Performing Arts Center, Pageant of the Masters in Laguna Beach, Wild Rivers in Irvine, Mighty Ducks Stadium, Disneyland and Knott's Berry Farm.

OTHER:

One full day of teacher workshop will be held on Sat, July 26, before beginning of student classes.

ADDITIONAL INFORMATION:

Cheryl Teichert
 2031 San Remo Avenue
 Placentia, CA 92670
 Ph: (714) 991-2220

Patricia Burk
 2472 Cambridge Avenue
 Fullerton, CA 92635
 Ph: (714) 993-3419

Gloria D. Krueger
 2110 Inferno Lane
 Huntington Beach, CA 92646
 Ph: (714) 963-0068

July 26-August 2, 1996

12th ANNUAL
INTERNATIONAL MUSIC
FESTIVAL
 (Indiana Suzuki Institute)

Anderson University
 Anderson, Indiana

DIRECTORS:

Dr. Ray Landers, Artistic Director
 Michele Murray, Administrative Director

PROGRAM OFFERINGS:

Lessons/Group Classes: Art, bassoon, cello, clarinet, double bass, fiddling, flute, guitar, harp, lute, harpsichord, oboe, piano, saxophone, synthesizer, trumpet, french horn, trombone, viola, violin, voice. **Classes:** Baroque class (performance practice and dance), bass ensemble, chamber music (duos, trios, quartets, ensembles), orchestra, chorus, theatre production, swimming, taekwon do, tennis, art (calligraphy, crafts, drawing), ballet, folk dance, juggling, position, Dalcroze, drama/workshop, flute choir, fiddling, horn in music, improvisation, jazz combo, Kindermusik, Kodaly and Orff techniques, music appreciation/history, repertoire (violin, viola, cello, bass, piano), song class, vocal technique, music theory through songs, advanced music theory. **Enrichment Courses for Adults:** Computer-assisted Music Instruction for Children; Acoustics of Musical Instruments; Practical Applications of Orff, Dalcroze, and Kodaly for Teachers; Supplemental Music for Pianists; Teaching Music Theory; Teaching Children to Sing; Piano Teaching (Sing Tech-

nology: Solving Problem Spots in Suzuki Piano Repertoire. **Teacher Training:** Short-term Suzuki workshops for violin, viola, cello, and piano.

FACULTY:

Piano: Marilyn Anderson (IL), Dr. James Breckenridge (OH), Gregory Dwyer (CA), Elaine Edwards (KS), Dr. Ray Landers (PA), Christopher Lucario (NY), Lily Neumann (Ireland), Dr. Orlando Oles (DE), Linda Poquette (IL), Matt Schinke (OK), Barbara Shepherd (IL), Ann Sloan (IN), Marilyn Taggart (NY). **Violin/Viola:** Dr. Stanley Chappats (PA), Susan Keen (TX), John Lambros (WV), Moshe Neumann (Israel), Doris Preucil (IA), William Preucil (IA), Collet Grace Field (MI), Ben Gish (WA). **Bass:** Ben Gish (WA). **Flute:** Coleen Pinar (IL). **French Horn:** Michael Lowellen (IN). **Harp:** Ann Lowellen (IN). **Harpsichord:** Dr. Mark Murray (IN). **Voice:** Dr. Fritz Robertson (IN), Patty Robertson (IN), Clarinet: Scott Basson (Dr. Beck) Chappell (IN). **Oboe:** Amy Schindler (IL). **Other:** *Acoustics of Musical Instruments*—Dr. Mark Murray (IN); *Art, Berry Knapp (IN); Baroque Performance Practice and Dance*—Dr. Ray Landers (PA); *Bass Ensemble*—Dr. Mark Murray (IN); *Calligraphy*—Edna Tasker (IN); *Chamber Music*—Elaine Edwards (KS); *Ben Gish (WA); Computer*—Dr. Orlando Oles (DE); *Computer-assisted Music Instruction for Children and Parents*—Coleen Pinar; *Ballet*—Loni Ann Young (IN); *Folk Dance*—Yaakov Eden (IN); *French Horns*—Barbara Stetto (IN); *Fiddling/Bow*—Glen and Country Western—Susan Keen (TX); *Flute Choir*—Coleen Pinar (IL); *Guitar Class*—Gary Moore; *Horn in Music*—Ann Sloan (IN); *Improvisation, Jazz & Popular Piano*—Matt Schinke (OK); *Introduction to Music Sequencing*—Matt Schinke (OK); *Kindermusik*—Susan Martin (IN); *Music Appreciation/History for Children*—Elaine Edwards (KS); *Music Theater and Chorus*—Barbara and Tom Stetto (IN); *Orchestra*—Dr. Stanley Chappats (PA); *Piano Teaching (Sing Technology)*—Matt Schinke (OK); *Practical Applications of Orff, Dalcroze, and Kodaly for Teachers*—Coleen Pinar (IL); *Repertoire Classes*—Coleen Pinar (WA); **Piano:** Dr. James Breckenridge (OK);

Music Theory—Ann Sloan (IN); *Theory through Hands*—Linda Poquette (IL); *Theory through Hands On Activities*—Gaving Liu to Symbol—Ann Sloan (IN); *Swimming*—TBA; *Tai Kwan Do*—Ann Sloan (IN); *Tennis*—TBA. ***Enrichment Course for Adults**

SHORT-TERM SUZUKI TEACHER

WORKSHOPS:

Instrument	Book	Teacher Trainer
Piano	1A*	Marilyn Anderson
Piano	1B*	Marilyn Anderson
Piano	2*	Elaine Edwards
Piano	3*	Elaine Edwards
Violin	1B	Doris Preucil
Violin	2	Moshe Neumann
Viola	3	William Preucil
Cello	1-3 Overview	Grace Field

*Classes begin on Saturday, July 26 at 6 pm. **Classes begin on Wed, July 26, and Aug. 2.

FEES:

Before Apr 15 After Apr 15
 Registration,* per family.....\$50 \$75
 Registration,* individual.....\$25 \$40
 Tuition:
 Bks 1-2 lesson, 2 class, 1 ensemble.....\$240
 Bks 3-5 lesson, 3 classes, 1 ensemble.....\$290
 Enrichment Class.....\$60 (\$180)
 Teacher Training.....\$200 per class
 *All registration fees are non-refundable

HOUSING:

Air-Conditioned Dormitories (including linens) single, per day.....\$23
 double, per person, per day.....\$16
 Non-Air-Conditioned Dorm single, per day.....\$17
 double, per person, per day.....\$12
 Air-Conditioned Apartments, per day.....\$50 (for families of 4-6 persons, limited availability)
 Air-Conditioned Teen Dorm, per day.....\$13
 Camping available at Mounds State Park and Timberline Campground, each within 3 miles. Area hotels and motels also available.

MEALS:

University Cafeteria serves breakfast, lunch, and dinner. Children's meals (12 and under) cost \$8.50 per day. Adult meals cost \$17.00 per day. Optional three-meal plan or a home meal plan for the week. Lunch-only option costs \$3.70 per day for adults and \$2.85 per day for children ages 3 to 12. No charge for children under age 3. If there is enough demand, a Pizza Hut and Snack Bar will be available on campus. Restaurants and nearby.

CHILD CARE:

If enough demand, care will be offered for children 3 and 4 years for \$45 week, or \$2 per child, per hour. Availability determined by July 1.

RECREATION:

Outdoor swimming pool, tennis courts, bowling alley, game room, gymnasium, supervised daily teen recreational program. Indianapolis Colts will be on-campus for summer training camp during the festival. Families can watch practice. Mid-week field trip to Indianapolis Symphony's Outdoor Concert at Corner Prairie Settlement, Nearby: Mounds State Park, city parks, golf courses, Indianapolis Children's Museum and Indianapolis Zoo.



Indiana Suzuki Institute

SAA APPROVED INSTITUTES

OTHER:
The International Music Festival is unique in its presentation of a Suzuki institute with expanded offerings also for traditional students. In addition to Suzuki approaches, an eclectic introduction to other educational systems is offered for those who choose. Individuals choose own schedule to include lessons, repertoire classes, ensembles, and wide variety of electives.

ADDITIONAL INFORMATION:

Michele Murray
Music Dept. Anderson University
1100 E 5th St.
Anderson, IN 46012
Ph: (317)641-4456
FAX: (317)641-3851
Ray Landers (Pennsylvania)
Ph: (215)321-7811

July 26-August 2, 1997
August 4-9, 1997

CENTRAL VIRGINIA SUZUKI INSTITUTE

Sweet Briar College
Sweet Briar, Virginia

DIRECTORS:
Rudy A. Hazucha, Musical Director
Susan Frain, Executive Director

PROGRAM OFFERINGS:
Suzuki violin, viola, cello, piano, flute, guitar; chamber, chamber music, guitar, fiddle, theory, harpsichord, fortepiano, organ, reading, ensemble, art, jazz improvisation classes. Adults: private lessons in violin, viola, cello, flute, guitar, piano, harpsichord, fortepiano, organ and fiddle; chamber music and accompanying classes.



Central Virginia Suzuki Institute

FACULTY:
Violin: Meredith Buxton (MD), Betsy Fee (SC), Nan Freeman (NC), Rudy Hazucha (VA), Joe McSpadden (AR), Nadine Moehlenkamp (VA), Susan Mainster (Iowa), Joe Nigro (VA), Carol Walker (NC), Scott Walker (NC), Viola: Meredith Buxton (MD), Joe Nigro (VA), Cello:

Nan Freeman (NC), Scott Walker (NC), Flute: Deborah Kemper (VA), Piano: Susan Frain (NY), Judith Sheard (PA), Claudio Vasquez - Kirsten Marshall (NY), Chris Moehlenkamp (VA); *Orchestra* - Kirsten Marshall (NY); *Harpsichord, Fortepiano, Organ* - Allen Huszti (VA); Art - Karen Warner (VA).

FEES:
Family Registration \$30
Facilities Fee (commuters only) \$25
Chamber Music Workshop (July 26-Aug 2)* \$310
Week: Student Institutes, all instruments (per week):
Books 1 & 2 \$210
Books 3-up \$220
Chamber Music (Week 2 only) \$80
Extra 30-minute lesson \$110
Adult Student Institute:
Private Lesson \$110
Chamber Music \$130
* Includes Week 1 Institute

HOUSING & MEALS:

Chamber Music Workshop (July 26-Aug 2):
Age 3-10 \$191
Age 11-Adult \$251
Institutes (July 28-Aug 2, Aug 4-9):
Age 3-10 \$145
Age 11-Adult \$190
Age 2 and under Free
Sunday, Aug 3 (all ages) \$33

CHILD CARE:
Payable upon registration. Available during student lesson hours; weekly rate is \$60 per child.

RECREATION:
Tennis courts, indoor swimming, lake swimming and fishing, and hiking trails on campus. Blue Ridge Parkway, Appalachian Trail and many historic points of interest nearby.

ADDITIONAL INFORMATION:

Rudy A. Hazucha
PO Box 2264
Lynchburg, VA 24501
Ph: (804)845-2227

July 27-31, 1997
PEAKS TO PLAINS SUZUKI INSTITUTE

Alexander Dawson School
Lafayette, Colorado

DIRECTORS:
Gerlinde Smith, Susan Levine

PROGRAM OFFERINGS:
Teachers-short term teacher training for violin, piano and harp. Additional enrichment course for piano teachers. Students: Instruction in violin, viola, cello, piano, flute and harp. Also repertoire classes, ensembles, chamber music, orchestra, Kindermusik and Dulcrose.

RECREATION:
Swimming pool, horseback riding.



Peaks to Plains Suzuki Institute

FACULTY:
Violin: Ellie Albers (CO), Amy Gessner-Packman (CO), Sue Levine (CO), James Maurer (CO), Paul Rovinsky (CO), Viola: Summer Rhodes (CO), Cello: Charlene Bandurian (CO), Rodney Farrar (CO), Carol Tarr (CO), Piano: Cleo Ann Brimhall (UT), Marlene Christensen (CO), Beverly Tucker Fest (CO), Rebecca Martin (CO), Carolyn Orman (CO), Nancy Pederson (MN), Flute: Kenichi Ueda (WA), Harp: Mary Kay Waddington (CO), Other: *Accompanying-Dulcrose* - Chuck Albers (CO); *Kindermusik* - Katherine Keim (CO); *Ensembles/Chamber Music* - Viardot Quartet (CO), Arlette Aslanian (CO), Meg Castleberry (CO).

SHORT-TERM TEACHER WORKSHOPS:

Instrument	Book	Teacher Trainer
Violin	1A	Susan Levine
Violin	Supp 1A*	James Maurer
Piano	1-2	Beverly Tucker Fest
Harp	1A	Mary Kay Waddington

*depending on enrollment
Additional Course: *Remembering the Past, Reflecting on the Present and Hibernating for the Future* - Nancy Pederson, July 27.

FEES:
Student Tuition \$195
Orchestra \$20
Chamber Music/Ensembles \$30
Harp Tuning Fee \$15
SAA Fee \$21
Teacher Tuition (participant or auditor) \$10
Piano enrichment \$40
SAA Fee \$30

HOUSING:
Dormitory, double occupancy, limited placement available. Please apply early. Per person/shared room and 3 meals per day \$35

MEALS:
Meal only, must be scheduled in advance:
Breakfast \$5
Lunch \$1
Dinner \$6

ADDITIONAL INFORMATION:

Gerlinde Smith
4494 Applewood Court
Boulder, CO 80301-5827
Ph: (303)530-5601

July 27-August 1, 1997

UNIVERSITY OF PUGET SOUND SUZUKI DAY CAMP

University of Puget Sound
Tacoma, Washington

DIRECTOR:
Kristen Murphy

PROGRAM OFFERINGS:
Master classes and Suzuki repertoire classes for flute, violin, viola, cello, and piano. Music theory, music history, chamber music, orchestra, jazz improvisation, Off, visual art, creative movement, and additional enrichment classes.



Puget Sound Suzuki Day Camp

FACULTY:
Violin: Katherine Davies, Patricia Nuenberg, JoAnn Upshall, Piano: Dorothy Anquin, Jacqueline Block, Kathryn Brett, Renee Eckis, Margie Skreen, Flute: Karen Hilliard, Other: *Chamber Music/Orchestra* - Joyce Ramee; *Music History* - Geoffrey Block.

SHORT-TERM TEACHER WORKSHOPS:
None Offered.

FEES:
Student \$100
Observer's fee \$40
Family discount rate is \$140 per student for a family having two or more participants. Limited need-based financial aid is available. Registration deadline is June 27, 1997.

HOUSING:
Limited campus housing is available. Nearby hotels and motels also available.

MEALS:
Participants are welcome to bring sack lunches. Snacks and meals are available for purchase on the University campus.

CHILD CARE:

None provided.

RECREATION:

Tacoma is home to Washington State Historical Museum, Children's Museum of Tacoma and Tacoma Art Museum with its permanent Dale Chihuly glass exhibit. Pe, Delafane offers a zoo, hiking trails, pebble beach and flower gardens.

OTHER:

Suzuki Day Camp is hosted by the Community Music & Dance Department of the School of Music at the University of Puget Sound.

ADDITIONAL INFORMATION:

Community Music Department
1500 North Warner
Tacoma, WA 98416
Ph: (206) 756-3575

July 29-August 2, 1997

ST. LOUIS SUZUKI PIANO INSTITUTE

Concordia Seminary
St. Louis, Missouri

DIRECTORS:
Cheryl Stewart, Jo Anne Westerheide

PROGRAM OFFERINGS:
Student classes in piano, theory, Kindermusik, handbells, ensemble. Parent workshops. Teacher courses in piano. Final Recital in Great Hall Chapel, Washington University.

FACULTY:

Piano: Elaine Worles (UT), Karen Bartman (MO), Theory: Barbara Rubenstein (IL), Kindermusik: Sue Knutson (MO), Handbells: Jennifer Pratt (MO).

SHORT-TERM TEACHER WORKSHOPS:

Instrument	Book	Teacher Trainer
Piano	Overview 1-4	Elaine Worles

FEES:
Registration, per family (before May 20) \$25
Late Registration (after May 20) \$30
Student fees, Bks 1-7 \$120
Trinkets \$100
Teacher workshop, participant \$185
Teacher workshop, auditor \$145

HOUSING:
Limited on-campus housing; please contact Cheryl Stewart call for reservations. Nearby motels available; please contact Jo Anne Westerheide for information.

MEALS:
Available at on-campus cafeteria and nearby restaurants.

CHILD CARE:

None available.

RECREATION:

Our institute offers a unique half day schedule, allowing time for practice and visits to the nearby zoo, museums, ball games and parks.

ADDITIONAL INFORMATION:

Cheryl Stewart
469 Cordeau Court
Manchester, MO 63021
Ph: (314)394-7906

Jo Anne Westerheide
11544 Sherrington Drive
St. Louis, MO 63138
Ph: (314)741-5263



St. Louis Suzuki Piano Institute

August 3-8, 1997

SOUTH CAROLINA SUZUKI INSTITUTE 97

Converse College
Spartanburg, South Carolina

DIRECTOR:
Martha Bross

PROGRAM OFFERINGS:
Students: Violin, viola, cello, bass, piano, string orchestra, and enrichment courses. Teachers: Short-term teacher training in violin, piano, and cello. Workshop in Music Mind Games. Observation of violin, viola, cello, and piano.

FACULTY:
Violin: Lois Akins (GA), Hiroko Driver (KY), Betsy Fee (SC), Kathryn Siegel, SC, Sherry Woods (SC), Viola: Sherry Woods (SC), Cello: Ellen Sherzer (OH), Annette Costanzi (MD), Piano: Fay Adams (TN), Elaine Edwards (KS), Beverly de la Brette (TX), Bonnie Wiley (SC). Additional faculty to be announced.

SHORT-TERM TEACHER WORKSHOPS:

Instrument	Book	Teacher Trainer
Violin	1B	Beverly de la Brette
Violin	3	TBA
Cello	1A	Annette Costanzi
Piano	1B	Elaine Edwards
Music Mind Games		Joyce Bennett

FEES:

Registration included in tuition fees.
Late registration penalty (after July 1) \$10
Student tuition, pre-twinble \$185
Student tuition \$185
Advanced student tuition (Bk 5 and up) \$185
Teacher Training course, participant/auditor \$175
College credit can be available.

HOUSING:

Converse College air-conditioned dorms. Rates TBA.

MEALS:

Cafeteria-style meals served in college dining hall. Non-resident adults, students, or children may purchase lunch tickets or individual meals.

CHILD CARE:

To be announced.

RECREATION:

Swimming, tennis, basketball on campus.

OTHER:

Enrichment courses, string orchestra, student and faculty recitals. Craft room available.

ADDITIONAL INFORMATION:

Martha Brons, director
302 Heritage Road
Greenville, SC 29615
Ph: (864)268-8666
Fax: (864)292-0554
E-mail: PTKC73A@prodigy.com

Betsy Fee
(864)233-4458



South Carolina Suzuki Institute



Ottumwa University Suzuki Institute

August 3-8, 1997 Teacher Workshops

August 3-7, 1997 Student Institute

JAPAN-SEATTLE SUZUKI INSTITUTE INTERNATIONAL

Seattle Pacific University
Seattle, Washington

DIRECTOR:

Barbara Balatero

PROGRAM OFFERINGS:

We are an International Conference approved by the ISA, bringing together students and teachers from four countries. Once again, we will offer a special schedule for advanced students, this year featuring master classes with Brian Lewis (violin) and Noll Nowak (cello), plus performance class, orchestra and chamber music. Enrollment in this section is limited and requires an audition tape. Students enrolled in our regular violin and cello program have master classes, technique class, repertoire class and are assigned to either beginning, intermediate, or advanced orchestra, music reading class, or rhythm class all assigned according to student level.

This year, students in the regular program will be able to take an extra music history class. Special events: Student solo recitals (student must submit an audio recording of their piece in order to play in recitals), informal recitals open to all, faculty recital, solo recital by Brian Lewis, discussions, lectures, video demonstrations, parents meetings, picnic, ferry boat concert. Short-term teacher workshops for violin and cello.

FACULTY:

Violin: Jacquelyn Gorina (CA), Gave Dretzer (WA), Yasuko Easman (BC), Helen Higa (HI), Mihoko Hirata (WA), Yuko Honda (WA), Cathryn Lee (CA), Brian Lewis (NY), Yasuki Nakamura (Australia), Hiroko Pinmore (HI), Barbara Solomon (WA), Hiroko Taha (Japan), Gellie Aina Nakamura (Japan), Noll Nowak (IL), Audrey Nodwell (IL), Barbara Wampler (CA), Barbara Wampler
Others: *Orchestra*: Marcia Ostukawa (WA), Charles Schorder (WA); *Rhythm Band*: Kenji (Japan); *Music History*: Lora Eichelberger.

Photo by Art Martzku

SHORT-TERM TEACHER WORKSHOPS:

Instrument	Book	Teacher Trainer
Violin	1B	Cathryn Lee
Cello	1B	Barbara Wampler

FEES:

Registration, per family (non-refundable): \$15
Registration, per family (non-refundable): \$15
Registration, per family (non-refundable): \$15
Late fee (after July 1), each registrant \$10
Student tuition, pre-twinble \$110
Bk 1-3 \$165
Bk 4-7 \$180
Bk 8-up \$190
Advanced students (Lewis/Nowak master class \$50 (refundable if space not available))
Teacher Training (includes registration) \$250
Training Auditor (includes registration) \$250
Teacher-Observor (includes registration):
Single session \$150
Full day \$40

HOUSING:

Single or double dormitory rooms during the Institute and Aug 2 and 7 if needed. A third person may sleep on the floor for \$13 per night. We will try to find you a roommate if you need one, though we can't guarantee it. Rates per person.
Single occupancy (4 nights) with linen \$126
extra night \$32
Double occupancy (4 nights) with linen \$99
extra night \$25
Double occupancy (1 night) no linen \$67
extra night \$18
One child may sleep on floor for \$13 per night, if both beds are occupied.

MEALS:

Meal Plan (Mon-breakfast through Thurs-lunch):
Child age 3-6 \$52
Adult age 7-up \$89
Commuter Plan:
(Individual meals, order in advance)
Breakfast, child age 3-6 \$3.50
Breakfast, age 7-up \$6
Lunch, child age 3-6 \$5
Lunch, age 7-adult \$8
Dinner, child age 3-6 \$6
Dinner, age 7-adult \$11
Sunday Breakfast, adult, child over age 3 \$8

CHILD CARE:

Non-organized day care. Babysitter list available.

RECREATION:

SPU is just minutes from downtown Seattle. Seattle Center, fishing, outdoor activities.

ADDITIONAL INFORMATION:

Barbara Balatero, Director
4432 1st Avenue NW
Seattle, WA 98107
Ph: (206)782-1272
E-mail: balatero@eskimoo.com

Mihoko Hirata
12144 SE 44th Place
Bellevue, WA 98006
Ph: (206)747-0581
Fax: (206)747-6041



American Suzuki Institute

August 3-16, 1997

AMERICAN SUZUKI INSTITUTE-STEVENS POINT

University of Wisconsin-Stevens Point
Stevens Point, Wisconsin

DIRECTOR:

Dec Martz

PROGRAM OFFERINGS:

August 3-9, 1997: Violin, piano, flute, guitar, and harp classes for children at all levels. Chamber music program for violin, viola, cello (two-week program). Teacher training for parents, piano, harp, and flute. Lectures for violin and cello.
August 9, 1997: 1st International Research Symposium on Talent Education: (Teachers as Researchers)
August 10-16, 1997: Violin, viola, cello, bass, and piano classes for children at all levels. Chamber program. Teacher training for violin, cello, bass and piano. Lectures for parents and teachers.

FACULTY:

Margery Aber (MI), Loren Abramson (MO), Geri Arnold (MI), David Bang (NY), Gilda Rayson (IL), Joanne Bath (IL), David Becker (MI), Steve Bjella (MI), Mark Bjork (MI), Jennifer Burton (IL), Casey Cheney (IL), Elliott Cheney (IL), Louisa Chiodini (IN), Darlene Coughlin (MS), Carol Dullinger (IL), Patricia D'Ercole (WA), Pam Desjardis (IL), Fang (WA), Roslyn Faran (CA), Susako Fuller (MI), David Gates (PA), Everett Goodbora (MI), Michael Higgins (PA), Nancy Jackson (IL), Kim Johnson (MI), Yasuko Jonhi (IL), John Kim (NY), Edward Kretzman (IL), Alison Lawson

(NC), Lawrence Lustin (WI), Alice Jon Lewis (KS), Allen Lutz (NY), Nancy Lorkkin (MI), Joanne Martin (MI), Michael Meeley (NY), Carolyn Meyer (WI), Richard Moore (CA), Rosanne Moutarion (IL), Ann Marie Novak (WI), Noll Nowak (IL), Marilyn O'Boyle (MI), Carol Omataka (IL), Barbara O'Paluzzi (IL), Nancy Pederson (MI), Karla Pringle (TX), John Reagin (IL), Robert Richardson, Jr. (MI), Karla Rollings (MO), Lewis Rossini (WI), Dale Seckle (MI), Sarah Smith (IL), Susan Smith (IL), Edmund Springer (MI), Steve Swann, Walker (WA), Dan Swann (AZ), Peggy Swartz (WA), Carol Tarr (CA), Martha Thomas (CA), Carol Tomson (KY), Mary Kay Washington (IL), Carol Waldberg-Ridgely (MI), Susan Walker (NC), Allegra Westcott (IL), Tom Westcott (IL), Jill Whittman (WA), James Whiting (IL), and Joht Yamada (MI).

SHORT TERM TEACHER WORKSHOPS:

Week of August 3-9, 1997

Instrument	Book	Teacher Trainer
Piano	1A	Peggy Swartz
Piano	2	Nancy Pederson
Piano	3	Nerhana Puckin
Violin	1A	Edward Keenan
Violin	1B	Patricia D'Ercole
Violin	2	Fang Wang
Violin	3	Allen Lutz
Violin	2	Nancy Jackson
Violin	2	Alice Jon Lewis
Violin (one-comp Bach)	1B	Rebecca Puckin
Flute	Supp 1A	David Leary
Harp	1B	Mary Kay Washington

Week of August 10-16, 1997

Piano	1B	Yasuko Jonhi
Piano	3	Nancy Pederson
Piano	3	Nerhana Puckin
Violin	1A	Alfred J. Bower
Violin	1B	Edward Keenan
Violin	2	Patricia D'Ercole
Violin	3	Nancy Lorkkin
Violin	3	Nancy Jackson
Violin	3	Alice Jon Lewis
Violin	Group	Tom Westcott
Cello	1A	John Sever
Cello	3	Gilda Rayson
Bass	3	Rick Mosser
Harp	1B	Dan Swann
Harp	1A	Mary Kay Washington

FEES:

Registration (non-refundable) per family \$80
Registration (Pre-twinble-Bk 2) \$150
Students (Book 3 and beyond) \$250
Chamber Music (Two-week program) \$425
Parent Violin Class (no beginners) Small group violin lessons, one per day \$75
Teacher's course (Participant or Observer) \$145
Teen Action Fee (Per Week in addition to housing fee and meal ticket fee) \$40
Registration Rental Per Week \$20
Parking Permit Per Week \$8-14
Note: *White/red passport* (includes color application and is postmarked by June 7, 1997) \$25

HOUSING:

Dormitory per person per week Double Single Pre-twinble \$83-\$85
Student (full-time, through age 21) \$100
Adult \$80-\$100

Example: One adult and one child in the same room will each pay double room rate.

MEALS:

Adults (ages 13-up) \$90/1 week, \$180/2 weeks
Youth (ages 4-12) \$65/1 week, \$130/2 weeks
Child (ages 3-7) \$45/1 week, \$90/2 weeks

CHILD CARE:

3-5 yrs up to 3 \$70/Week, ages 3 and older \$65/week.

RECREATION:

Tennis courts, running track, fishing, swimming (indoors and outdoors).

ADDITIONAL INFORMATION:

Dec Martz, Director
American Suzuki Institute
University of WI-Stevens Point
Steering Office, #41-54481-3897
Ph: (715)246-3033
FAX: (715)246-3858

August 4-8, 1997

GREATER NEW ORLEANS SUZUKI SUMMER CAMP

Delgado Community College
New Orleans, Louisiana

DIRECTOR:

Nathaniel D. Lyver

PROGRAM OFFERINGS:

Short-term teacher training in violin, piano, and flute. Private education seminars for parents and teachers to be taught by Lyver. Student instruction in violin, viola, cello, harp, flute, and piano. Enrichment courses include Orthopedic, beginning reading and theory, composition, computers in music, and beginning, intermediate, and advanced fiddling and gospel blues playing. Instruction for chamber music ensembles and adult Suzuki class.

FACULTY:

Melody Brock (FL), Rocky Di Giorgio (FL), Delaine Felsdon (TX), Jennifer Luedke (CT), Alice Mason (MS), Tamara Mason (MS), Tim Muehlecker (TX), Lana Rhinehart (MS), Tim Kagala Rhinehart (LA), June Warhoting (WA), Stephen Weiss (LA).

SHORT-TERM TEACHER WORKSHOPS:

Instrument	Book	Teacher Trainer
Violin	2	Linda Sieg
Piano	1A	Jeanne Luedke
Flute	1A	June Warhoting

FEES:

Required SAA participation fees are included. Pre-twinble \$116
Books 1-3 \$144

SAA APPROVED INSTITUTES

Books 1 and up	\$171
Short-Term Teacher Training	\$208
Elective Fees:	
Chamber Music	\$35
Harp Ensemble	\$35
Jazz Improvisation	\$35
JME Book and Tape (or CD)	\$22
Orff	\$35
Fiddling, Beginning & Intermediate	\$35
Advanced	\$50
Gospel Harmonizing (Violin) Intermediate	\$35
Advanced	\$50
Orchestra-beginning (through Book 2)	\$35
Advanced (Bk. 3-4p)	\$35
Chamber music groups	\$35
Violin advanced master class (in addition to regular tuition)	\$35
Adult Suzuki Ensemble	\$35
Observer Fee	\$40
(\$10 fee not required for Summer Campers)	

Note: all non-elective fees cover parent education class offered to parents by Jeanne Luedke during the summer camp. The Short-Term Teacher training fee covers Jeanne Luedke's Teacher Development Seminar offered to teachers Saturday, August 9.

HOUSING:

Corporate rate at Shoney's. Possibility of dormitory housing. Information supplied in brochure.

MEALS:

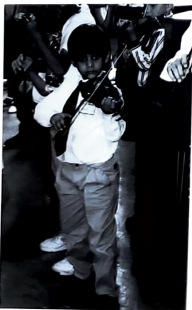
Just off-campus fast food restaurants.

RECREATION:

Aquarium of the Americas, Riverwalk, Historic French Quarter, Audubon Zoo, New Orleans Museum of Art, City Park, Louisiana Science and Nature Center, Sightseeing via the St. Charles Avenue streetcars.

ADDITIONAL INFORMATION:

Kathleen Trype
G.N.O. Suzuki Forum
P.O. Box 73875
Metairie, LA 70033
Phone: (504)733-1159



GNO Suzuki Summer Camp

August 5-9, 1997

THE HARTT SCHOOL SUZUKI INSTITUTE

University of Hartford
West Hartford, Connecticut

DIRECTORS:

Teri Einfield, Director
Patricia Purcell, Assistant Director
Jane Bradley, Piano Coordinator

PROGRAM OFFERINGS:

Teacher workshops in violin, cello, piano, and guitar. Student institute includes violin, viola, cello, piano, and guitar. Special this year will be an advanced section for piano, violin, viola, and cello; see brochure for more details. Optional courses to include: chamber music (strings & piano), composition, viola for the violinist, string orchestra, pre-orchestra, chorus, rhythmic movement, sightreading and theory for pianists, and note reading basics for parents.

FACULTY:

Violin: Linda Case (NY), Linda Fiore (PA), Lorraine Fink (CA), Michele George (OH), Carrie Reuning (NY), Stephanie Sandven (MO), Ann Schoelles (MI), Carol Smith (MO), Gwendolyn Thornblade (MA), Katherine Wood (WI), Viola: Carrie Reuning (NY), Ann Schoelles (MI), Gwendolyn Thornblade (MA), Cello: Gilda Barston (IL), Pamela Devopont (FL), Nancy Hair (MA), Richard Mooney (CA), Piano: Katherine Barley (PA), Jane Bradley (CT), Rita Hauck (OH), Yasuko Joichi (IL), Catherine McMichael (MI), Guitar: Seth Himmelhoch (NJ), William Kosler (NC), Frank Longay (CA), Chorus: Robert Hauck (OH), Orchestra: Kirsten Marshall (NY).

SHORT-TERM TEACHER WORKSHOPS:

Instrument	Book	Teacher Trainer
Violin	2	Lorraine Fink
Violin	Overview 6&8	Katherine Wood
Cello	2	Gilda Barston
Cello	9&10	Nancy Hair
Piano	1A	Yasuko Joichi
Piano	2	TBA
Guitar	1A	William Kosler
Guitar	Beyond Bk 1	Frank Longay

FEES:

Students	
Registration, per student	\$30
Student Books 1-3	\$210
Student Books 4-up	\$235
Advanced Program	TBA
Composition	\$60
Piano Sightreading	\$40
Viola for the Violinist	\$40
Chamber Ensemble	\$40
Adv. Quarters and Trios	\$60
Note Reading Basics for Parents	\$40
Teachers	
Registration	\$30
Teacher workshop, participant	\$205

Teacher workshop, observer	\$165
Graduate Credit (1 hour)	\$245

HOUSING:

Shared-air-conditioned suites with private sleeping quarters and kitchenettes. Apartments with fully equipped kitchens, dining table and chairs, and a living room. Rates TBA.

MEALS:

A la carte only, cafeteria style. Many fine restaurants in the greater Hartford area.

CHILD CARE:

None available.

RECREATION:

Recreation center with indoor and outdoor pools, tennis courts, beautiful grounds, plenty of space for walking and jogging.

ADDITIONAL INFORMATION:

Teri Einfield
The Hartt School Suzuki Institute
University of Hartford
200 Bloomfield Avenue
West Hartford, CT 06117
Ph: (860)768-4015
Fax: (860)768-4777

August 10-14, 1997

ADVANCED SUZUKI WORKSHOP AT STANFORD

Stanford University
Stanford, California

DIRECTOR:

Celia Vallow

PROGRAM OFFERINGS:

The five-hour days are designed for intermediate and advanced string students. Violin/Viola Book 4 and up, and Cello Book 3 and up. Classes include repertoire, technique and master classes; orchestra, enrichment, jazz, ensemble, viola for violinists, and chamber music program for older advanced students. Soloists and chamber music students are selected by tape audition. There is a warm atmosphere and a program designed around each participant's needs and abilities. The attendance is small and the administration friendly. Braun Music Center is compact and convenient to dorms, food, and the center of the campus.

FACULTY:

Gail Acosta (CA), Julie Athayde (CA), Barbara Barber (TX), Josh Wiegert-Bossau (CA), Hiroko Driver (KY), Beth Goldstein-Mc Kee (OR), Brian Lewis (NY), Nancy Stustad (CO), others to be announced.

SHORT-TERM TEACHER WORKSHOPS:

A 15-hour Overview Course emphasizing fundamentals of technique, talent development, and music expression. Teacher Trainer/TBA.

FEES:

Students tuition	\$265
Teacher training	\$80-\$100
Teacher observers, per day	\$10-\$25
Chamber Music	\$50
Applications/Tapes due	June 27
Final fees due	July 25

HOUSING AND MEALS:

Youth single/double	\$220/\$195
Adult single/double	\$320/\$280
Ten dorm fee	\$40

Meals prepared by a special conference staff include a variety of delicious selections for all dietary needs. Convenient food service for commuters. Inexpensive hotels near campus.

RECREATION:

Easy transportation to and from airports and most Bay Area sights. Shuttle throughout campus and to nearby shopping. Access to libraries, swimming, tennis and sports areas.

OTHER:

Merit scholarships available; awarded based on the quality of the taped performance and overall contribution to the program.

ADDITIONAL INFORMATION:

Celia Vallow
2708 21st Avenue
Oakland, CA 94606
Phone: (510)534-7982

August 10-15, 1997

1997 HAWAII SUZUKI PIANO INSTITUTE

University of Hawaii
Honolulu, Hawaii

DIRECTORS:

Stella Meinzer, Patti Phears

PROGRAM OFFERINGS:

Master class, group class, theory, Dalcroze.

FACULTY:

Chuck Albers (CO), Cheryl Kraft (OR), Nehama Patkin (Australia), Michiko Yurko (MD).

SHORT-TERM TEACHER WORKSHOPS:

Instrument	Book	Teacher Trainer
Piano	6	Nehama Patkin

FEES:

Student Tuition	\$190
Each additional child	\$260
Teacher Tuition	\$240
Teacher Training Tuition	\$190

HOUSING:

Host family housing may be available.

MEALS:

Variety of restaurants within walking distance.

CHILD CARE:

None available.

RECREATION:

Water sports, abundant sunshine, spectacular scenery, shopping.

OTHER:

Teacher trainees begin on Aug 10, students begin on Aug 11.

ADDITIONAL INFORMATION:

Stella Meinzer
344 Ilimano Street
Kailua, HI 96734
Ph: (808)254-4808
email: meinzer@hawaii.edu

Patti Phears
1202 Lunalilo Home Road
Honolulu, HI 96821
Ph: (808)394-0083
email: pphears@hawaii.edu

August 11 - 15, 1997

1997 CALGARY SUZUKI PIANO INSTITUTE

Mount Royal College Conservatory
Calgary, Alberta, Canada

DIRECTOR:

Merlin B. Thompson

PROGRAM OFFERINGS:

Short-term courses in piano; piano student master class for all levels; enrichment courses include group classes, piano ensemble, Dalcroze Eurhythmics, line dancing, parent lectures, guest lectures, and concerts.

FACULTY:

Doris Harell (TX), Peggy Swingle (WA), Merlin B. Thompson (AB), Charlene Astrom (AB), Tess Brown (AB), Audrey Johnson (AB), Susan Magnusson (BC), Elsie Ng (AB).

SHORT-TERM TEACHER WORKSHOPS:

Instrument	Book	Teacher Trainer
Piano	5	Doris Harell
Piano	1A	Peggy Swingle
Piano	2	Merlin B. Thompson

FEES:

Student Tuition Fee	\$110 CND
Short-Term Course Tuition	\$210 CND

1997

HOUSING:

On-campus housing is available in 2 (or 4) bedroom suites with kitchen, living room and 1 (or 2) bathrooms. Rate is calculated per single bedroom at \$20/night. Call (403)245-7224 for more information.

MEALS:

Cafeteria service is available Monday to Friday, 8am to 4pm. Numerous off-campus restaurants are also available.

CHILD CARE:

None available.

RECREATION:

Home of the world-famous Calgary Stampede, Calgary is an exciting, welcoming city of 700,000 people. Skiers, skaters, brilliant blue skies and real cowboys are trademarks of this Western Canadian city. Shopping, dining, and night-life are excellent and diverse. Attractions include activities at Canada Olympic Park, the Calgary Zoo, a turn-of-the-century midway at Heritage Park, and roller-coaster excitement at Calgary Park. Summer fun at world-renowned Banff National Park includes hiking, camping, shopping and golf. East of Calgary are the Badlands where, millions of years ago, dinosaurs roamed.

ADDITIONAL INFORMATION:

Merlin B. Thompson, Artistic Director
1997 Calgary Suzuki Piano Institute
The Conservatory, Mount Royal College
4825 Richard Road SW
Calgary, AB
Canada T3E 6K6
Ph: (403)240-6821

August 11-August 15, 1997
Chamber Camp
August 18-August 22, 1997
Main Camp

THUNDER BAY SUZUKI INSTITUTE

Thunder Bay, Ontario, Canada

DIRECTORS:

Marjorie Peir, Director
Jean Armstrong, Business Administrator

PROGRAM OFFERINGS:

Violin, viola, cello, bass, piano, and flute. Chamber music and orchestra, crafts, fiddling.

FACULTY:

Violin: Daphne Hughes (ON), Felicia Urbanski (ON). Viola: Violin/Viola: Marjorie Peir (ON), Katharine Rapaport (ON). Cello: Marc Polimoust (MN). Piano: Cathy MacDonald (ON). Flute & Choir: Robert van Wyck (ON). Voice: Jacqui Souliis (ON). Others: Junior Orchestra - Elric Colosimo (ON).

SAA APPROVED INSTITUTES

SHORT-TERM TEACHER WORKSHOPS:

Instrument	Book	Teacher Trainer
Violin	1B	Daphne Hughes
Course held Aug 17-22.		

FEES:

Canadian Funds	
Teachers:	
Trainers	\$900
Auditors	\$150
Students:	
Registration, per family (non-refundable)	\$25
SAA fee	\$50
Main Camp*, 1st child	\$150
2nd child (children)	\$115
Electives, each	\$30
Beginners (no previous experience)	\$75
Parent instruction, each subject	\$50
Junior chamber music** (Bk 2-3 students)	\$80
Senior chamber camp** (Bk 4-up students)	\$150
* August 18-22 ** August 11-15	
Note: Scheduling is the first week of July. Any registrations after July 1 will pay registration fee of \$50. Post-student cheque/accept with \$25 registration fee if received by the deadline of July 1, 1997.	

HOUSING:

Very reasonable hotel accommodation.

MEALS:

Bring lunch and snacks.

CHILD CARE:

None. Full time Registered Nurse in attendance.

RECREATION:

Great area for family holidays. Historic fort, parks, fishing, scenery, many good RV parks and motels.

OTHER:

Students must provide their own instruments (a list of local rental shops available on request).

ADDITIONAL INFORMATION:

Marjorie A. Peel
491 Lakeshore Drive, RR 13
Thunder Bay, Ontario
Canada P7E 5E4
Ph: (807)622-1175

Jean Armstrong
338 South Marks Street
Thunder Bay, Ontario
Canada P7E 1H2
Ph: (807)622-6677

August 14-22, 1997

STUDEA MUSICA INSTITUTE

Orford Arts Centre
Magog, Quebec, Canada

DIRECTORS:

Gilles Comeau, Director
Rosemary Courc, Assistant Director

PROGRAM OFFERINGS:

Individual and group classes in violin, cello, and piano; chamber music program for strings and piano; short-term teacher workshops in violin, cello, and piano. Additional classes in Eurhythmic, music history, art training. Parent lectures, concerts, and evening activities.

FACULTY:

Piano: Marc Durand (QC), Doris Harrel (TN), Gilles Manny (QC), Mary Craig Powell (OH).
Violin: Helen Brunner-Spira (England), Vicki Vorreiter (IL), Cello: Carol Tarr (CO), Other: *Eurhythmics* - Lisa Parker (MA); *Art training and accompanying* - Louise Léveslé (ON); *Music History* - Francis Corputaus (QC).

SHORT TERM TEACHER WORKSHOPS:

Instrument/Book/Teacher Trainer	Dates
Piano - I AMary Craig Powell	Aug 14-18
Piano - I BMary Craig Powell	Aug 17-22
Piano - Supp/Doris Harrel	Aug 17-22
Violin - 2 Helen Brunner-Spira	Aug 17-22
Violin - Supp/Helen Brunner-Spira	Aug 14-18
Cello - Supp/Carol Tarr	Aug 17-22

FEES:

CDN/US	
Application (non-refundable)	\$50 /\$38.50
Student tuition, begin /intermed	\$225 /\$173
Student tuition, advanced	\$290 /\$223
Teacher trainer tuition, one course	\$265 /\$204
Teacher trainer tuition, two courses	\$450 /\$346
Options:	
Chamber music	\$80 /\$62
History of music	\$45 /\$35
Daily lesson, second instrument	\$115 /\$90



Studea Musica Institute

HOUSING & MEALS:

Students and teachers (6 nights & 17 meals):
Private

CHILD CARE:

None available.

RECREATION:

The Orford Arts Centre, known for its prestigious summer music school and world-famous

music festival, is located in a wooded setting at the base of Mont Orford and surrounded by the Orford Recreational Park, with many facilities such as walking and bicycle paths, golf, and riding within a one-kilometre radius. Located one hour south of Montreal, 30 minutes from the Vermont border.

ADDITIONAL INFORMATION:

Registrar
14 Columbus Ave.
Orford, Ontario
Canada K1K 1R3
Ph: (613)860-0626
Fax: (613)741-1190
E-mail: gcomae@uottawa.ca

August 17-21, 1997

SACRAMENTO SUZUKI PIANO WORKSHOP

Hyatt Regency
Sacramento, California

DIRECTORS:

Linda Nakagawa, Barbara Meisner

SHORT-TERM TEACHER WORKSHOPS:

Shore-seen teacher workshop. Teacher lessons, student demonstration lessons at all levels, student recital, social events, videos.

FACULTY:

Dr. Haruko Kataoka (Matsumoto, Japan).

SHORT-TERM TEACHER WORKSHOPS:

Instrument	Book	Teacher Trainer
Piano	Japanese Pedagogy	Haruko Kataoka

FEES:

Registration (non-refundable)	\$25
Teacher Course Participant	\$250
Teacher Course Auditor	\$225
Teacher Course Auditor, daily	\$60
Late Fee (after July 1)	\$25
SAA fee (required)	\$3

HOUSING & MEALS:

Hotels and restaurants within walking distance.

CHILD CARE:

Not available.

RECREATION:

The workshop site is located in the heart of downtown Sacramento. A newly opened downtown plaza shopping mall with movie theaters and restaurants and the very popular Old Sacramento is very near.

ADDITIONAL INFORMATION:

Linda Nakagawa
242 River Acres Dr.
Sacramento, CA 95831
(916)422-2952

Barbara Meisner
955 Granbrook Ct #206
Davis, CA 95616
(916)753-0193

August 17-22, 1997

SOUTHWESTERN ONTARIO SUZUKI INSTITUTE

Wilfrid Laurier University
Waterloo, Ontario, Canada

DIRECTORS:

Paule Barsalou (strings), Gail Lange (piano)

PROGRAM OFFERINGS:

Daily individual lessons, groups and enrichment programs for violin, viola, cello and piano students—Pre-twinkle to post-Suzuki. Opportunities include orchestra, Dalcroze, reading ensemble. Also, special guest artist master classes for advanced level students with internationally renowned master class teachers.

FACULTY:

Violin: Patrick Burroughs (ON), Dragan Djerkic (PQ), Moshe Hammer (ON), Karen Kimmert (France), Elaine Klimasko (ON), Allen Lieb (NY), Eric Madsen (PQ), Joanne Melvin (AB), Robert Richardson (MB), Carol Smith (MO), Violin: Joanne Martin (MB), Cello: Susan Gagnon (ON), Sally Gross (ON), Nancy Hair (MA), Rosanne Mostardini (IL), Diana Nuttall (AL), Marcel St. Cyr* (PQ), Catherine Walker (PQ), Piano: Marilyn Andersen (IL), Cecilia Gagnaiell (ON), Leslie Kintory* (ON), Doris Koppelman (CA), Gail Lange (ON), Orchestra: Dragan Djerkic (PQ), Robert Richardson (MB), Dalcroze: Brian Katz (ON).
*Special Guest Artist Masterclass Teacher

SHORT-TERM TEACHER WORKSHOPS:

Instrument	Book	Teacher Trainer
Violin	1A	Carol Smith
Violin	4-6 Overview	Allen Lieb
Cello	1A	Sally Gross
Cello	4-6 Overview	Nancy Hair
Piano	1A	Gail Lange
Piano	4	Doris Koppelman

FEES:

	US	CDN
Student fees:		
Registration per family*	\$20	\$25
Violin/Viola to end Bk 8	\$215	\$270
Cello to end Bk 7	\$215	\$270
Piano to end Bk 6 (4 weeks)	\$215	\$270
Students below the above levels	\$230	\$290
Guest Artist Masterclasses	\$15	\$60
Teacher Fees:		
Teacher Training Course, participant	\$205	\$260
Teacher Training Course, auditor	\$185	\$250
*Non-refundable.		

HOUSING:

Two types of one-campus residence housing is available—double dormitory rooms/ four-bed room apartments. Price: TBA. Meals, motels located close to campus.

MEALS:

Meals are available in the one-campus cafeteria and many restaurants located close to campus.

CHILD CARE:

No child care is provided by the Institute; however, we will provide a list of available local babysitters.

RECREATION:

A full athletic facility including an olympic size swimming pool is located on campus. A water park and hiking trails are located within easy walking distance of campus. Night-sight opportunities abound in beautiful Vermont countryside surrounding the area.

OTHER:

Daily extra-curricular activities include recitals, an opera, craft activities, teen lounge, quiet games room, toddler room and relaxation on the beautiful campus located in rural Ontario.

ADDITIONAL INFORMATION:

Ellen Anderson, Admin/Coordinator
Southwestern Ontario Suzuki Institute
PO Box 119
Guelph, Ontario
Canada, N1H 6N3
Ph/Fax: (519)824-7609

August 27-September 1, 1997

OGONTZ SUZUKI INSTITUTE

Camp Ogontz
Lyman, New Hampshire

DIRECTOR:

Susan K. Reed

PROGRAM OFFERINGS:

Instruction for violin, viola, and cello. Musical theatre classes, chamber groups (for advanced students), playnits, solo recitals, and a Festival Concert. Evening events include dancing, singing, games, and night chamber music teaching for all!

FACULTY:

Violin: Viola: Ellie Alberts (CT), Linda Fosse (VA), Michele George (OH), Eric Madsen (PQ), Susan Reed (MA), Craig Trueman (NY), David Updegraff (OH), Cello: Nancy Hair (MA), Nathan Kimball, Catherine Walker (PQ).

SHORT-TERM TEACHER WORKSHOPS:

None offered this year.

FEES:

Registration (per person)	\$15
Tuition (per student)	\$185
Room, board, and activities (per person)	\$180
Week-end Attendees	\$100
Teacher Observation Fee	\$50



Ogontz Suzuki Institute

HOUSING AND MEALS:

Ogontz is a magnificent 300-acre facility in the White Mountains which includes rustic log cabin accommodations, meeting halls and lodges, and a dining hall where wonderful home-cooked meals are served. Ogontz is run with a cooperative plan: all families participate in food preparation and clean up. Accommodations include a choice of rustic log cabins, some with indoor beds, some and glamping, and others with open sides and can be occupied by four to six people. All have electricity. Bring sleeping bags and pillows. Shower and toilet facilities are always nearby.

RECREATION:

Ogontz is located on a secluded lake surrounded by pine woods, hiking trails by streams and waterfalls and beautiful mountain views. Recreation activities include archery and crafts, tennis, hiking, swimming, and boating.

ADDITIONAL INFORMATION:

Susan K. Reed
328 Adams Street
Milton, MA 02186
Ph/Fax: (617)698-8229



Ottawa Suzuki Institute Photo by Art Montzka

Suzukis Go To Court!

With this front page headline the June 19, 1996, issue of the Ottawa Herald announced the presentation of "Chamber Music in the Chambers"—a quartet soiree in the old courtroom at the historic George Washburn Franklin County Courthouse in Ottawa, KS.

Several months before, SOUND ENCOUNTERS Director Alice Joy Lewis had gone to the Franklin County Commissioners to request this special use of the beautifully chandeliered, polished walnut courtroom. The 1893 court-house is regarded as one of the most outstanding works of George P. Washburn, one of the best known 19th century Kansas architects.

Twenty-five string quartets made the chambers come alive with music ranging from Haydn to Prokofiev. Townspeople delighted in this unique presentation, the printed program for which was presented on turn-of-the-century fans. With lemonade and cookies for refreshments at intermission, the evening will long be remembered as one of the most delightful combinations of past and present.

The courtroom had received special notice in 1989 when it was used as the setting for the television movie "Cross of Fire," starring Lloyd Bridges.

Of Tadpoles & Institutes

At the Ottawa University Suzuki Institute Mid-Southwest, concerts are held in the beautiful University Chapel Auditorium. The path followed by many of the children as they travel to and from classes and concerts takes them behind the chapel along a tree-lined path where, in years of excess precipitation, puddles provide an intriguing invitation for exploration! In one such year, a small group of enterprising children discovered tadpoles! Daring about quickly in the blue-green puddle, they provided fascinating entertainment. The word spread and more and more children and adults directed their steps to include a walk to the popular puddle. Even the faculty and the director checked out the tadpole situation.

On the eve of the Final Concert one little boy, scrubbed and dressed in white shirt and tie, ready for his part in the big concert, made his way excitedly to the Director at the front and excitedly announced, "Frogs! Frogs! The tadpoles are gone and there are frogs instead!" The object lesson did not go unnoticed. Young, developing beings in an environment that supports growth can mature into entirely new individuals! How appropriate a picture for the life-changing transformation that can happen at a summer Suzuki Institute! ♣

Timmerman Studio



This book shows you some remarkable secrets that make your child want to practice.

- Get your child to practice more with less effort.
- Key words that dramatically improve your child's practice.
- Discover little-known, proven formulas that allow your child's abilities to soar.
- How important are you in your child's lessons?
- Improve your child's learning environment.
- Which is most important when choosing a music teacher—the method, the teacher, or the attitude?
- A must for parents and teachers.
- Get an understanding of the "Mother Tongue Approach" from the inside out.

Author: **John Timmerman**, Director of the Suzuki Institute of Music, Inc., and author of the book "The Mother Tongue Approach" (see page 102).
 Publisher: **John Timmerman Music, Inc.**, 188 South Dixie Highway, #100, West Nyack, NY 10994
 Phone: 914-339-1100
 Fax: 914-339-1101
 Website: <http://www.jtmusic.com>

Connoisseurs and Dealers in Violins, Violas, Cellos, and Their Bows
 Artistic Restoration and Expert Certification



REUNING
& SON
VIOLINS

THE ELECTRIC CARRIAGE HOUSE
 321 Columbus Avenue • Boston, MA 02116-4144
 Phone: 617 262-1300 • Fax: 617 262-4645
 E-mail: creuning@aol.com
 Website: <http://www.maestronet.com/reuning>

A Bilingual Institute

Course offerings in two languages are a unique feature of Institut Suzuki Montréal. Though Montréal is the only French-speaking big city in North America, the institute is held at an English university with many English-speaking participants, so individual and group instruction incorporate both French and English. Most of the teach-

ers and many Montréalers are bilingual, so visitors from the rest of North America rarely encounter difficulties in making themselves understood.

Choir is another unique feature of the institute. Everyone is encouraged to join—parents as well as children. When the choir performs at the final concert, it seems as if half the audience comes on stage to sing!



7774 Wildcreek Trail • Huntsville, AL 35802
 205-883-4928

An unusually large selection of fine violins and violas for rent
 Books • Tapes • Accessories
 Mail & Phone Orders Invited

"Serving String Musicians Nationwide Since 1974"

The institute's "long-term" schedule for short-term violin teacher training courses also deserves mention. Two consecutive courses are offered each year, starting with Units 1A and 1B this year. These will be followed by Units 2 and 3 next year and so on through Volume 7 in the year 2000. The program has been offered twice before and many teachers seem to appreciate this approach. Typically, about half the teacher trainees return year after year to benefit from the follow-through and consistency that this "long-term" solution offers. ♣

What's Special about the Holy Names College Suzuki Institute?

Holy Names College is the only institute in the world offering Suzuki Method teacher training courses for the recorder. Katherine White, the author of the method, is at present the only teacher trainer for this instrument. For the first time, it is possible for recorder trainees to take units 1A, 1B and 2 in one summer.

The children who participate in the master classes will travel from as far afield as Chile, Peru and Taiwan, as well as the United States. Spread the word among your recorder player friends! Books and cassettes will soon be published.

An unusual aspect of the HNC institute is that most courses for piano and recorder are offered with Mandarin translation. ♣

THE STRING HOUSE

Alex, Gladys and Stephen Kanack

Specializing in fine violins, violas, cellos and bows

Large selection of old fractional violins in all price ranges

Large selection of student and professional 4/4 violins and bows

100% Trade-in Allowance

Immediate Shipment!

Currently serving many Suzuki Schools and students in need of fine quality instruments throughout the country.

The String House

1531 Monroe Avenue
 Rochester, NY 14618
 1-800-828-3548



Photo by Art Montzka, courtesy of the Chicago Suzuki Institute



A long day at the New Orleans Institute

(continued from p. 72)

played one of his songs for my Suzuki parents. They agreed that this would be a good project for us to do and a concert in January was scheduled. As a matter of fact their enthusiasm and hard work buoyed our efforts to success.

Jeff very graciously allowed me to write some string parts for my young violinists to play with some of his songs and some viola parts for me to play with him. The students and I began working on our parts during group classes in October, and Jeff and I rehearsed a few times. The day before the concert Jeff came to our school for a rehearsal and we set up the sound system, worked on the mechanics of where everyone was standing and walking, and put all the musical parts together. Meanwhile, behind the scenes there had been a tremendous effort put forth in selling tickets—although hundreds of mailers had been sent out, most of the tickets had been sold by the parents of the students involved in the concert. As an incentive, students who sold ten tickets got to go to the Suzuki String Workshop for free. Due to this effort, we managed to make \$900 over Jeff's fee which enabled us to have an extra clinician at our workshop.

Although we enjoyed a bit of financial benefit from this concert, I think that the real benefit was in the exposure of my students and their parents to the wonderfully affirming ideas in Jeff's songs and the musical experience of working in a slightly different style than our usual Suzuki fare. My students and their parents have become whole-heartedly interested in the idea that "we are all family upon one earth," as one of Jeff's songs puts it and this has led to a second concert with Jeff for one of local school systems. This November the Fine Arts Suzuki Program will sponsor another concert at The School of Fine Arts preceded by one and a half days of residency during which Jeff will work with our students and teach a workshop for our faculty and other local teachers. Our Children's Choir has hopped on the bandwagon as well and this year's concert will feature either Fine Arts students or my viola playing on every song. We're looking forward to another great concert experience! ♣

International String Workshop

GERALD FISCHBACH, DIRECTOR

NORWAY!

IN THE CITY OF STAVANGER, GATEWAY TO THE FJORDS

July 18 - 31, 1997

Ronda Cole
Evelyn Elsing
William L. Jones
Eduard Melkus
Robert Phillips
Randy Sabien
Phyllis Young



Robert Culver
Gerald Fischbach
Abram Loft
Roger Myers
François Rabbath
Ivan Straus
... and Special Guests!

- Suzuki Teacher Training • Beg., Intermed-Adv-Pedagogy • Repertoire
- Master Classes • Power of Process • International String Orchestra
- Melkus Ensemble • Beethoven Seminars • Chamber Music
- Cello Choir • Jazz Improvisation • Hardanger Fiddle
- Participant and Faculty Recitals
- Optional trips to Bergen, Norwegian Fjords!

The 26th annual International Workshops also features curricula for
Orchestral Conducting, Piano, Choral Conducting, General Music, Watercolor

Want more info?

Dept Z, 187 Aqua View Drive, Cedarburg, WI 53012 USA
tel: 414-377-7062; fax: 414-377-7096; e-mail: thintz@execpc.com

Check out our Website!

www.internationalworkshops.org

Suzuki Association of the Americas, Inc.

Membership Application

Please print clearly in ink

Mr. Miss Mrs. Ms. Dr. Other

Name _____

Address _____

City, State, Zip _____

Phone (Day) _____ (Even) _____

Fax _____ e-mail _____

Please check appropriate category:

- | | | | |
|----------------------------------|--|---------------------------------|-----------------------------------|
| <input type="checkbox"/> Teacher | <input type="checkbox"/> Organization | <input type="checkbox"/> Violin | <input type="checkbox"/> Flute |
| <input type="checkbox"/> Parent | <input type="checkbox"/> Retired Teacher | <input type="checkbox"/> Viola | <input type="checkbox"/> Harp |
| <input type="checkbox"/> Student | <input type="checkbox"/> Public School Teacher | <input type="checkbox"/> Cello | <input type="checkbox"/> Clarinet |
| <input type="checkbox"/> School | <input type="checkbox"/> Early Childhood | <input type="checkbox"/> Bass | <input type="checkbox"/> Singing |
| <input type="checkbox"/> Library | <input type="checkbox"/> Other: _____ | <input type="checkbox"/> Piano | <input type="checkbox"/> Recorder |
- (If more than one category or instrument is checked, please circle the primary one.)

Outside the U.S./CANADA: regional annual fee additional fee for all categories of members

Membership Category:

- Active \$ 45 US \$58 CAN
- Associate \$ 27 US \$34 CAN
- Patron \$100 US \$125 CAN
- Lifetime \$795 US \$1080 CAN

add \$28 US/\$36 CAN for going to annual, add \$111 US/\$15 CAN

Please make checks payable to the Suzuki Association of the Americas, Inc., and mail to: SAA, P.O. Box 17310, Boulder, CO 80328

Fists

by Joseph McSpadden

After nearly 15 years of teaching the violin I have become an amateur expert at observing the marvelous functions of the human hand. In "The Arc of Man," Jacob Bronowski wrote that it was our wonderful hands that helped develop our brains, and not the other way around. From that perspective the study of instrumental music becomes even more instrumental!

In the early 1960's my Dad was an auto mechanic. At that time cars were started by manually spinning a crank at the front of the engine. Hence the term "cranking up the engine." I recall all Dad saying that women often broke their thumbs because they didn't know how to make a fist around the crank and it would often whip around as the engine started suddenly and hurt their thumbs.

This seems amusing today, but it planted a seed in my mind. Men and women do generally make fists differently. I have done an informal study of this and found that most women put their thumbs on top of their index fingers while men curl their thumbs over the 2nd and 3rd fingers. Yes, I am not sure whether this is genetically or culturally induced, but it is interesting.

I stumbled onto this by trying to teach girls and boys how to hold their bows properly. I would ask them to make a fist, then relax, move the thumb inside and hold a pencil. The boys generally found this easier than girls. This kind of observation, not a second story. Many women play the violin as well as better than men!

But the balanced bow grip that comes from Dr. Suzuki's approach is more suitable than the old index finger pressure and thumb support of traditional approach. There is much less tension and a freer ringing tone.

Joseph McSpadden is a violist, orchestral player, composer and teacher, residing in Little Rock, Arkansas. He is a registered NAA Teacher Trainer and a regular contributor to the USJ.



What makes a fine musician?

A fine teacher!

What makes a fine teacher?

Fine resources!



Peter Prier & Sons Violins has been a valuable resource to fine teachers for over 30 years. That's 30 years of practice, practice, practice. And what have we learned? To listen, listen, listen! We know just how to make a teacher happy.

So, how do you make a teacher smile? Well, mentioning that at Peter Prier & Sons Violins we have over 1,000 instruments to choose from is a pretty good start. Whether your students are playing Twinkle-Twinkle or Paganini, we have an instrument to complement their musical ability. (In fact, we even have instruments for teachers!)

The next time you are judging the value of a resource, consider Peter Prier & Sons Violins. The accomplished music teachers on our staff are skilled and prepared to assist you. We are a full-service violin shop which shares the same goal as you - we all need music!



Peter Prier & Sons Violins

308 East 200 South, Salt Lake City, UT 84111
Tel: (800) 801-3051, (801) 304-3051, Fax: (801) 304-3052
e-mail: <http://www.international.com/~ppp>

TOMORROW'S VIRTUOSOS USE *Super-Sensitive*® STRINGS



RED LABEL® Full core; nickel-wound. Durable, dependable, economical.

Other Popular Brands:

STELLAR™ Full core; chromium steel-wound. A distinctive sound.

PINNACLE® Rope core; multi-stranded chromium alloy or tungsten-wound. Rich sound and superior tonal quality.

SUPREME® Rope core; multi-stranded nickel, silver or tungsten-wound. Superior performance and long life.

SENSICORE® Sylon® core; aluminum, nickel, silver, tungsten or silver/tungsten. Recommended by professionals.

IN FULL OR FRACTIONAL SIZES. MADE IN U.S.A.



At better music stores or write for free catalog
SUPER-SENSITIVE MUSICAL STRING CO. • 1805 APEX RD. SARASOTA, FL 34240-9386
"Over 65 Years of Musical Product Excellence"

See ya' at the Institute
this summer!



Advertisers' Index

American Recorder Society	65	Kawai America	1
Anderson University	57	Latham Music Enterprises	62
Antonio Violins	11	Lyons & Healy Harps	10
Brooks Violin Shop	60,62	McL Bay	43
		Music City Strings	71,73
Carnegie-Mellon University	50	Musikgarten	59
		NGJ Publications	22
Center for Music	5	New York University	22
& Young Children	5		
Clair-Green Violins	62	Old Town Music	52
Classical Raps	46	Ottawa Univ Suzuki Institute	12
Clear Perceptions	44-45	Peter Paul Prier	107
Colorado Suzuki Institute	24-25	Peter Zarek Violins	6
		Potter's Violins	36, 54
Connolly & Co., John M.	16	Practice Bow	31
Consort	18	Reuning & Son Violins	104
		Robertson Violin Shop	48
D'Addario, J. & Co.	5		
Dampis, Inc.	69	SAA Premier Members	3
Daniel Press	67	Seawac	29
Demuth Editions	49	Star Products	55
deSignet International	17	Southwest Strings	55
Dragonfly Design		String House: The	105
(M. Schifer)	60	Sommy-Birchard, Inc.	
Glaesel	IBC	(Warner Bros. Publications) IFC	
Gorotok String		Super-Sensitive Strings	108
Instruments	58		
		Throckmorton's	23
Hartt School of Music	34	Timmerman, Gaig	104
Hui's Imports	47	Turner Violin Co.	105
Hilkin Violins	28	University of Denver	29
International Workshops	106	University of Texas Press	36
James E. Fegley	52		
Kaunimoto String		William Lewis & Son	8
Instruments	19	Young Musicians	35

Member Services

Film/Video Library
Job Listing
Directory

Teacher Registry
Teacher Training Information
Materials & Other Information

• SAA Office
P.O. Box 17310
Boulder, CO 80308
Phone: (303) 444-0948
FAX: (303) 444-0984

• International Suzuki Association
U.S. Office: PO Box 2236
Bothell, WA 98041-2236
Ph: (206) 485-1934
FAX: (206) 485-6139

• Insurance Programs
Instrument:
Merz-Hober Company
630 Fairview Rd.
Swarthmore, PA 19081-2318
Phone: (215) 544-2323
FAX: (215) 544-8286

Healthy Dental: Teigi
845 Third Ave., 14th Fl.
New York, NY 10022
Phone: (212) 758-5675



Contemporary

vener

often

belies

a Classical

heart.



Beneath the guise of modern times, the spirit of youth has generations of musical tradition. It is to those special few who awaken this orchestral heritage that Glaesel is devoted.

It is Glaesel's resolve to produce the musically and aesthetically refined instruments that so greatly enhance enjoyment of musicianship.

Glaesel full- or scale-sized violins, as well as violas and cellos, are crafted to centuries-old standards then detailed for exquisite finish and hand-tuned for elegant timbre.

The private motivation of each child remains the timeless gift of mankind to

the arts, for it is in youth that virtuosity is born. With the efforts of Glaesel dealers and educators throughout the country, youth now has the means to unleash their classical spirit.

Glaesel

Stringed Instrument Division of
The Setauer Company, Inc.
P.O. Box 310, Elkhart, IN 46515-0310

When you compare Franz Hoffmann™ to other student instruments, it's really just a matter of **apples and oranges.**

More and more string teachers are recommending *Franz Hoffmann* instruments due to their solid construction, pleasant tone, exceptional playability, and attractive price. But don't take our word for it... try it out for a full two weeks after purchase, compare it to other instruments, and put it through its paces.



Shar guarantees you'll love your new *Franz Hoffmann* instrument. If not, you may simply return it for a full refund within 14 days of purchase!

Teachers agree... a reliable instrument that *sounds good* builds confidence and enthusiasm, two key ingredients of a successful music education. Shar achieves the best possible tone and playability by setting-up each instrument to meet or exceed the standards established by the Music Educators National Conference (MENC).

For more information and a free color catalog, please contact:



Shar Products Company
P.O. Box 1411 ■ Ann Arbor, MI 48016

Tel: 1-800-248-SHAR (7427)

Fax: 1-800-99-STRAD (78723)

E-Mail: sharnet@sharmusic.com



Franz Hoffmann™
Maestro Violin

The Franz Hoffmann™ family of instrument outfits (starting at about \$170.00) offers a variety of choices for every student. The *Maestro Violin and Viola*, the *Caprice Violin, Viola and Cello*, the *Etude Violin*, and the *Franz Hoffmann™ Cello* are available in full and fractional sizes.



Franz Hoffmann™
Caprice Violin

Franz Hoffmann™
Maestro Violin