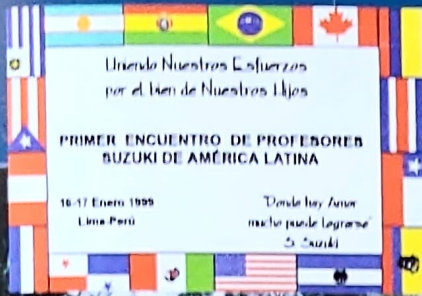


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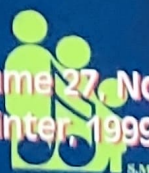
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The SAA aspires to improve the quality of life in the Americas through Suzuki education. We seek to create a learning community which embraces excellence and nurtures the human spirit.

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Message to the Membership

by Pat D'Ercole,
SAA Board Chair

"Leadership is a function, not a title," said Lorraine Matusak in her book *Finding Your Voice: Learning to Lead... Anywhere You Want To Make a Difference*. She goes on to say that, "To understand this is to recognize the interdependent nature of leadership and followership. Leaders and followers influence and empower each other. One cannot exist without the other anymore than a sheet of paper can have only one side!"

The SAA made history this January sponsoring a leadership event south of the border in Lima, Peru. Thanks to the total commitment and perseverance of three very dedicated Latin American committee members, Roberta Centurion, Caroline Fraser and Marilyn O'Boyle and funding from the SAA, from Warner Bros., and from Johnson & Johnson of Puerto Rico, the *Primero Encuentro de Profesores Suzuki de America Latina* was held January 16 and 17th. Over 70 participants from Argentina, Bolivia, Brazil, Chile, Colombia, Costa Rica, Peru, Puerto Rico and North America came together for the event. For the first time Suzuki teachers from various corners of South and Central America were able to gather on their continent and network with each other in their own languages. The weekend included keynotes on leadership and communication skills, parent training, panel presentations on hosting workshops, festivals and teacher training and group processing on prioritizing the most important issues in Latin America.

The event was significant on many levels for North American Suzuki teachers and Latin American Suzuki teachers. From the SAA perspective, you can be proud to belong to an association that strives to live up to its name—the Suzuki Association of the *Americas*. We are becoming more aware of the extent of our responsibilities to support and promote Suzuki education throughout the Americas and have begun to take concrete steps toward fulfilling Dr. Suzuki's vision to assure that every child, no matter what their culture or homeland, has the opportunity to study by the mother-tongue method. By helping to sponsor this Latin American Leadership Conference the SAA has become more visible in Latin America and has more understanding of ways

to help Suzuki thrive in Latin America. Those of us privileged to be there experienced the warmth of the cultures represented, increased our sensitivities to language barriers and received much feedback. We listened, reflected and offered support and came away with increased understanding. Once again, it was an opportunity to "create learning community" and we did.

As for the Latin American teachers, it was my impression that by the conference's end they felt empowered, as though they had a renewed sense of mission and excitement. They had improved insights and skills as teachers and leaders, the support of newly found friendships, an email list by which to communicate with each other and a copy of the award-winning *Nurtured By Love* video with Spanish subtitles. (Thanks again to a grant the SAA received from Johnson & Johnson Company of Puerto Rico.) Through group processing, participants came to consensus on priorities for the future. In addition, participants had a clearer grasp of the function and workings of the SAA and an understanding that the SAA is only as strong as its membership is active.

In offering leadership training to its members, thanks to its institution during Jeff Cox's tenure, the SAA is at the forefront of association development. Many organizations are just now coming to realize that training future leaders encourages volunteerism and gives members the confidence and knowledge to succeed as leaders in their association, as well as their own personal endeavors. It can help build a more diversified pool of leaders rather than relegating leadership to a small core of highly visible members.

It is my hope that there will be future *Encuentros*, perhaps with different countries hosting the conference and sharing the leadership responsibilities. It is also my hope that many of you in North America will take advantage of the opportunity to attend the upcoming 3rd Leadership Retreat "Creating the Future Together" in Estes Park, CO, May 28-31. As in Latin America, registration fees are kept as low as possible to make it as affordable to as many as possible. SAA does not use the retreat as an event to generate revenue. Rather it is an investment in the future of our association.

Join our leadership/followership "dance." Be the kinds of leaders and followers who influence and empower one another. See you there! 🌟

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SAA NEWS



Suzuki Memorial Funds

Thanks to each of you who supported the Suzuki Memorial Fund Campaign. Donations to the Gift from the Children Fund are scheduled for a commissioned work of art in memory of Dr. Suzuki, to be presented to Mrs. Suzuki in the near future. We will keep members informed about the process as it unfolds. The Suzuki Teacher Corps Fund will remain open for contributions on an ongoing basis. Plans for developing an application process for teachers interested in participating in the Teacher Corps program will be available in the fall.

Board Elections & Annual Meeting

Ballots for Board elections should be received by all Active members during the month of March. To be counted, your votes must be postmarked no later than April 15, 1999. Results of the election will be announced at the Annual Meeting at Aspen Lodge, Estes Park, Colorado, May 28, 1999, at 5:00 p.m. Everyone is invited to the meeting which will take place at the beginning of the Leadership Retreat.

World Convention

The World Convention in Matsumoto, Japan, will be held March 27-April 3. Registration has already topped 4,000, including hundreds of teachers and students from the Americas. We invite anyone attending to send pictures or articles about your experiences to the ASJ.

Centennial Celebrations & Medallions

The SAA has received many wonderful pictures, videos and reports of Centennial events from studios and programs throughout North and South America. We look forward to publishing as many reports and pictures as possible in the spring issue of the Journal. Participating programs and studios are listed on the SAA's webpage: www.suzukiasociation.org. Many thanks to those teachers who supported the Centennial Medallion project. A few medallions are still available. Contact the office if you would like to have commemorative medallions for upcoming events, prizes or gifts.

Winter Workshops

• North Carolina Suzuki Teachers Association will hold its Biannual Retreat in Durham, NC on April 16-18, 1999. Ronda Cole will be the presenter. It is open to SAA string teachers and non-members. For more information please contact Karen Moorman, NCSTA, 109 Jennings Lane, Durham, NC 27713. Phone: 919-544-3635 or email: moorman@ mindspring.com

Reminder: All SAA Unit Teacher Training Workshops must apply for approval six weeks in advance. Approved workshops are listed in this column when advance notice is received.

Leadership Retreat

The SAA Leadership Retreat "Creating the Future Together" will be held May 28-31, 1999, at Aspen Lodge in Estes Park, Colorado. Carol Tarr is serving as Retreat Coordinator. Sessions include leadership, teacher development discussions, instrument-specific topics, and In-Site Directors' and Association Leaders' meetings, plus recreation and entertainment. Brochures will be mailed to Teacher Trainers, In-Site Directors, and State/Provincial Association leaders in early March. If you are interested, please contact the SAA Office. Everyone is welcome but space is limited and early registration is required.

Membership Drive

"Partners as Partners in Suzuki Education," the fall Membership Drive came to a close on December 31, 1998. We were pleased that 300 new members were added. A drawing is planned and prizes will be awarded and announced shortly. Thanks to the teachers who helped support this effort and encouraged parents to join the SAA.

2000 Conference

Cheryl Cornell, SAA 2000 Conference Coordinator and the team of Conference Area Coordinators are making plans for the next SAA Conference, to be held in Cincinnati, OH. Please see p.13 of this issue for CALL FOR PAPERS, due by June 15. If you are involved in teaching special needs students, the SAA would like to hear from you right away. Teachers working in the area of "special needs" are especially invited to help with Conference-related projects.

SAA CALENDAR OF EVENTS

Feb. 15	1999 Scholarship Applications due
Feb. 19-21	Winter Board meeting
Feb. 28	Writer ASJ mailed (with Insurers)
March	1999 Membership Directories (Active members)
March 15	Deadline for spring ASJ
March 25	1999 Scholarship recipients announced
Mar. 27-Apr. 3	World Convention, Japan
March 31	Retreat registrations due
April 15	Ballots for Board elections due
May 15	Spring ASJ mailed
May 26-27	Board Meeting - Estes Park, CO
May 28-31	Leadership Retreat - Estes Park, CO
May 28	Annual Membership meeting
June 1	Estes Park, CO, 5:00 p.m.
June 1	Deadline for summer ASJ

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Bass 3 - Dan Swaim



1998 Advanced String Camp with Katie Lansdale

First Latin American Conference: PEPSAL

by Caroline Fraser

I am very happy to be able to share with you the following reports. They have been submitted by several representatives of Latin American countries which participated in the Primer Encuentro de Profesores Suzuki de America Latina, PEPSAL.

Anika Petrozzi, Presidenta de la Asociacion Suzuki del Peru

La Asociacion Suzuki del Peru realizo su XIV Festival Internacional Suzuki, entre el 11 y el 15 de enero, seguido por el Primer Encuentro de Profesores Suzuki de Latinoamerica, los dias 16

y 17 de enero. La convocatoria fue muy bien recibida por profesores y representantes de nuestros hermanos países vecinos, quienes acudieron en gran número, lo que motivó un ambiente festivo y alegre, ya que tuvimos la oportunidad de compartir con profesores y alumnos de diferentes países, diferentes zonas y provincias, conociendo las realidades de cada uno de ellos.

Que alegría cuando vemos el buen trabajo realizado por tantos profesores! Y que mejor motivación para reflexionar, ver con mayor claridad y tomar acciones para mejorar. Se dió el primer paso para una auténtica comunicación entre los países latinoamericanos, se establecieron prioridades en nuestras necesidades y se constata la presencia del Maestro Sinichi Suzuki

a través de su sabia filosofía orientadora en las discusiones. Quedamos muy reconocidos a los profesores maestros, a los miembros de la directiva de la SAA, a los participantes de Argentina, Bolivia, Brasil, Chile, Colombia, Perú y Puerto Rico, quienes hicieron grandes esfuerzos para estar presentes. Estoy segura de que vamos a cumplir las metas trazadas, y que la familia Suzuki crecerá en número y en profundidad.



Teacher Training class with Trainer Tanya Carey and Suzuki Association of Peru President Anika Petrozzi (center). The '99 Suzuki Festival in Peru and Chile preceded the PEPSAL. (Photo by P.Brasch)

Flor Canelo and Kike Pinto, Asociación Qantu, grupo Suzuki del Cusco, Perú

Para nosotros, Asociación Qantu, grupo Suzuki del Cusco, la reunión de los profesores Suzuki latino-

americanos y norteamericanos ha sido muy beneficiosa. Creo que todos hemos trabajado en un ambiente muy positivo, buscando la comunicación y la creación de una organización cada vez más fuerte y unida. La reunión estuvo excelentemente organizada. En mi caso tiempo, apenas dos días, hemos llegado a acuerdos muy importantes. En esta reunión se han expuesto puntos muy importantes para el desarrollo del método Suzuki en latinoamérica, por ejemplo: la falta de un buen nivel musical de los profesores de zonas aisladas que no tienen oportunidades de una buena formación musical; el como poder atender a los niños que no tienen condiciones económicas como organizar bibliotecas musicales, festivales y cursos de capacitación con pocos recursos. Fue muy importante darnos cuenta que todos contamos con problemas comunes, ya que compartimos una realidad socioeconómica difícil. Y más importante aún, entender que sólo estando unidos vamos a poder resolver nuestros problemas. Un aplauso muy fuerte para la creación de una red de comunicación, que es uno de los primeros pasos en ayudarnos mutuamente.

Blancarmaria Montecinos, Presidenta de la Asociación Suzuki de Chile

Queridos amigos de la gran familia Suzuki de todo el mundo:

Quisiera compartir con ustedes la tremenda dicha de haber asistido al "PEPSAL". Para nuestro país esta reunión tenía una tremenda importancia, razón por la cual quisimos estar presentes. Con mucha alegría nos encontramos con tanto y tanto que compartir que el tiempo se nos hizo corto. Constatar que las situaciones de los países latinoamericanos son similares que hay una voluntad de trabajar en conjunto para lograr ir aprendiendo los unos de los otros, fue un aspecto que nos animó mucho a seguir adelante, a no rendirse, a buscar por aquí o por allá pero a luchar más unidos, con más compromiso, sabiendo que todos necesitamos de todos. La creación de vínculos de amistades, de planes para un futuro mejor, grupos de trabajo, y sobre todo la buena disposición de las personas que organizaban el evento para ser flexibles y cambiar la tabla si fuera necesario, como ocurrió el segundo día.

Quisiera destacar la gran generosidad de la profesora Dorothy Jones, quien tenía su tema ya previsto y con mucha visión dejó su charla y nos cedió su tiempo para seguir con un trabajo puntual del grupo latinoamericano. Ella

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Training 1B
En dois dias de encontro foram discutidos vários assuntos que devem ser resolvidos em termos de América Latina. Desde o início do encontro, Pam Brasch e Pau D'Ercole deixaram claro que a SAA está disposta a ajudar todas as associações da América Latina que mantenha contato com a SAA e envie relatórios de atividades anuais. Mandando estes relatórios por cinco anos, qualquer associação pode ser reconhecida pela SAA como um centro Suzuki. Essa forma de reconhecimento facilita as associações e centros no Brasil, primeiro por causa do tamanho do país, pois assim poderemos manter vários centros regionais; segundo por que desta forma algumas associações no Sul que já existem há mais tempo e possuem mais quantidade de alunos e de pianos, poderiam também já organizado mais festivais e encontros Suzuki, terão seu trabalho reconhecido.

It is important to hear everybody's goals, fears, limitations and successes to open our minds to try new ways to continue Dr. Suzuki's dream to make a better society for children all over the world. I am sure we are all doing our best in our cities and countries. Even if it is a small good seed, it will certainly grow. As for the organization of the Pepsi, I want to thank and to congratulate Roberta Centurion and Caroline Fraser for the beautiful environment they offered. Everything was organized carefully with a great deal of love, happiness and friendship.

A pesar de morar na América do Sul e de estar em contato com o México, Suza desde 1988, esta foi a primeira vez que tive a oportunidade de ir a outro país da América Latina. Foi sem dúvida uma grande experiência participar do primeiro Pepsi no Peru, com cerca de 36 professoras da América do Norte à América do Sul, com professores muito experientes e professores novos, repartindo nossas experiências. Descobrimos que todos nós temos basicamente os mesmos problemas a enfrentar, e se outros países, outras comunidades puderam resolver muitos destes problemas com criatividade e muito trabalho, provavelmente poderemos ultrapassar os nossos também.

É importante ouvir os objetivos de todos, seus limites, sucessos para abrir nossas mentes e tentar encontrar o melhor caminho para continuar o sonho do Dr. Suzuki de construir uma sociedade melhor para as crianças em todo o mundo. E, esta certeza que nós todos estamos fazendo o melhor que podemos em nossas cidades e países. Por menor que seja, uma semente certamente dará bons frutos. Quanto à organização do Pepsi, eu gostaria de agradecer e parabenizar a Roberta Centurion e Caroline Fraser pelo lindo ambiente que nos ofereceram durante o Pepsi. Estava tudo muito cuidadosamente organizado, com muito carinho e alegria!

Rebecca McKewen y Pedro Suárez - Presidenta y Vicepresidenta, Asociación Suzuki de Colombia

Fue muy positivo el encuentro de Profesores de las Américas por tantos tópicos, como estar reunidos con las Directivas de la SAA quienes toman en cuenta nuestras inquietudes y necesidades. Lo mismo con los Hermanos Latinoamericanos de quienes aprendimos que pese a tantas dificultades que tenemos se puede contar con nuestros niños por la música y por el desarrollo de la Metodología del Maestro Suzuki. Aproveché para dar las gracias al Perú. País anfitrión por su acogida y ejemplo, y esperamos muy pronto tenerlos acá en nuestra querida Colombia.

Shimôbu Saito - Brazil

En dois dias de encontro que tivemos foram discutidos vários assuntos que devem ser resolvidos em termos de América Latina. Desde o início do encontro, Pam Brasch e Pau D'Ercole deixaram claro que a SAA está disposta a ajudar todas as associações da América Latina que mantenha contato com a SAA e envie relatórios de atividades anuais. Mandando estes relatórios por cinco anos, qualquer associação pode ser reconhecida pela SAA como um centro Suzuki. Essa forma de reconhecimento facilita as associações e centros no Brasil, primeiro por causa do tamanho do país, pois assim poderemos manter vários centros regionais; segundo por que desta forma algumas associações no Sul que já existem há mais tempo e possuem mais quantidade de alunos e de pianos, poderiam também já organizado mais festivais e encontros Suzuki, terão seu trabalho reconhecido.

As apresentações das associações de cada país foram boas para sabermos que os países onde existe o método Suzuki lutam com poucos professores preparados e enfrentam a crítica de professores de métodos tradicionais, contando ainda com o trabalho voluntário das pessoas que organizam as associações. Todas as associações que estavam presentes vão receber da Warner Bro. um exemplar do material Suzuki que foi traduzido para alemão por Judi Gow; muitos agradecimentos a ela.

Eu tive cinco minutos na pauta da reunião para expor alguns problemas que o Brasil tem com a falta de comunicação entre as associações existentes. Temos boas associações Suzuki e acontecem pelo curso várias vezes por ano, sendo que pelo menos uma vez acontece um curso de Teacher Trainer. Infelizmente, muitas vezes os Professores Suzuki ficam sem saber que tal curso acontece, ou então ficam sabendo muito em cima da hora por não termos uma central de comunicação. Além disso, não há muitos instrumentos disponíveis representando o Brasil. A Associação Brasileira de Professores Suzuki comprou durante algum tempo essa função, e talvez este seja um bom caminho a seguir.

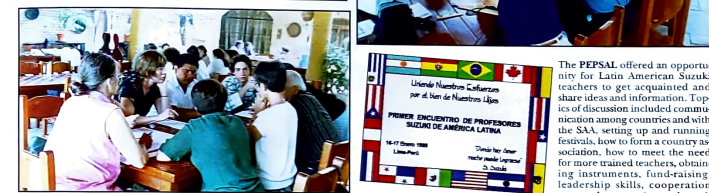
O encontro foi positivo para mim; tive a oportunidade de encontrar pessoalmente gente que já conhecia de nome, e que fazem o mesmo tipo de trabalho que eu faço: doação de tempo e de amor.

Marilyn Goldsman - Puerto Rico

I live on an island that measures of approximately 100x30 miles. Puerto Rico has a unique relationship with the United States that has allowed the island to have an abundant middle class. The capital is San Juan, and we have registered Suzuki teachers in the metropolitan area. For most of us, being Suzuki teachers has truly enriched our lives and afforded us secure employment.

From his tiny perspective I traveled to Lima, Peru, for the first Latin American conference. My first impression was of the immensity of the geographic area covered. Though I am well traveled, I had never seen so much of the world. Each country and principal cities was troubling. Then came the wonderful sounds of the many Spanish language inflections and the mix into Portuguese superfluous words, so-called "English." Because I speak Spanish I found that I understood the first half of a sentence in Portuguese

PEPSAL photos by Abel Centurion.



but was lost to finish it. But with quick translations provided, all of this was quickly worked out.

As the conference ended it was clear to me that as members of this wonderful international community, we had bridged differences of culture in that we were all working together from the moment the conference began. This was important to me as much of North America still has such vague ideas about what is happening "down there." Well, down there is very much alive and doing well. The excitement I felt from everyone from Chile, to Bolivia, Brazil, and on and on, was galvanizing. Everybody was motivated and focused on reaching a consensus. Pau D'Ercole said we accomplished in two days much of what the SAA has taken several years to accomplish.

The specific focus was on the economics of Latin America, so that was the topic I chose when we split up into discussion groups. Latin America is an area that is too large for generalizations, yet it is clear that the SAA can be of most help with local issues as each country has its pockets of prosperity and poverty. I heard people asking for advice because Suzuki teaching was perceived in their communities as existing only for the elite. Others were saying that we must all remember that there are too many places still where every day is a fight (*la lucha*) for families just to have enough to eat. Governments too often respond that they can't afford the arts when poverty and the infrastructure are such pressing problems.

I would like to elaborate on what we discussed to help the children in economically deprived areas. In order to develop a better visual concept it might be helpful for the SAA to organize a map to strategically plot the needs of each geographic area and to have governmental guidelines for each country regarding importation and exportation of materials and instruments. It might

also be helpful to get ASTA involved to create an even wider base of support. Regarding instruments, there should be a database to record what is needed and who has instruments to donate. In too many places piano students have to sign up for practice time on either a school piano or a teacher's piano, because neither a piano nor keyboard is affordable. We talked about second-hand instruments becoming available. So why not begin a hemispheric collection of previously owned instruments to be donated to Latin America? We should not limit our efforts to seeking donations in North America. Donations should also include teaching aids and equipment such as shoulder rests, strings, stool, extra bows, etc. Distribution is the onerous part, but a plan for distribution can be set up.

Teacher training is a major concern. Geographic distances are enormous and funding is insufficient. We had a lot of discussions and a forum about how to run institutes, with special presentations by Dr. Marz (USA), Blancanara Montecinos (Chile) and others. Besides the usual routes of a few teachers traveling to Latin America for short periods or teachers going where there are institutes, it is difficult to even persevere to train to be a Suzuki teacher. It was my suggestion that we might try to follow the example of the organization called Doctors Without Borders. Our own version might be "Musicians without Borders," *musicos sin fronteras*. Qualified teacher Trainers might go for at least six months, traveling to various places and staying for sufficient time to afford a number of classes to be trained. The group might include teachers on sabbatical, in retirement, those between establishing studios, summer vacation months and so on. I might also include a luther for repair and instrument repairs.

I returned with the sense that the world is getting ever smaller, that communication is imme-

The PEPsal offered an opportunity for Latin American Suzuki teachers to get acquainted and share ideas and information. Topics of discussion included communication among countries and with the SAA, setting up and running festivals, how to form a country association, how to meet the need for more trained teachers, obtaining instruments, establishing leadership skills, cooperation among the countries, and much more. Panel discussions (top left) and discussion breakout groups produced many wonderful ideas and plans. More details will be included in the May Journal.

mediate and often very complete. This often enables us to speak in a form of shorthand because we are all of one mind. Also that we are economically more affluent parts of the world must contribute and share with those around us and often far away. A small sacrifice each day is a painless way to great things. It is this communicating, sharing and ideas of friendship that will lead to trust and love, which is fundamental to all relationships and world peace.

Rosario Anaya, Marianne Dietze, Magali Pinto-Santos Cruz, Bolivia

Las experiencias vividas han sido muy provechosas para todos nosotros que estamos con la idea de formar una asociación en nuestro país. El poder compartir e intercambiar criterios y experiencias con los diferentes profesores de América Latina con respecto a la conformación de asociaciones y realización de festivales ha sido muy productivo y ha logrado despejar muchas de nuestras dudas y satisfacer nuestras inquietudes y preocupaciones.

La presencia de autoridades de la SAA realizó el encuentro y reafirmó nuestra convicción como miembros de la institución y nos comprometió aún más con el trabajo que estas reuniones efectuadas por los paneles deberían repetirse en cada encuentro; sirven para comprender mejor el trabajo que realizamos.

Con relación a las asociaciones, nos gustaría que cada una tenga una relación directa con la SAA. Que cada país mantenga su contacto individual e independiente. Esperamos que estas reuniones se vuelvan a repetir porque reafirmamos nuestros principios y nos hermamos con los profesores de otras asociaciones. ▲

Odina de Medina, Presidenta de la Asociación Suzuki de Argentina

Felicitações as as promotoras y Coordinadoras del PEPsal, Profesoras Roberta Centurion, Caroline Fraser y Marilyn O'Boyle! Ellas han tenido la buena idea de reunir a Profesores Suzuki de América del Sur y Central y la invitación a participar a Profesores de SAA de Estados Unidos y Canadá, compartiendo experiencias y necesidades propias y comunes a todos los países. Hubo mucho entusiasmo y se trabajó con gran vitalidad y comunicación consistente. Estoy completamente segura que tendremos muchos más encuentros a futuro y que de esta forma estaremos más presentes en la S.A.A.

Ha sido un muy buen comienzo esta magnífica idea de un evento de tales características que seguirá creciendo, al tiempo que irán surgiendo ideas de solucionar problemas con la cooperación de todos y siempre respaldados por el ideal de la Filosofía Suzuki, que es de comprensión, amor y comunión de ideales. Estamos muy satisfechos del alto nivel de las disertaciones, siempre dejando un mensaje de lo que es el Espíritu Suzuki. Fue muy importante el tema de la Comunicación con los padres y niños, y, por último, es destacable el ambiente acogedor de los espacios físicos elegidos para este histórico encuentro en Perú, un país tan bello como el Perú.

Que bueno sería volver a encontrarnos. Hasta pronto!

Maria Ines Teixeira - Curitiba, Brazil

Despite living in South America and being in contact with the Suzuki Method since 1988, it was the first time I went to another country with Latin America. It was really a great experience to participate in the Pepsi in Peru with about 36 teachers from North to South America, with experienced teachers and brand new teachers, sharing our experiences and discovering that we all have the same problems. If the other countries, other communities could solve many of these problems with creativity and a lot of work, we probably will be able to solve ours too.

WHEN THE STUDENT BECOMES A MUSICIAN.

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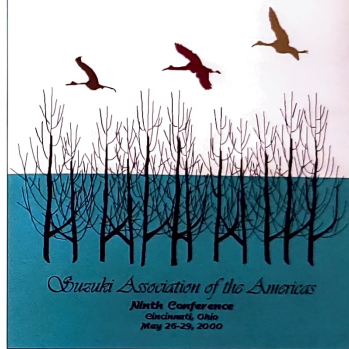
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Meeting the Needs of Every Child



Call for Papers, Sessions, & Participation

SAA Ninth Conference
May 26-29, 2000

Omni Netherland Plaza Hotel & Cincinnati Convention Center, Cincinnati, Ohio

"Roots & Wings: Meeting the Needs of Every Child"

June 15, 1999

All paper and session proposals or suggestions due.

The 2000 Conference committee invites members to submit proposals for the Ninth SAA Conference. Sessions may be general in nature or specific to an instrument area. The Conference theme is *Roots & Wings: Meeting the Needs of Every Child*. We hope to present a number of sessions devoted to working with children who have special needs and their families. These special needs could include physical, mental, learning, or behavioral disabilities, or highly economic disadvantages, dysfunctional family situations, or highly intelligent/gifted children and their families, for example.

We are also interested in presenting sessions on teaching specific aspects of instrumental technique, the business of building a successful studio, fund-raising, chamber music materials and coaching, Suzuki-related research, brain-music research, Suzuki public

school programs, teaching teens, parent involvement, or teaching improvisation, for example, 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 May 15, 1999 to: SAA, PO Box 17310, Boulder, CO 80308

Questions? Contact the SAA Office or Conference Coordinator, Cheryl Cornell at (660)582-2465 or fiddlers@asde.com

Poster Sessions

To facilitate the dissemination of information about activities and research relevant to Suzuki Talent Education and to enhance personal contact between teachers, a poster session will be held at the SAA Ninth Conference. Posters may 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 the presenter names and qualifications should be sent to the SAA office by November 15, 1999.

Additional Events

Information about the following events will be included in the May issue of the ASJ:

- Ensembles Concert
- Masterclasses
- Student orchestra

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School, Naples, FL



Kathy Fishburn
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Doris Gazde
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Arizona State
University



Dr. Robert Gillespie
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JOB LISTINGS

The SAA encourages members to send job postings for Suzuki positions—either job wanted or jobs available. The fee for this service is \$35 per issue. All listings will be posted and made available for distribution to all parties requesting. Ad Deadlines: January 1-Winter issue; April 1-Spring; July 1-Summer; October 1-Fall.

POSITION: Suzuki violin teacher for Hartt School Community Division, the University of Hartford, West Hartford, CT.

DESCRIPTION: During the past thirteen years the Hartt Suzuki program has evolved into a comprehensive program that includes orchestra, chamber music, musicianship, the Hartt Suzuki Institute and a graduate program in Suzuki pedagogy. I come from an active and social Suzuki string department that is part of a large community music school.

QUALIFICATIONS: SAA teacher training through at least Book 1 and a bachelor's degree in music, preferable in performance. Whimsical personality and ability to work well with a broad range of students.

DUTIES: Teach a minimum of 20 hours per week, including private lessons and group classes. All group classes are team taught with one teacher/trainer per group. Additional Suzuki training available weekly. Performance opportunities may be available in the southern New England region.

CONTACT: Teri Einfield, Chair, Hartt Suzuki Program, University of Hartford, 200 Bloomfield Ave., West Hartford, CT 06117. Phone: 860-768-0915, Fax: 860-768-1777.

POSITIONS: The Suzuki Music School of Westport is looking for SAA trained Suzuki teachers for all instruments for which Suzuki has been developed, including preschool. Also interested in teachers trained in Kodaly, eurhythmics and

music and movement classes for pre-schoolers. School currently offers violin, piano, cello, guitar, flute and wood/wind classes.

DUTIES: Teach private and possibly group classes, participate in recitals and demonstration concerts, as well as other classes you may initiate. Very little administrative work.

QUALIFICATIONS: Minimum: SAA teacher training for 1A, 1B and Book 2 for specific instrument and a bachelor's degree in music.

SALARY: Dependent on training and experience. Health insurance available for fulltime teachers.

STARTING DATE: September, 1999 or when suitable candidates are found.

LOCATION: Located in Westport, about an hour from New Haven and NYC, there are plenty of performing opportunities in surrounding area.

CONTACT: Rebecca Christopherson, Suzuki Music School of Westport, 3748 Post Road, East, Westport, CT 06880. Phone: 203-277-0184 for more information.

POSITIONS: The University of Minnesota-Duluth, Department of Music, is seeking applicants to teach applied lessons in the areas of violin, viola, cello, harp-and/or piano lessons, orchestra and/or theory in the Suzuki program. Appointments will be made as required by current needs of the department.

QUALIFICATIONS: Applicants must have a minimum of a Bachelor's degree in music or significant professional musical experience; training in Suzuki pedagogy required for Suzuki applied les-

son teaching positions. Ability to play instrument well and one year teaching experience in music required. Demonstrated evidence of effective teaching and communication skills required. Preference will be given to applicants with a Master's degree, extensive (3 years) Suzuki teaching background and to former Suzuki students.

CONTACT: Application must be postmarked by March 31, 1999. Send letter of application, vita, transcripts and contact information for three professional references (name, address and phone) to: Department of Music, Suzuki Search, 251 Humanities Building, 10 University Drive, University of Minnesota-Duluth, Duluth, MN 55812. Phone: 218-726-8208. THE UNIVERSITY OF MINNESOTA IS AN EQUAL OPPORTUNITY EDUCATOR AND EMPLOYER.

POSITIONS: Suzuki violin and Suzuki piano teacher, The Bermuda Conservatory of Music, Hamilton, Bermuda.

DUTIES: To teach individual and group lessons from beginner through advanced students, organize and conduct recitals and assist with community performances.

QUALIFICATIONS: At least three years Suzuki teaching experience in each instance, a bachelor's or master's degree in music and SAA teacher training through to Book 4 minimum.

DESCRIPTION: The Bermuda Conservatory of Music is Bermuda's largest music teaching facility with over 700 students involved in traditional and Suzuki violin, piano and voice instruction and a

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large Kindergarten program. There are thirteen faculty members and three of them teach violin from Pre-Twinkle to beyond Book 10. The community can offer a number of opportunities for outside performances.

LOCATION: Bermuda is a semi-tropical island located two hours from the East Coast. It has a population of 60,000 and its main industries are international business and tourism. The island enjoys a high per capita income and a good standard of living, with strong value placed on the importance of education. Bermuda has no income tax and the Bermuda dollar is on par with the U.S. **SALARY:** Salaries start at \$33,000 per hour for a 36-week teaching year, with excellent medical benefits offered. The Conservatory offers two-year contracts based on a minimum number of hours per week and this includes an educational grant for approved career advancement. Assistance with relocation is offered as well as transportation to the island at the beginning of the contract.

CONTACT: Please write or fax: The General Manager, Bermuda Conservatory of Music, 48 Par-la-Ville Road, Suite 436, Hamilton HM 11. Phone: 441-296-5100 and Fax: 441-292-0886. Please enclose resume and a brief in-class video demonstration of your skills. Need violin and piano teachers for September 1999.

POSITIONS: Rapidly growing, well-established Christian community school seeks qualified Christian Suzuki violin instructors. Will join faculty of 28 who teach about 350 students weekly.

DUTIES: Teach individual and group lessons primarily to younger Suzuki students. Could supplement teaching with traditional instruction as well, if desired.

DESCRIPTION: Northland Cathedral School of Music is a ministry of the Northland Cathedral Assembly of God, located in Kansas City, MO. The church serves greater Kansas City, a metropolitan area of approximately two million. Orchestra, chamber music and solo performing opportunities are available. A large waiting list of students. Rental instrument inventory is owned by the school.

QUALIFICATIONS: Bachelor's degree in performance or music education. Suzuki teaching experience, and SAA teacher training preferred. Teacher must be committed to the goals of a Christian school ministry.

SALARY: \$24 per hour with periodic increases. **CONTACT:** Please send resume and a recording to: Steve Phil, Director, Northland Cathedral School of Music, 600 N.E. St., Kansas City, MO 64116. Ph: 816-456-2655.

POSITIONS: Suzuki violin, cello and piano teachers at the Center for Young Musicians in Westford, PA.

QUALIFICATIONS: Teaching experience, training in the Suzuki method, bachelor's or master's degree in performance or pedagogy. Applicant must be committed to the Suzuki philosophy, have strong desire to further develop a well-established program. Applicant must enjoy team teaching.

LOCATION: The Center for Young Musicians is a successful independent music school that is dedicated to raising capable musicians through the Suzuki method. It is located twenty-five miles north of Pittsburgh. Open year-round, it serves families who love music and practice with their

children daily. CMY's teachers continue their education and are reviewed yearly.

SALARY: Full time positions include a competitive salary, health, life, disability insurance and paid vacations. Part-time positions are also available. **CONTACT:** Please send your credentials to: Alicia McGinnis, the Center for Young Musicians, 120 Lake Drive, Westford, PA 15090. Phone: 724/935-0405 or www.youngmusicians.com

POSITION: Suzuki violin teacher for new school (beginning immediately) in Destin, a resort area of North West Florida. School is a non-profit agency with a Board of Directors who handle administrative details.

QUALIFICATIONS: Dedication to teach through love and respect. SAA teacher training through Book 7 or above. Applicant must be dependable and have a bachelor's degree in music, must be dependable and have a strong commitment to be and enthusiastic about promoting the Suzuki method.

DUTIES: Teach private weekly lessons with a bi-monthly group. Must have ability to organize performances, attend and encourage attendance at Suzuki strings workshops and institutes.

DESCRIPTION: A ground floor opportunity to participate in a Suzuki education program in one of the fastest growing areas in North West Florida. Destin is located on 27 miles of sugar-white sandy beaches. Currently there is waiting list of 40 students who are ready to begin.

SALARY: Offer a competitive salary with benefits. SAA teacher training is a big plus! Violinists in the area do exceptionally well performing for churches, weddings and private parties and there is a performing symphony orchestra in the area.

CONTACT: Brenda Bosick, 4640 Paradise Isles, Destin, FL 32541. Phone: 350/654-2000 or Fax: 350-654-9897. E-mail: violinkid@aol.com

POSITION: Suzuki violin/viola teacher for established Suzuki program in West Windsor, NJ.

DUTIES: Teach private and group lessons at all levels.

QUALIFICATIONS: Bachelor's degree in music and SAA teacher training through Book 2 is required but preferred through Book 4. Previous Suzuki teaching experience is a plus! Applicants must have a strong commitment to Suzuki philosophy and a willingness to be a team player.

DESCRIPTION: The West Windsor-Plainsboro Community Education Suzuki program began in 1980 and it provides lessons for violin, viola, cello and piano with solo, group and chamber music concerts given every year. West Windsor is located next to Princeton and Princeton is part of a growing area with easy access to NYC and Philadelphia. There are local performing opportunities and a rich cultural base.

SALARY: Commensurate with training and experience. **CONTACT:** Barbara Greenberg, 325 Glenn Avenue, Lawrenceville, NJ 08648-3214. Ph: 609-882-5775.

POSITIONS: Suzuki violin, cello and piano teachers for well-established Suzuki program at Nevada School of the Arts in Las Vegas, NV. There are three positions available. School is a certified member of the National Guild of Community School of the Arts.

QUALIFICATIONS: Essential qualities desired for all applicants: teaching experience, SAA teacher training and a strong commitment to the

Suzuki philosophy and approach. A bachelor's degree in music or graduate training is preferred. Applicants must have a desire to work cooperatively with other faculty.

DESCRIPTION: Currently there are nine Suzuki faculty, three full-time and six part-time teachers who serve about 250 students. Strings programs have weekly workshops and the piano program has biweekly groups. The Suzuki program is stable and it is now poised to grow, matching the growth of the city.

LOCATION: Las Vegas has a population that exceeds 3 million and it is growing. Easy access to the Southwest and to Southern California. Opportunities for free-lance performance are available in the area.

SALARY AND BENEFITS: Currently \$25.00 per hour. Faculty who teach a minimum of 20 hours per week are entitled to health benefits.

CONTACT: Please write to: Dr. Paul S. Hesselich, Dean, Nevada School of the Arts, 315 S. 7th Street, Las Vegas, NV 89101. Fax: 702-598-4672 or E-mail: paulshess@nevada.edu. or: www.nvtrj.com/communitylink/schoolofarts/index.html

POSITIONS: Suzuki violin and cello teachers required for expanding program in well-established music school associated with Capilano College in North Vancouver, BC, Canada.

REQUIREMENTS: Applicants should have a bachelor's degree in music (or equivalent), Suzuki teacher training, minimum level is Book 2, with a commitment to continuing advanced training. Previous group teaching experience or willingness to participate in practicum is a plus.

DUTIES: Teach private lessons and group classes from ages four and up. Opportunities to participate in all aspects of a Suzuki program.

CONTACT: Ms. Kristi Lind, Coordinator of Capilano College Community Music School, 2055 Purcell Way, North Vancouver, V7J 3H5, Canada. Fax: 604-985-7545. E-mail: kllnd@capcol.bc.ca

POSITION: Instructor of string pedagogy, director and primary instructor of Suzuki Violin Program, School of Music, University of Oregon, Eugene, OR. This is an annual, renewable 10FT position. It consists of two 10-week terms (one pedagogy class per term) and individual/group lessons for a minimum of 40 weeks through the Community Music Institute.

STARTING DATE: July 01, 1999. Applications reviewed from February 05 until position is filled. **QUALIFICATIONS:** Violinist broadly trained in educating children ages three and up with extensive knowledge and experience in the Suzuki philosophy and other schools of violin pedagogy. A master's degree with SAA teacher training is preferred. Candidate should have strong performance skills and a sensitive and creative approach to working with young children as well as the ability to teach advanced students.

DUTIES: Teach individual and group lessons, serve as program director for the Suzuki Violin Program, coordinate group classes, performances, parent education classes and supervise graduate student teachers in the Suzuki pedagogy training program. Teach violin pedagogy to university violin and viola majors.

DESCRIPTION: The Community Music Institute outreach program offering lessons in strings, piano and voice. The Suzuki program was

founded in 1997 and currently has 80 violin and viola students. The program is becoming a regional center for Suzuki-related activities. The University of Oregon School of Music is well known and is one of the most comprehensive music schools on the West Coast, offering a wide range of degrees from baccalaureate through doctorate. The area is rich in cultural/outdoor activities.

SALARY: Competitive, dependent on training and experience. Generous benefits and additional employment opportunities may be available in area or abroad.

CONTACT: send a letter of application, resume, and references along with a video tape of both individual and group lessons and at least three letters of recommendation to: Dr. Leslie Straka, Chair, CMI Instructor Search, School of Music, 1225 University of Oregon, Eugene, OR 97403-1225. Ph: 541-346-3761. Fax: 541-346-0723.

POSITIONS: Suzuki applied lessons teacher for violin, viola, guitar, piano, harp, lute and cello, at the Sherwood Conservatory of Music, Chicago, IL. Appointments will be made as needed by the department.

QUALIFICATIONS: Prepare applicants with a master's degree in music but a bachelor's degree is required. Training in Suzuki pedagogy is required for the applied lesson teaching positions. Suzuki teacher training through Book 3 is required, ability to play instrument well and two years of prior teaching experience. Applicant should have demonstrated effective teaching and have good communication skills, must be committed to the Suzuki philosophy and the love of teaching children. Prefer warm and enthusiastic person who has the interest and ability to work cooperatively with the other teachers.

DUTIES: Teach private and group instruction for students, collaborate with parent training and assist with organization and promotion of special events with the other Suzuki faculty.

SALARY: \$26.00-\$30.00/hourly rate. **CONTACT:** Please send resume and references to: Denise Apodaca, Chicago Young Instrumentalist Program, Sherwood Conservatory of Music, 1313 24th Michigan Ave., Chicago, IL 60605. Ph: 312-427-6267 x 1122 or Fax: 312-427-8677.

POSITIONS: Violin, viola, cello, piano, lute and Preschool Music and Movement instructors needed to start in July/September 1999 at Taber Community Arts Center, Bradford, CT.

QUALIFICATIONS: A bachelor's degree in music is preferred with registered SAA teacher training or a minimum of two years Suzuki teaching experience. Looking for a team player with strong commitment to nurture and mentor. Must have performance skill to play instrument well and also coach chamber music.

DUTIES: Teach individual and group lessons with beginning and intermediate students but ideal candidate would be able to teach ages four-adult. Participate in student/faculty recitals and attend faculty meetings.

DESCRIPTION: The Taber Community Arts Center is a non-profit group that began in 1985. It has a faculty of over 50 full-time graduate enrollment of over 500. The Center offers programming to preschoolers up to adults in: music, dance, drama, art and creative writing. The school has three locations and several involvement programs in CT. The Suzuki String Program is well established and has expanded into four public elemen-

tary schools. More teachers are needed to maintain quality programs. Teaching calendar two 18-week semesters plus a flexible summer term.

SALARY: \$24,00-\$35,00 per hour, depending on education and experience. Part-time positions with opportunity for full-time work with the expanding program, benefits and performing opportunities in area.

CONTACT: Send resume, cover letter and two letters of recommendation to: Ann West, Director, Taber Community Arts Center, 43 Taber Dr., Bradford, CT 06460. Ph: 203-488-5668.

POSITION: Violin teacher for expanding Suzuki program, Levine School of Music, Washington, D.C.

DUTIES: Teach private and group violin lessons, parent education classes and work directly

and cooperatively with current faculty of the Levine Suzuki String Program.

QUALIFICATIONS: Strong commitment to the Suzuki philosophy, prefer master's degree in violin or viola performance and/or violin/Suzuki pedagogy, with registered SAA teacher training, Books 1-8.

DESCRIPTION: The Levine School of Music is accredited by the NASM with an internationally respected faculty of 144 and a diverse student body of 3200. The Suzuki program includes violin, viola, cello, piano and lute. Suzuki ensembles from the school have performed at the Kennedy Center and also on "CBS This Morning."

SALARY: Full-time, nine months, dependent on training and experience; health insurance is available. Additional summer teaching is optional.

CONTACT: Send resume to: The Levine School of Music, Attn: Mary Fudley, Suzuki String Chair, 2801



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POSITIONS: Suzuki violin teacher and Suzuki cello teacher at Preparatory Center for the Arts in Mountclair, NJ. Either position may be combined with additional responsibility of Assistant Suzuki Coordinator.

QUALIFICATIONS: SAA teacher training preferably through Book 4. Commitment to Suzuki philosophy and demonstrated skills in working with young children. Warm and enthusiastic personalities and interest in working cooperatively with the other teachers.

RESPONSIBILITIES: Weekly private lessons, group classes and four recitals per year. Short summer term optional. Assistant position is being added to aid the Suzuki coordinator in managing

the activities of the 100 student and the ten teacher program.

DESCRIPTION: The Preparatory Center for the Arts is located at Mountclair State University in Northern New Jersey, about 30 minutes west of New York City. It is a comprehensive program offering music, dance and theater. The Suzuki division offers instruction in violin, cello and piano.

CONTACT: Send resume and references to: Ruth Rendleman, Preparatory Center for the Arts, Mountclair State University, Upper Mountclair, NJ 07043. Phone: 973-653-4443.

POSITION: Suzuki piano teacher.
QUALIFICATIONS: Applicant should have completed SAA approved teacher training, be en-

thusiastic and dependable. Must have ability to connect with a supportive community of families and teachers.

DUTIES: Weekly teaching of group and private lessons for Pre-Twinkle to Book 6. Possible position of piano coordinator may become available, depending on previous experience.

DESCRIPTION: The Suzuki Music School of the Illinois Valley was founded 17 years ago and has now grown to include three locations and seven teachers offering Suzuki and traditional lessons in violin, viola, cello, guitar, piano, organ, voice and Kindermusik. There is an active waiting list as well as help needed for current full-time staff. Ottawa, LaSalle and Princeton are located on Route 80, 100 miles southwest of Chicago. The school is located in the Starved Rock State Park area and it has strong community support for the Suzuki program.

SALARY: Competitive for the area, the rate depends on experience and training.

CONTACT: Please direct resumes, phone calls or e-mail to: Lynne Oliverius, Director, Suzuki Music School, 1017 Clinton, Ottawa, IL 61350. Phone: 815-435-2235 or e-mail: volynne@ivnet.net

POSITION: Experienced Suzuki violin teacher needed to replace retiring teacher and assume a quarter-to-half-time position in a new elementary charter school.

DESCRIPTION: Palouse Suzuki String is a large, well-established program serving the two university cities of Moscow, ID and Pullman, WA. The program serves over 100 students of violin and viola. There are also Suzuki programs for cello and piano.

QUALIFICATIONS: SAA teacher training through at least Book 5 preferred. We need a teacher who has the desire and ability to work with young students in the charter school and interest in joining a group of enthusiastic teachers who work as a team to offer group classes.

LOCATION: This could be an ideal situation for someone who is relocating to a non-urban but sophisticated university community. The Palouse region is noted for its beauty, outdoor recreation and friendliness. This isn't Seattle—it's better.

SALARY: \$25-\$35 per hour depending on experience and training. The Charter School position will offer a competitive salary and benefits, depending on amount of time spent teaching there.

CONTACT: Please send inquiries and resume to: Janet DeTemple, Director, Palouse Suzuki Strings, 425 SE High Street, Pullman, WA 99163. Phone: 509-334-1318 or E-mail: detemple@completebb.com

POSITION: Full-time Suzuki violin teacher for expanding Suzuki string program within the University of Memphis Community Music School in Memphis, TN, pending funding.

QUALIFICATIONS: Applicants must have a minimum of a bachelor's degree in music, SAA teacher training through Book 4, with ability to play instrument at high performance level. Preference given to applicants with advanced degree. Teaching experience in music or pedagogy. All applicants must have strong commitment to the Suzuki philosophy.

DUTIES: Teach a minimum of 19 hours of private and group lessons at all levels plus two hours/week of administrative duties. Act as administrative assistant for University of Memphis Suzuki

String Institute, participate in string plays, special department, school events and community outreach programs.

DESCRIPTION: The University of Memphis Suzuki String program is 25 years old. It is comprised of 240 violin, viola and cello students with two full and nine part-time faculty members. The Suzuki piano program has over 200 students and both programs are part of the Community Music School that serves over 750 students from Memphis and surrounding areas. Additional courses offered in music theory and Kindermusik. Students participate in yearly solo recitals, annual graduation, January Workshop, May Concert, Suzuki String Institute and may participate in the Memphis String Quartet.

SALARY: Depends on training and experience with benefits available. Administrative duties for the Suzuki String Institute will add to salary. There may be opportunities to freelance in the area.

CONTACT: Please submit resume, two letters of recommendation, a tape representative of playing abilities and a videotape demonstrating three levels of teaching to: Pat Brumbaugh, Director, Community Music School, University of Memphis, Dept. of Music, Memphis, TN 38152. Phone: 901-678-4244.

POSITION: The Department of Music at the University of Memphis is seeking highly qualified candidates to serve as Graduate Assistants in the Suzuki String Program to begin Fall '99.

DUTIES: Teach Suzuki string lessons, assist the Suzuki String Coordinator and other duties as assigned.

DESCRIPTION: The Music Department is the state's premier institution for the study of music and the only school in TN to offer the Doctor of Musical Arts degree. There are approximately 500 part-time faculty. Students have a close interaction with faculty and this provides a complete and comprehensive learning experience. The Department facilities include: an extensive music library, computer music lab, rehearsal halls and practice facilities.

SALARY: Candidates receive a full tuition waiver and an additional stipend of up to \$2,600 for Master's students and \$3,500 for Doctoral students, with a workload of at least ten hours per week.

APPLICATION DEADLINE: March 15, 1999.
CONTACT: John Burd, Director of Graduate Studies, Department of Music, University of Memphis, Memphis, TN 38152. Phone: 901-678-3534 or Fax: 901-678-2806.

POSITION: The National Capital Suzuki School of Music, Ottawa, ON, needs a cello teacher to work in partnership with the present cello teacher and other members of the string faculty, to begin September '99.

QUALIFICATIONS: B.A. degree in Music (or equivalent) with strong performance skills and registered SAA teacher training through Book 4. It is required, Suzuki teaching experience, ability to handle group classes and a commitment to further training, is essential.

DUTIES: Teach private and group lessons with a possibility of ensemble and assisting quartet coaching. Potential to build a studio of 30 students, particularly at an advanced level.

DESCRIPTION: Ottawa, the nation's capital, has major cultural and artistic resources, two university music departments, full-time professional orchestra, many museums, sports and outdoor

Hiroko Primrose

January 2, 1958 - November 6, 1998

by Ramona Stirling

Hiroko Primrose, an active member of the worldwide Suzuki movement since 1962, passed away on November 6, 1998, in Honolulu, Hawaii. She held numerous positions throughout her distinguished teaching career, and served as Director of the Suzuki Program at the Punahou Music School in Honolulu for the past seven years.

Hiroko was on the faculty of many Suzuki institutes throughout the United

States, Australia, and Canada. She taught thousands of students who had their lives touched and changed, many of whom went on to become professional musicians.

We remember her unique spirit, her tireless energy for group and private lessons, her skill at organizing institutes and concert tours, featuring her surrounded by her smiling students. Her star will shine brightly forever through her many students and she will never be forgotten.



Hiroko Primrose Scholarship

The Intermountain Suzuki String Institute would like to announce the creation of the Hiroko Primrose Scholarship fund. Mrs. Primrose spent almost 15 years in Utah, training many area teachers and maintaining a large studio. Many attribute the quality of good teaching that exists in the Salt Lake area to her long-term teacher training program. Many of her former students are now professional musicians. She served as president of the Suzuki Association of Utah for two years; her greatest contribution was to suggest that all parents also join as members, helping the association to grow into the strongest state organization in the nation at that time.

Mrs. Primrose made the initial contribution to this scholarship fund with

activities. The School operates a full Suzuki program and works with a five-level student symphony orchestra system.

SALARY: \$35,000-\$40,000 per hour (Can.), commensurate with experience and training.

CONTACT: Deadline for applications: April 15. Send resume, references to: Strings Director, National Capital Suzuki School of Music, 2 Dufay Ave, Ottawa, ON K1N 6E2, Canada. Ph: 613-569-7995.

POSITION: Suzuki/viola/viola teacher needed immediately in a 10-year old growing program in North Houston, TX. Must be willing to teach at least 20 hours/week, taking new students from current waiting list.

DUTIES: Teach individual lessons and group classes of violin students from levels Pre-Twinkle through Book 1. Will take students as assigned, participate in studio recitals, performances and area workshops.

QUALIFICATIONS: Bachelor of Music degree and current SAA membership. Must have completed SAA teacher training for Violin I, A and I-B with minimum of one additional Suzuki training course/per year required during employment. Prefer two years teaching experience with strong

\$1,000 donation a few months before her passing. She was a long time supporter of the Intermountain Suzuki String Institute, teaching there for 18 consecutive years. A full scholarship to the Advanced String camp will be awarded annually in her name. This year an additional full scholarship for good teaching that exists in the Salt Lake area to her long-term teacher training program. Many of her former students are now professional musicians. She served as president of the Suzuki Association of Utah for two years; her greatest contribution was to suggest that all parents also join as members, helping the association to grow into the strongest state organization in the nation at that time.

performance skills. Applicant must be able to communicate well with children, parents and be a team player with other faculty.

LOCATION: The Suzuki Academy Spring-Rice, Inc. currently has over 250 violin, viola, cello, piano, guitar and voice students and a faculty of three teachers. The Academy has sponsored music programs in several private and public schools in Houston with an annual recital and biennial festival, students have many opportunities to perform in public.

SALARY: Hourly rate based on experience, training. Scholarships available for continued teacher training.

CONTACT: Send resume and references to: Linda Cox, P.O. Box 90058, Houston, TX 77290-0058. Phone: 281-355-5561 or 281-705-5709.

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Catherine Wolff Kendall

by William L. Foster (Nancy and Bill Foster)

Catherine Wolff Kendall, wife of Suzuki pioneer John Kendall, died on December 5 at the age of 77, in Silver Spring, Maryland. Author, painter, musician, inventor, gardener, educator, naturalist, civic activist, homemaker—Mrs. Kendall was loved by all who knew her for her warmth and lively interest in her fellow human beings.

In Edwardsville, Illinois, where the Kendalls lived from 1963 to 1997 before moving to the Washington, DC area, their home was a welcoming place for their numerous friends, for her husband's graduate students, and for the many school teachers and students who visited the nature trails they established on their 9-acre property. Mrs. Kendall enjoyed sharing her knowledge of the trees and birds in the woods of their "Toadwood Scrubs Outdoor Education

Center," and wrote two nature trail guides for use of visitors. She earned a reputation as a "super citizen" because of her work in developing services for the handicapped and elderly in the Edwardsville area, her active involvement in the League of Women Voters, and her organizing work in a number of campaigns on behalf of environmental protection issues. She received several awards on both the local and state levels, including the Environmental Protection Agency's 1976 Environmental Quality Award in Illinois and a 1980 Jefferson Award for Distinguished Public Service from the American Institute for Public Service. She was the first recipient, in 1995, of the Carrie Chapman

Catt Award from the League of Women Voters of Illinois.

In the Suzuki world, Mrs. Kendall is known as the author of three books—*Stories of Composers for Young Musicians*, *More Stories of Composers for Young Musicians*, and *Stories of Women Composers for Young Musicians*. She was inspired to write these books when she heard a young violin student ask her mother, "Who wrote the Vivaldi Concerto?" Realizing that children often could not match the name of a composer with the idea of an actual person, she set out to research and write about the composers, famous and obscure, whose compositions are in the Suzuki books. In order to help children understand the human side of the composers, she emphasized the life of the composers as children, showing how they were raised in different kinds of families. She admitted to taking a certain poetic license when writing about some of the lesser-known composers, simply because there was little information available about them. In some cases, she had to learn about the composers' hometowns and make up her own version of what life would have been like for a young musician growing up there at the time.



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FROM THE BOARD...

A Parent's Perspective on SAA in the Forefront Membership

by James Maurer, Chair-Elect

by Arie Nettles, SAA Board Member

In my opinion, there are three major reasons why teachers should encourage parents to be members of the SAA. First, the *American Suzuki Journal*, which is included in the membership, is an excellent source of information. It supplements and supports teachers' work with parents. For example, one can find articles on practicing, selection and care of instruments, reading music, listening, and the importance of parent involvement in Suzuki education. The ASJ also includes reviews of the latest research on the impact of music education on brain development and showcases what is happening in the Suzuki world both nationally and internationally.

The winter issue serves as a travel guide for my family. We actually plan our family vacations around Suzuki summer in Georgia. Not only did we go to Athens, Georgia, where we stayed on the beautiful campus of the University of Georgia and studied in their new Music building and theatre, we went to Honolulu, Hawaii. One can't say enough wonderful things about the beauty of Hawaii and the people. Institutes provide a way for the family to have fun and learn at the same time.

Second, the SAA is the only professional organization I know of that recognizes the importance of the teacher-parent link and supports the collaborative efforts of the teacher, parent, and student. This is unique, and it validates what the teachers are doing and what we parents are providing—an opportunity for our children to grow and develop through music.

Third, parental membership in the SAA demonstrates support for the teachers. The SAA encourages Suzuki teachers to aspire to excellence through its training program. It seems natural for us as parents to also seek that excellence in our work with the teachers and our children.

In conclusion, the SAA stands for what Suzuki education is all about. Membership encourages and supports continued excellence in Suzuki education and the growth and development of our children as we nurture their musicality. ▲

I was very interested to see an article that came across my desk recently. It was in *Executive Memo*, a publication by the Colorado Society of Association Executives. The article was "Evolving Titles for Association Executives" by Mark Alcorn. Mr. Alcorn is an association attorney and management consultant based in Sacramento, California.

The article is a discussion of various executive titles, their meanings and implications. He discusses current trends in the use of titles for association executives. Just as associations have evolved and changed over the years, traditional titles of the leaders of associations are changing to more accurately reflect the true responsibilities and authorities of the executives and chief elected officers.

The Suzuki Association of the Americas has been undergoing an exciting period of association development, growth, and change in recent years. It has benefited from excellent management, governance, and leadership training. It has adopted a new governance model for the Board of Directors and is positioning itself to be in the forefront of not-for-profit associations dealing with music and early childhood education.

The title executive director is used by more than half of the non-profit association executives, as it has been by the SAA until recently. However that title and many others, such as president, executive vice president, managing director, administrative director, and executive administrator are not clearly understood by most people. Are these titles for elected or hired positions? Are these board titles or administrative titles? In a recent attempt to rank the titles in order of importance within the industry it was learned that there is little uniformity and great confusion.

It is very difficult in the business world. The title president is understood to be interchangeable with CEO, the person who is hired by the board to manage the business. The president

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in the association industry is usually an elected official who sits on the board. This kind of leader functions quite differently from the business world.

So what are the best titles for associations to use? Of course, every association is a little different, but according to M. Alcorn, the best title for the person who is hired by the board to run the association is chief executive officer or CEO. This is a staff person, not someone who is elected to the board. The best title for the person who is the chief elected officer is chairman of the board.

These are exactly the titles that the SAA adopted in recent years in revising its governance policies. The president of the SAA used to be an elected official who managed the association, but that is not true any more, nor do I agree with modern, forward thinking consultants who have studied how boards function best in today's world. Executive director and Executive administrator were also used to identify management positions in the past by SAA. These have also dropped in favor of clearer and simpler titles.

The current titles of the officers of the SAA Board of Directors are:

Chair — Pat D'Ercole, Chair-Elect — James Maurer, Secretary — Joanne Melvin, CEO — Pam Brasch

The SAA is alive and well. It is constantly striving to improve its programs and its structure, and to understand its role in a constantly changing and complex world, so that it can better serve its membership and meet their needs in today's society. ▲

Play-the-Recorder Month

The American Recorder Society has announced that March 1999 will mark the seventh annual international celebration of Play-the-Recorder Month. As part of the month's activities, ARS members all over North America will perform in public places such as libraries, bookstores, museums and shopping malls, offer workshops to improve the playing skills of participants, and demonstrate in school settings the sounds produced by an instrument of both the past and the present. For more information, contact the ARS office at P.O. Box 103, Littleton, CO 80160-0103, (303) 347-1120, or recorder@compuserve.com.

Hiring Studio Activities

The violin and viola studio of *Michael Hining* in Oak Park, IL, has had an extraordinary year of achievement. Individual students have won numerous awards. Clara Takarache was accepted into the semi-finals of the Teris International Viola Competition and *Benny Peled* was one of the state winners in the ASFA national solo competition, placed in the Eastern Music Festival International Concerto competition finals, performed in master classes at the SAA 8th Conference, and was named concertmaster of the Chicago Youth Symphony. All six Hining students who auditioned won positions in the CNS, and all students who were accepted to IMEA State convention were awarded places in the Honor Orchestra.

The studio's advanced chamber orchestra, the Winds City String Ensemble, was selected as one of three performing organizations to represent the USA at the 1999 Sydney International Music Festival. The ensemble was invited to Sydney based on an audition, references from high-level artists, and its contributions to the community. The studio has a history of community outreach, providing benefit concerts for various causes, nursing home concerts, and performances and master classes free of charge and open to the public.

National Park Service Monumental Fiddle Contest

The First Annual Monumental Fiddle Contest will be held Saturday, May 22, 1999, at Homestead National Monument of America in Beatrice, Nebraska. There are two competition divisions: Junior (for fiddlers playing for 5 years or less) and Senior (fiddlers who have played for more than 5 years). Each competition will consist of a round of 3 tunes—a hoedown, a waltz, and a tune of choice. All tunes played by contestants must be tunes that were played during or before the Homestead Period (1862-1936). Cash prizes will be provided by the Beatrice Chamber of Commerce. There is no registration fee and all events are free of charge. For more information, contact: Superintendent, Homestead National Monument of America, Route 3, Box 47, Beatrice, NE 68310 or call 402-223-3514. ▲

THE PARADOXES OF BACH

by Katie Lansdale

This article was written with the help of a number of other musicians, all participants at the 1998 Intermountain Suzuki String Institute in Salt Lake City. Many thanks to my listeners for sharing your thoughtful and provocative comments. They were the direct inspiration for this article.

Is there any music that is heard and enjoyed in so many different ways as solo Bach? Like many of us, I have found solo Bach to be one of the greatest joys of being a musician. Having performed the sonatas and partitas separately for 13 years, these days I am enjoying performing the complete set, intrigued by how they change when juxtaposed in two concerts. Now I know that the complete sonatas and partitas, each imposing when considered on its own, become playful playmates when grouped together. But when I presented the cycle for the first time last summer, I had no idea what to expect. I wondered about my own stamina, of course, and fortunately my Suzuki childhood training stood me in good stead. But I was also very curious about the audience's stamina. Would people enjoy hearing two entire concerts of solo Bach? Would this repertoire stand on its own, or was my love for it my own particular obsession? I began to think of this project as a Bach experiment.

It was Jirocha Ramona String's idea to devote a weekend at the Intermountain Suzuki String Institute in Salt Lake City. I had been invited there to perform the cycle and teach a course on the sonata and partitas. We began each day with the performances, and like so many courses, they were a true collaboration between player and audience. How can lesser than my listeners for what they gave me there? Throughout the cycle, their listening was unexpectedly intent, appreciative and intimate. Their energy was invaluable to my music process.

In addition to performing, I was to lead a group of teacher trainees in three days of discussion on solo Bach. While I had performed the "Bachs" often, I had never had the opportunity to have such an intense dialogue about them afterwards. The process was fascinating. Of course, I found many of the comments inspired for new directions. But I had asked the audience to write down any questions in Bach's music, so I was able to check back on what they thought and what struck me as they listened. I had heard not only widely differing answers, but opposing ones. Surely this juxtaposing of opposites is one measure of the depth of Bach's genius.

I may comment on the universal appeal of Bach's music, feeling it speaks (past the passage of time, instrumentation, and performance). "It has an eternal feel," they wrote. And so they also found it is highly individual experience. "Bach is personal," I can envision his music depending on his mood. "Thus the paradox: The music is universal, but I believe anyone playing Bach cannot help but feel some secret or different was about his music that no one else does." "His music is a personal experience, but it is 'just' music, whatever that is." One reason I have always found teaching solo Bach such a pleasure is that it brings out the individuality of the student so quickly.

Much has been written about the mental gymnastics and intricate logic of Bach's music. As I led the groups, I often wonder what would happen if Bach were to play chess (or against Deep Blue, the chess computer). The listeners agreed, "I feel I am hearing a complicated mathematical formula set to music," wrote one. But they also found the music very human. "Many voices" his music makes a sort of harmony of humanity. "Many pointed out the 'infinite detail,' the 'complexity'—so much happening. We've over and over again listened to the same amount of complexity of Bach. One called his music "a spiritual quest. Like" another said, "It feels just like business (but other composers' music)." There is a counterbalance to all the intricacy: "Then the moment comes, and the music becomes transcendent, and the simple and pure become apparent." How can a composer's music be simple and complex simultaneously? I would rather marvel than attempt to answer.

Theorists have an apt term for Bach's faster music: *infinite rhythm*. Think of

Bach's *Double*. As the lines spin on and over each other without pause, the vitality accumulates and the momentum builds. The trainees and I found parallels between Bach and jazz, not just in the swinging, vital pulse but in the melody. Bach's harmonic wanderings often sound improvisational, delightfully surprising. How then can this fountain of inventiveness also strike us as "logical"? "This music makes sense," wrote one listener, but it is "both natural and unpredictable." Strangely, the comment seems to be also calling, "It has a sort of relaxing, slow and soothing feel to the same time."

Sometimes these paradoxes unite in Bach with great success. Further, it is my belief that Bach's music is unique in that it "works" on a level of instrumentation. His music speaks, regardless of whether it is in the hands of students or professionals, in authentic style or modern one, in original instrumentation or transcription. We have all heard highly effective performances of Bach by professional musicians and students, from St. Matthew's Passion to Bach's *Zoukour*. But think of the number of persuasive transcriptions you have heard, whether for tubas, celli, flute, or synthesizer. Growing up, I often heard a wonderful record of the Swingin' Strings, an a cappella group singing minicase, jazz transcriptions of Bach. In fact, Bach himself used much of the music of the solo violin music in other instrumentations. He set the second sonata, the third partita and the G Major Prelude for keyboard, the G Minor Fugue for organ, the E Major Preludio in the Rainbowland Cantata, a melody from a hymn by Martin Luther because the bass in a Bach organ chorale, and eventually the theme of the C Major violin fugue. While Bach clearly knew his instruments in each setting, it is clear from the number of works he transcribed that his ideas germinated largely independent of instrumentation.

Bach's music is all about transformation, especially the Chaconne, which is something we are all experiencing all the time, "wrote one trainer. And indeed my views on Bach are always changing. For this reason, I found discussing the interpretation of solo Bach in Salt Lake especially tricky, because it is exactly the infinity of possibilities in Bach that fascinates me. I fear that with the growth of the early music practice, modern violinists will shy away from performing Bach on modern violin, reserving them for

study and leaving it solely to the Baroque violinists to keep them alive in the concert repertoire. In doing so, a large and wonderful part of the spectrum of Bach interpretations is lost, including a wide variety of personal visions. Instead, I feel that the advance of stylistic information simply gives modern players more possibilities. Each of us can draw from scholarship in combination with our musical convictions, with more and more diverse results.

One listener wrote of Bach's music, "I think of a glass of water that leaves you

totally refreshed but not full." The Bach Sonatas and Partitas have provided nourishment, companionship and satisfying challenge for me over many years, accompanying me on travels to concerts and new jobs. Perhaps they have befriended you as well. The conversation I have with them is like the language of their composer, rich and unpredictable. Shinichi Suzuki knew what he was doing when he chose several pieces of Bach's for each book of repertoire. Bach's music is the most fundamental idiom for the young classical musician, and a child

needs to encounter it from the beginning. At the same time, it is the most complex, a language to grow with throughout life. And, at whatever stage, however it is heard, it is food for the soul.▲

Kaie Lansdale is currently violin professor at the Hartt School in Hartford, Connecticut. Winner of the Schlosspreis for the performance of Bach at the Salzburg Mozarteum, she is an active solo and chamber performer. This season, she will present Bach cycle concerts in New York, Pittsburgh, Tampa and Hartford.



Chicago Meets Osaka

by Virginia Dixon

The Suzuki Talent Education Institute in Osaka, Japan joined the Chicago String Ensemble (CSE) in a family concert at 2 p.m. Saturday afternoon, September 12, 1998, at the concert hall of The International House Osaka. The program was one of several celebrating the 25th Anniversary of the Chicago-Osaka Sister Cities relationship.

Ms. Yoshiko Nakajima, director of the local Suzuki Talent Education Institute, prepared 35 of her students, mainly from Osaka, but also from the surrounding cities of Yoshino, Kansai Airport, Kobe, and Kyoto. The students, from the ages of 3-17, were mostly under 10. They performed "Twinkle, Twinkle Little Star" and Vivaldi's "Concerto in a minor for Violin and Orchestra" to the accompaniment of the CSE. Seventeen-year-old Hiroko Yoshida of Osaka performed magnificently as soloist on the concerto's slow middle movement.

As a part of the program, the CSE, directed by Allan Lewis, performed the beloved "Serenade" by Tchaikowsky, a serenade by Mozart, and a string symphony by Mendelssohn, as well as "Intermezzo" by Chopin's own David Zabriske, "Ave Maria" by Gounod, "Memory" from *Cats*, and a beautiful arrangement of "Sakura," also written by Zabriske especially for the tour.

(continued, p. 37)

Bow Weight

A Taste for Natural Sounds

by David Evenchick

Just like a familiar food recipe, attractive tone production from the bow has certain characteristic ingredients well known to us all: contact point, bow speed, appropriate arm/shoulder/back weight, balance and ease of bow hand, bow angles and relative flatness of the bow hair. One ingredient I feel is underestimated in the genesis of a natural cello tone is the actual weight of the bow.

Finding the Weight of the Bow

Try this. Put your cello on its back on a carpeted floor. Kneel down and put your (rosined!) bow on the D or G strings, but instead of holding the bow by the frog, brace the screw lightly with your right thumb and index finger (Ex. 1) so you cannot apply downward pressure. In other words, the only force brought to bear on the string will be the result of bow weight and gravity. Draw a straight bow at an appropriate contact point, and at the speed that produces the best tone.

When I do this exercise, even on a plywood cello, I experience a tone which is natural, round, clear, and attractive in an organic sense. There is no interference in the sound. The dynamic is mezzo forte at most; however, you must consider that all this tone comes with absolutely no pressure or body weight. I enjoy taking time to sense the qualities of this sound, to appreciate the magical energy of these effortless waves of sound.

Next, hold the cello in playing position and apply the bow to the string at a good contact point. Instead of your normal bow hold, try holding the bow, again, so that you cannot apply downward pressure. You can do this by holding the bow by the screw with the thumb and first two fingers—an idea first demonstrated to me by James Hunter of the Victoria (BC) Conservatory



Example #1



Example #2



Example #3



Example #4

(Ex. 2). For younger hands I put their first, second and third fingertips under the frog (where the round mother of pearl is), and gently place their thumb on top (Ex. 3). I prefer the holding of the screw because it requires a more balanced bow arm. As you did when the cello was on the floor, find the feeling of gravity holding the bow on the string, and the hair wrapping itself around the string, which, in turn, holds the bow up. The purpose here is to discover the tonal output simply from the weight of the bow. As you move the bow across the string, experiment with bow speed and contact point, keeping an easy body. Next, simply slip into your accustomed bow hand, but feel that there is still no pressure—just bow weight. Now that you feel the simple unpressured bow weight, begin to add body weight. Usually I ask my students what this feels like, and they find it difficult to describe. "A nothing" was one answer.

The above are hands-on experiments that students can perform to discover bow weight. The older and more seasoned students are usually surprised by the amount of sound that comes with no pressure. They also inevitably discover that as they move toward the tip, the bow balance becomes lighter, and simple bow weight is no longer enough to maintain an even tone.

Now other ingredients in the recipe can be considered. To even out the sound, gradually regulate in more weight via pronation, lengthen and include the muscles in the back and legs, and perhaps gently increase bow speed and flatten the hair fully balancing our recipe's ingredients, we can produce more beautiful, fuller tone with less pressure. It can also be fun to "season to taste"—after all, our body proportions and equipment are all different, and styles of bow use can be quite personal. Under pressure and blockages, however, are not part of this organic recipe. Just as MSG may perk up the taste buds, pressure as a primary ingredient may feel productive, but is ultimately of low nutrition for beautiful tone or self-expression.

Why Bow Weight Does Not Fall into the String

1. Tight bow hand and wrist (especially index finger and thumb). When the bow hand is rigid, the index finger will draw the bow weight slightly upwards and out of the string, requiring the arm and shoulder to exert more downward pressure (locking the shoulder and elbow). Sometimes the index finger will straighten, "pronging" the bow downward, negating the benefits of the weight of the bow,

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and creating squashed tone. One solution is to pick up and replace the bow fingers alternately, playing open strings and then fingered ones. Replace the fingers gently. The release, especially from the index finger and thumb, draws attention to imbalance in the hand, and the bow weight in the string.

2. Too much arm pressure and stiff arm muscles. A stiff arm pushing down on the bow and string obliterates the natural feel of the bow weight on the string. Also, you must consider how the bow thumb must counterbalance all this pressure. I think there is often mental anxiety about making "enough" sound. How much is "enough"? Begin with bow weight, then gradually add relaxed arm weight. This is sometimes complicated... where does the unused arm weight go? The uniqueness of the individual is so important. Compare the arm weight of a "bulked up" linebacker to a ballerina. Both can produce beautiful tone if they can find the overall body balance and connection to the ground to support the free bow arm.

3. Saggi elbow. If the elbow goes below a certain level, a sawhorse (ceeter otter) effect occurs with the bow hand. As the elbow dives, the bow thumb raises, pushing the bow weight out of the string from underneath. Give attention to rotation of upper arm, and pronation.

4. Stiff pinky on top of stick (often a holdover with students who switch from violin). We all know that the baby finger has the most leverage on the tip of the bow. If this finger gets stuck pushing down, the upward leverage on the tip will want to pull some of the natural bow weight out of the string. This is not to say that the pinky on top of the stick cannot be effective, it just needs to be supple enough to regulate downward force. Pinky pushes while holding the bow help activate fourth finger base knuckle joint.

5. Locked elbow. A locked elbow offsets the natural bow weight. Interestingly, you can lock your shoulder and still keep a good amount of bow weight in the string if your elbow is loose. Loop an Ace bandage just above the elbow joint and use it to gently hold the student's elbow. This allows the student to experience the movement of the elbow without the mistaken activities of holding up a rigid arm, or pushing downward on the string.

6. Bow angles. While a crooked bow doesn't exactly take the bow weight out of the string, the directness of the bow weight is lost, especially in the upper half, inducing one to press harder to compensate. I give students a visual landmark to straighten a wandering bow by wrapping a dot sticker around the string just above the desired contact point. The student is asked to keep the bow just below the dot (which is easy to see) as he or she draws the bow. The dot doesn't seem to affect the sound of the string.

7. Concepts of tone production. Many students are unaware of how far bow weight can go in tone production. Some use it naturally and unconsciously. Few observe that students who are more versatile with bow speeds have a better sense of bow weight.

I know this sounds a bit like a lexicon of standard bow arm challenges. My goal is to try and avoid these problems by teaching the magical flavor of bow weight as early as possible, even before teaching the bow hand.

Early Exposure to Bow Weight

Sound Bumps

We gather on the floor around a full size cello, with the students' hands on the table of the cello so the children can experience the energy of the sound waves—a kind of early tonalization (one child described it perfectly as little bumps moving up and down really fast). (Ex. 4) Then I have them place their hands lightly on the bow as I bow back and forth, asking them if they can still feel the little "bumps." Next I have them feel the vibration "bumps" with their hands around the stick of the bow, and then finally I let them draw a bow across the string holding the bow gently on the stick just above the grip, asking if they can still feel the "bumps." The children are learning the dynamic qualities of the bow before the toneless repetitions that go into a well-formed bow hand.

The Threaded Sound Stick

Once the students have begun their bow hand work, using a threaded sound stick is an interesting and fun activity. You can purchase a sound stick at a music

store which carries supplies for early childhood music classes. Mine is 1/2 inch in diameter, 14 inches long, and the threads are 1/16 of an inch wide. The feel of the sound stick in the hand is very much like that of the training dowel stick bows. As they draw the stick across the string (with the cello on the floor or in playing position), it will produce an interesting and amusing tone just by its own weight. The threads act in much the same way as horsehair follicles, catching the string and producing sound. However, if too much pressure bears down, the stick will get caught in one of the threads and come to an immediate stop. Experiment with how easy the hand has to be in order to keep the tone going!

Volume

Once the students are playing their cellos, I feel it is important to be practical about how much volume they attempt to make. If the student is playing a 1/10 or 1/8 size cello, I like to do a lot of demonstration on their cellos. Some small cellos don't respond so well, and it's important to be empathetic. Certainly, a child trying to equal your full size cello sound with a small cello is no fair match! What's worse, the students may press harder to compensate. Use your big cello to create a long-term sound ideal, and their small ones to teach the present model. An unpressed bow weight style may have a smaller volume of tone at the outset, but I believe it's the ingredient that will lead to a more versatile, projecting and satisfying sound as the child progresses.

Stopping the Bow

Interestingly, the weight of the stick can also make a beautiful stop to the sound. In the early books, I'm listening for a stopped sound that rings clearly, with a resonant tone quality (not forced). Once the arm stops moving the bow, the weight of the stick itself can gently, but cleanly, stop the tone, as gravity drops the bow naturally into the string. This is a bow stop that feels a bit in slow motion, and if one is used to tripping to stop the bow, the "feel" seems out of sync with the clean sound. It's rather like stopping your bike with foot brakes (remember those?) rather than the clutching of hand brakes. For faster stops, other articulation could be used, but again I feel that bow weight is an important ingredient.

So now we have all the ingredients ready and it's time to cook and taste! You've probably experienced being at a fine restaurant and listening to the waiter reading off the "specials" one after another, each one evoking an imaginary taste sensation. The genesis of a fine meal comes from a balance of foods such as salads, starches, proteins, etc., which are ingeniously flavored. The genesis of beautiful tone comes from the imagination, the bow and the cello. Our bodies, free and flowing and ever-regulating, can allow our instruments to come alive, and create the subtleties necessary for precious self-expression.

The Joy of Unconscious Competence

by Megan D. Landry

Every year, without fail, I struggle with my students (and sometimes their parents!) about the selection of the piece that will be performed at our solo concerts. Almost every student from Twinkle to Eccles Sonata wants to perform the piece that they have just finished learning because they have it under their fingers and they want to demonstrate their abilities to others. I am tremendously sympathetic to this and a part of me feels the same way. However, it is essential that students come to realize that memorizing and playing a piece at home or in the studio requires a different skill set from the performance of that same piece in a concert situation.

As a teacher, my belief is that the goal of the solo concerts is two-fold: for the students to have a positive experience in a performance situation and, less importantly, for the audience to have a positive experience as well. It is for these reasons that I hold fast to the principle of limiting the performance possibilities to those pieces which have entered the realm of the student's unconscious competence.

The best way to explain unconscious competence in the context of violin playing is to draw an analogy to which you

Thanks to Cora Kuyvenhoven and Jonny Chung who served as models in the photos. ▶

David Ferencsik is the Gellu Department Chair at the Precol School of Music in Iowa City, Iowa. He has taught Suzuki cello for 16 years in Canada and the U.S. and is a graduate of the Long-Term Suzuki Pedagogy program at Western Illinois University, earning his M.A. studying with Dr. Tanja Carey. He also holds a String Pedagogy Diploma from the Victoria (BC, Canada) Conservatory of Music, where he studied with James Hauser. David is acting Associate Principal of the Cedar Rapids Symphony, and has been a member of the National Ballet of Canada Orchestra, the Victoria Symphonies, and Principal Cello of the Prince George (BC) Symphony.



may be able to relate, since most parents don't play the violin but do have friends. Then at least we'll have two-thirds of the team on one side.

Imagine that you have been given a map with directions to get you to your new friends' home deep in the woods for dinner. There is no path because they just moved there, but the map is very precise and detailed and indicates exactly how many kilometers to travel, in what direction, and what landmarks to watch for.

You are unfamiliar with the territory and all of your efforts are taken up with clocking the mileage, checking the direction on your compass and watching for the landmarks. Now imagine that your very helpful spouse is "assisting" you by reminding you to keep the casserole level, not to step in the marshy areas, keep an eye out for bears and snakes, not to trip over that log and tuck your shirt in because it keeps coming out in the back.

By the time you get there you're an hour late, you've gotten lost a few times, you're ready to strangle your spouse and you don't remember much about the trip except for a nasty wet patch into which you plunged after tripping over a hidden branch. However, your delighted friends are waiting at the door with tasty nibbles and so you go in and relax and soon all is well.

This situation is analogous to learning a new piece of music. It is very precise and detailed, it indicates exactly which fingers to use, in what direction to bow, and what dynamic landmarks to watch for. The helpful spouse role is played by you, the parent, as you "assist" by reminding your child to keep the violin up, whoops, that's an up bow, use the fourth finger not an open string and remember your bow hold because your fingers are getting stiff.

Imagine now, several weeks later, that you and your friends have kept in touch and you have made the journey many, many times. You've thrown the map away, you know all of the hidden wet patches and things that stick out, all of the landmarks are familiar, you know how long it takes to get there and you can actually enjoy the scenery and some conversation and hear the birds chirping because your concentration is no longer taken up entirely with navigating. Heck, you might even be able to show some style by jumping over that wet patch and doing a pirouette on one of the logs.

This is unconscious competence. The information has been transferred from the analytical part of the brain to the "automatic pilot" that lets you drive to work every morning while listening to the weather report, mentally planning the day's activities, finishing the argument that got started last night and enjoying the warm sun on your shoulders.

Students can have this unconscious competence with their pieces so that they, too, can throw the map away, enjoy the scenery, focus on the accompanist, and show some style by using more bow, showing dynamic contrasts, incorporating breathing techniques, accelerating and decelerating the tempo, and enhancing their piece in a host of other musical ways.

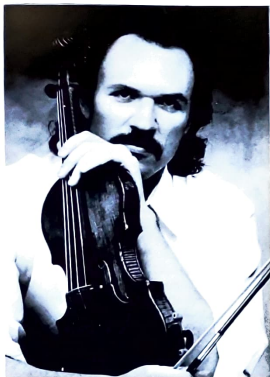
And keep in mind that they have to do this by themselves, in front of people that they don't know very well, on a stage in an unfamiliar surrounding and maybe wearing a new pair of shoes.

Given the choice, I'd rather know it well enough to throw the map away and enjoy the scenery.

Megan Landry began her Suzuki violin studies at age 5 with Margery Aber in 1968. Since that time, she has been immersed in a Suzuki environment as a student, daughter of Suzuki piano pedagogue Valerie Lloyd-Watts, and a clinician at a summer institute and teacher in her own studio in Ottawa, Canada. Ms. Landry holds a bachelor's degree from the University of Western Ontario and has completed her violin teacher training under Helen Brummer, Terri Einfeldt, and Carole Smith. She has performed frequently as a soloist and as principal second violinist of the Ottawa Chamber Orchestra and the Stringers of St. John's. She and her husband

David are expected to perform with the





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ANOTHER LOOK AT Ability DEVELOPMENT

by TAKEO MIZUSHIMA &
TANYA CAREY

I'd like to share with you a conversation I had at the Pan Pacific Conference with Takeo Mizushima, the senior Suzuki cello teacher in Australia and a long-term teacher in Matsumoto with Dr. Suzuki. He has been thinking for a number of years about words and their meanings in different languages. He asked me to please relay his thoughts to you.

When we learn a word we perceive it within the context of our culture. A child listens to a word many times. When the child finally speaks it, we might say it is a culturalized word—it has the meaning of the culture and environment.

What meaning do we give to Tone? How do we non-Japanese understand Dr. Suzuki's assertion that it has a "living soul"? Let's look again at Ability Development or Talent Education as a concept.

Can we imagine a flower that stems from a bulb in the ground? That bulb, says Mr. Mizushima, is where musical sensitivity originates. Some people outside of Suzuki education consider that the bulb is "talent"—it is there or not in a predetermined size. The Suzuki teacher believes the bulb is there in every child and that it is the teacher's opportunity and responsibility to make the bulb bigger. The bulb of the flower is the life force that you can't see. It connects to the spirit and is the foundation of all else to come. The larger the bulb, the finer the flower.

How do we help this bulb grow? As in learning language, listening is the way to make the bulb larger. A child's listening environment begins before birth. A rich musical environment will make the bulb of musical sensitivity large enough to draw on for the life of the flower and grows even to generate other flowers.

The second part of the process, says Mr. Mizushima, consists of the development of music or musicality; such things as tonalization, tone development, and expression. This is the flower—the part that appears outside and is visible. When a child is taught how to play, he can play musically—we can see and hear the flower.

The last part is the how-to's of reading and theory and other matters—what he calls technique. We can't see tech-

nique unless we have the ability to play beautifully—to express beautifully.

A good teacher, says Mr. Mizushima, can make a performance without first developing the bulb. The tools used here are desire and technique. But does such a performance have living soul? Does it have a life force that connects? How can we speak unless we know what we want to say?

It is our job to work with the child to develop the spirit, the life force on the inside that we can see and hear on the outside as tone. We need to teach the children to feel first, not how to do. The tone a child can then produce is the life force of the music; it reflects the life force of the child's soul.

Let us help children make a big bulb to draw on—their reservoir of ability. Then let us help the child to listen to tone and develop keen hearing. Guide the child to listen into the tone, to experiment with sound, to connect the inner to the outer. Then their tone can truly have a living soul.

Mr. Mizushima is hopeful that as the English ability of Japanese teachers grows, our deep communication and cooperation will grow even more in the service of Dr. Suzuki's ideas.

Tanya Lesnaya Carey has presented masterclasses and concerts in over thirty states, Canada, Europe, England, Australia, China, Korea, and Japan. She has extensive performing and recording experience and her education includes BM and MM degrees from the Eastman School of Music and a DMA from the University of IA. She is cello professor at Western Illinois University, and has served as president of the SAA, Cello Committee chair and ISA Board Member. Dr. Carey teaches pre-college at DePaul University and summers at the Meadowmount School.

SAA Eighth Conference Suzuki Bass School Activities: A Time For Diversity, Evaluation, & Evolution

by Michael Fanelli

The Suzuki Association of the Americas Eighth Conference hopefully will prove to have been a historic event for the future of the Suzuki Bass School. The conference provided a forum for diverse presentations concerning bass pedagogy, and the context for a meeting on the future pedagogical overview of the Suzuki Bass School.

Bass students, parents, teachers, and other conference participants felt energized by the excellent master classes and clinic, "Handling the Bass," given by David Murray, Assistant Professor of Double Bass at Butler University. Professor Murray addressed establishing a correct posture with the instrument, and the correlation of the physiological movements of the body with the bassist's playing actions. Hypothetical pedagogical problems were presented and corresponding solutions were suggested and demonstrated by Professor Murray to the benefit of all. Professor Murray applied his playing principles when observing and working with the seven bass students who performed at the master classes.

The bass presentations began with a session by Ms. Virginia Dixon who focused on the challenges of teaching very young students ages three to five. Ms. Dixon demonstrated her concerns of body position, bow work, pre-twinkle repertoire, and games. She discussed in detail her approach to develop the young student's ability to be able physically to play the bass. Carol Tarr's "railroad train exercise," a bowing teaching technique to strengthen the player's bow hand and alleviate fatigue and tension, was an example of the many strategies that Ms. Dixon has adapted for the pre-twinkle bass student. She concluded her session with a discussion about the creation of incentives for the music industry and merchants to supply small instruments at a reasonable cost.

Michael Fanelli demonstrated and shared data from a two-year qualitative study in the elementary and middle

school curriculum of adapting the Suzuki Bass School pedagogical theories to the heterogeneous string class. The project addressed the question of whether or not students who begin the Suzuki Bass School at grades four through six are able to participate successfully in a school string program. The finding from this study of six students showed that if the Suzuki bass teacher and the school string specialist work together, the successful assimilation of the Suzuki bass student into the heterogeneous string class should be no different than that of Suzuki violin, viola or cello students. In this particular study the implications were that the Suzuki bass students generally exhibited a greater degree of refinement in their playing than those for whom study began with a heterogeneous method. Fanelli cautioned that further study is needed in this subject area, that the Suzuki Bass School should not be considered to be a class method or substitute for such material, and ideally the student will begin in the Suzuki Bass School prior to the fourth to sixth grade age group.

The Eighth Conference also held a meeting of several Suzuki bass teachers on the future direction of curricula and the development of the Suzuki Bass School. Chaired and moderated by Ms. Marilyn Kesler and observed by Ms. Patricia D'Ercole, the meeting concluded with the recommendation of the appointment of a SAA Bass Committee which will evaluate and assess the current Suzuki Bass School materials and develop pedagogical literature for future publications, institutes, and courses.

Michael Fanelli teaches string pedagogy, orchestra and Suzuki bass at the University of Northern Iowa Dvice Laboratory School, and conducts the Northern Iowa Youth Orchestra which is sponsored by the UNI Suzuki School. He holds degrees in double bass performance and music history, and is presently pursuing an Ed.D. in music education at the University of Illinois. Mr. Fanelli writes extensively on double bass and string pedagogy as well as historical research in music education.



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Ready, Set... MOZART!

by David Gerry

The words are almost impossible to avoid. Any time the subject comes up, be it in CD liner notes, program notes, or academic dissertations, there they are. Flutists are constantly reminded that Mozart disliked the flute and that it did not prevent him from writing wonderful music for it.

Mozart wrote a letter to his father on February 14, 1778, which is usually translated as "Moreover, you know that I become quite powerless whenever I am obliged to write for an instrument which I

I cannot bear." In his collection of music criticism, *Music of Three More Seasons 1797-1980* (Alfred A. Knopf, New York, 1981), the distinguished critic Andrew Porter suggests that there are other ways to translate Mozart's letter. "And then, as you know, I am always 'stuck' if I have to write all the time for one and the same instrument (which I dislike)" is another way to translate the same words. Porter muses, "Does the relative relate to the flute itself or to the tedium of composing for the same—for any—instrument?" It would be pleasant to assert that the composer of *The Magic Flute* did not dislike the flute, but maybe, presuming some loose syntax, one could render the phrase as "Moreover, as you know, I always get fed up when—something I cannot bear—I have to go on and on writing for the same instrument."

As for myself, I quite like Andrew Porter's translation. Although I am tired of Mozart being pained as a "flute hater," it is unlikely that the label is likely to go away any time soon. The music of Mozart always brings out strong opinions. When it comes to questions of style, articulation, rhythm and more, there seem to be as many opinions as there are flutists. I

can even recall someone expressing the opinion that it was impossible for anyone under the age of thirty to be able to successfully play Mozart's music. Nevertheless, questions of style aside, our students have the opportunity to play the Mozart D major concerto and we need to think about how to prepare them for its stylistic demands.

I think that we can start preparing our students for the challenges of playing Mozart from the earliest stages of their development. An excellent place to start is the marvelous "Classical Kids" series of recordings distributed by Warner Music. All of the recordings are outstanding and if you are not familiar with them, you should check them out. "Mozart's Magic Fantasy" and the brand new "Mozart's Magnificent Journey" are terrific ways to introduce young flutists to the music of Mozart through wonderful stories and outstanding performances. The flutist featured on these recordings, Canadian Suzanne Shulman, is a marvelous performer whose luminous tone and superb musical sense will inspire your students. Producer Susan Hammond has also created educational resource materials to go with the recordings which can provide you

with some activities for groups. Visit their website at www.childrensgroup.com for further information. Introducing your students to these recordings will help to create an interest in exploring the music of Mozart further.

I like to give my students some supplementary pieces by Mozart throughout the books. Some good choices to start with include the following:

Mozart-That's Easy! (Easy Flute Arrangements) published by AmSCO. As the title states, easy arrangements of familiar tunes, for flute alone. Suitable for most Book 2 students.

A Mozart Notebook ed. Simon Hunt, published by Pan Educational Music. Arranged for flute alone, these are more challenging and would be best for Book 3 students.

The Magic Flute Suite for flute and piano, published as part of the Play Opera! Series by Novello. Three pieces, including a plot synopsis, suitable for Book 3 and up.

Mozart Sonatina arr. Jay Ernst, published by Kendor. Arrangement for flute and piano of an unspecified work in E flat major. Good ensemble and style challenges for the Book 3 and up student.

Lectur publishes some excellent (but pricey) arrangements for flute and piano suitable for advanced Book 2 and up players. I particularly like the *Aria de Figaro* arranged by Gausbert. The *Five Airs from the Magic Flute* published by Lemoine are also excellent.

There are dozens of arrangements published and I would encourage you to check your personal music libraries for further ideas.

The famous and beloved *Andante* in C, K.315 is a fine choice for the Book 4 (or possibly Book 3) student. Many points of style can be covered while working on this piece. It is also useful for those students who might be participating in auditions and contests, as it seems to be a perennial favourite. Mozart's father, Leopold, composed a lovely Concerto in G (published by Ricordi) which is also a good choice for this level. I find that working on the Concerto in G by Stamitz (or selected movements) to be a valuable experience for my students. It is very Mozartian in spirit (the second movement in particular) and has been a popular choice with my students. Another fine choice for this level is William Bennett's lovely arrangement of Mozart's *Adagio and Rondo* from *Cosi Fan Tutte* published

by Pan Educational Music. Listening to a recording of this work by an outstanding singer is very helpful in gaining a sense of style and line in Mozart.

Ensemble playing also provides an opportunity to work on style. There are many arrangements to choose from. I particularly like the opera arrangements published by Universal Editions. You can buy volumes of arias from *Don Giovanni*, *The Magic Flute*, *The Marriage of Figaro* and *The Abduction from the Seraglio*. Universal publishes a selection of the most popular duets as *Operatic Highlights* which I use all of the time. These duets can be tricky rhythmically and are more suitable for Book 4 and up. The Sonata in G major arranged by Karl Stocker and published by Heinrichshofen is useful for Book 3 students. Advanced students will enjoy working on a duet arrangement of Mozart's Variations on *Ah! Vous dirai-je, Maman* (also known as Twinkle) published by Universal. This duet offers considerable technical challenges but is a good crowd pleaser. For trios, the *Allegro and Minuetto from Divertimento #2* published by Belwin Mills and the *Rondo Capriccioso* published by Southern are good introductions.

My students have enjoyed two quartet arrangements recently. The lovely *Aut verum Corpus*, K.618 published by Briston Publications offers ensemble and intonation challenges and is suitable for Book 3 and up. *Three by Mozart* published by Broadbent and Dunn offer the particular challenge of a musical line which

passes from part to part. Many arrangements are available for larger flute ensembles. I have used the *Allegretto from Exultate, Jubilate* and the *Marriage of Figaro-Cavatina and Finale*, both published by ALRY. These works are for more advanced players and offer both technical and musical challenges.

Everyone has their own favourite recordings of the Mozart flute concerto. In the Winter 1996/7 issue of the Flutist Quarterly, Walfrid Kujala offers a fascinating take on performance practice in "Mostly Meliorated Mozart." In this article, which is well worth reading, Kujala points out that the 1996 Schwann Opus catalogue listed 71 different versions of the flute concerto! Help your students out by providing listening suggestions, not only of the concerto, but of other works by Mozart as well. Listening to a wide selection of Mozart's music will help your students understand the stylistic demands and conventions of the music, and will help guide them to make choices that are musically and stylistically appropriate. The recent reorganisation of the Suzuki flute books by Toshio Takahashi means that many more students will be given the opportunity to learn the Mozart D major Concerto in Book 9. Exposing them to the music of Mozart through supplementary materials, ensemble music and listening will ensure a successful and rewarding encounter with one of the most important works in flute literature. As Andrew Porter writes, "the wind music of Mozart is written in an eager, youth-

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Please let me know your favourite Mozart arrangements to use in the studio and I will compile a list for a future SAA journal. It can be reached by e-mail at dgerry@nas.net, by fax at (905) 527-2669 or by mail at: 107 Cannon Street East, Hamilton, ON L8L 2A2 Canada. ✉

David Gerry received his musical training at the University of Toronto and the Royal Conservatory of Music, which also awarded him the gold medal for flute in the competition for flute. He received the MacMillan prize for distinguished service to Canadian music, enabling him to study in Japan with Toshio Takahashi and graduate from the Talent Education Institute. A registered Teacher Trainer, David serves on the faculty of the Great Lakes Flute Centre and the School of Art, Drama and Music at McMaster University. He maintains an international career as a soloist and clinician.



Basic Recorder Consumer Advice

by Katherine White

Regardless of whether you are playing recorder at the beginning, intermediate or more advanced level, you deserve the best instruments possible. During the beginning "salva control" learning process young children should be given the opportunity to play on high quality plastic recorders which have an acceptable tone, response, and intonation. Because of the relatively low cost, parents are encouraged to acquire their own recorders as well. It is a wise decision to spend your practice and performance time with high quality recorders. The recorders recommended here are frequently used by professional players.

These are some selected options that are generally OK for Suzuki Method recorder participants.

Baroque Design Plastics: 3 piece, curved wood, English/Baroque fingering.

Aulos
soprano A507
soprano Haka, 703, 503 (The 303N and 205 have been discontinued but if yours are in good condition they are OK).

alto Haka, 709, 509
tenor 511, 311N
bass 535E with local or direct blow mouthpiece cap

Yamaha soprano, soprano, alto, tenor, bass. Any in the 800 series. There is also another "new" tenor in the news with C, C# keys (model Y611).

Zen-On soprano Stanesby, Jr.
alto Bressan
alto Bressan with cedar block

Many of the plastic recorders mentioned are made in either shiny plastic or a "woodgrain" plastic. The latter plays with a more mellow tone.

In many cases, the very significant day will arrive when the child's teacher and parents decide that it is time to invest in a good wood recorder. It is a very good

idea to continue to keep your high quality plastic recorders available because many makers advise that wood recorders be played no more than 1-2 hours per day. As you play on good wood recorders you'll be reminded of Dr. Suzuki's quote: "Tone has a living soul," or "Tone carries life." The ideal situation is to own both the high quality plastic recorders and moderate to excellent wood recorders. You'll be happy to take your plastic instruments on "field trips" while you leave your more expensive wood instruments safely at home. People who do a fair amount of rehearsing and performing together may want to consider the benefits of using the same brand of recorders.

Moderate quality Baroque design wood recorders: (Approximate cost)

soprano: \$203.00 (generally used by intermediate to advanced players)
soprano: \$256.00
alto: \$415.00
tenor: \$531.00
bass: \$1,325.00-\$2,177.00

These are some ideas for folks who are searching:

1. If you are already an experienced player try several models and brands at different dealers or makers. Bring your family and/or friends if possible. This recorderist tried 21 tenor recorders in London before selecting one.

2. Ask your teacher or a friend to try different recorders.

3. Request that dealers or makers send different brands and models to you, a teacher, or a friend to try them "on approval." Ask for a 15-day period in order to give yourself the choice of selecting exactly what you prefer. (Be sure to give new recorders a long rest after 10 minutes of playing.)

4. Some dealers will choose "the best options" for you according to your specifications. For example, both dealers and makers should be informed regarding the type of climate and altitude in which you live and perform. Tell them about the kind of repertoire you play currently and that which you intend to play in the future.

5. If you have an unusually small hand size let them know. Any soprano recorder will be the correct size for most 3-year-olds.

6. The dealer or maker needs to be certain that the instrument has carefully been tuned. If it's a wood recorder

you will probably receive an invitation to have it revoiced in the future as a complementary offer.

7. Tell the dealer or maker your plans regarding use; for example, will it be played for mainly solo or ensemble practice and performance, or both? You'll be given choices among several different hardwoods. It is far better to have high quality plastic recorders rather than any of the inferior quality wood recorders. Some handmade instruments are not necessarily better than those that are mass produced. Recorder design and manufacture do change. It's fun to compare the older with the more recent choices.

For more advice about some actual testing procedures you may refer to the "American Recorder" (journal) Jan. 1997, Vol. XXXVIII, No. 1, p. 28-29, "Opening Measures" by Frances Blaker. You may refer to any issue for manufacturers, dealers, makers' addresses or to the American Recorder Society, P.O. Box 631, Littleton Co 80160 (303-347-1120).

Summer Recorder News

You are invited to attend the Colorado Suzuki Institute at Snowmass Colorado from June 10-22, 1999. Short term Recorder Courses (Unit A, Unit 3, and Unit 1B) will be offered. For cassette tape audition requirements and general information please contact Gail Seaw, Director of CSI at: 373 Cleburn St., Denver, CO 80220-3641 TEL: FAX 303-399-3764. Teacher training scholarships are offered by the American Recorder Society and by the SAA (for Active SAA members only; see months of membership application due February 19).

There will be opportunities for children to perform unaccompanied solos and solos ensembles with keyboard, other recorders, and/or strings. Children's classes will be taught by May Hulterson Waldo and Katherine White. Several other music classes will be offered at CSI in addition to the recorder master classes.

You'll want to bring high quality recorders pitched at A440 or A415 to the institute. Most of the playing will be at A440. Beginners, please come with one soprano and/or alto recorder. Others, you may bring what you wish. It would be a valuable learning experience for students to see and hear renaissance recorders. If you would like to bring these to the institute we hope that you will play some demonstration pieces for us. We look forward to your participation at the Colorado Suzuki Institute. ✉

Katherine White, SAA recorder and obse teacher trainer, is the author of the Suzuki materials for these instruments. Since 1994, Katherine has taught basic flute recorder to students in the Summer Piano and Recorder Teacher Training Workshop at Holy Names College, Oakland, CA.

(from p. 26)

CSE members were struck not only by the sensitive airiness of Ms. Nakajima's students, but also by the welcome and hospitality that they showed. Before the Ensemble's arrival Ms. Nakajima quietly took care of many details, including finding a harpsichord and a harpsichordist. Members were warmly greeted by Ms. Nakajima as they arrived at their hotel and later at a reception hosted by the City of Osaka. On the concert day, between the morning rehearsal and afternoon concert, the Suzuki students and parents treated the orchestra to lunch. It was a time to talk, sign, and laugh, to witness together that we have so much in common, in spite of the barriers (mainly language) that appear to separate us. As musicians boarded the bus to leave for Kansai Airport, Mrs. Nakajima was there with smiles and parting words to wave the ensemble off.

Founded in 1977, the Chicago String Ensemble is Chicago's only professional string orchestra. Having been broadcast on Chicago's WMT and WNIB as well as National Public Radio, the CSE also provides subscription concerts and outreach to the region as well as touring concerts throughout the Midwest. This was the Ensemble's first tour of Japan, opening Thursday, September 10, 1998 at the Mielpark Hall, also in Osaka.

The CSE's relationship with the Suzuki Method is an ongoing one. Many Suzuki teachers have played in the Ensemble, including several who participated in the Japanese tour. The orchestra has also featured Suzuki students of Betty Haag in past Chicago performances.

Most recently, in partnership with the Chicago Public Schools and the Betty Haag Academy, CSE has developed a highly successful in-school Suzuki program in the Little Village and Pilsen neighborhoods of Chicago taught by Shalisa Kline. "Viva La Musica Classica!" as the program is called, serves 125 Hispanic students and requires full participation of parents.

The wonderful Japanese tour of friendship and collaboration has inspired the Ensemble to search for new projects of a similar nature. CSE is presently looking to tie in the Viva La Musica Classical! project with a tour of Mexico. ✉

Virginia Dixon has been a bassist with the Chicago String Ensemble since her arrival in Chicago nine years ago. She teaches for Elgin Suzuki Talent Education, Elmhurst College, and Wheaton College. She was recently named to the Suzuki Institute's committee. She is now the Board of Directors of the International Society of Bassists, and will direct the Young Bassist Program at their 1999 Convention in Iowa City. Presently enrolled in Japanese language courses at the College of DuPage, she plans to study abroad in Kyoto in 2000.

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The Pleasures of Productive Practicing

by Barbara Schneiderman

Do we teachers want our students to practice? Of course. Why do we wish our students to practice? And how would we like them to practice? The instant answers might be...to learn the music...and...by repeating diligently. Let's explore these questions and develop the answers a bit further today.

In a sense, we need to examine the "how" before the "why." We know that mechanical repetition, uninformed by emotion and unrelated to musical meaning, can actually be counter-productive, leading to boredom and possibly even numbing the mind and senses whereas active, engaged, involved, focused practicing is not only productive but enjoyable, motivating, stimulating—and even inspiring.

Our students can become vitally interested in the ongoing process, even fascinated by it, as they discover the fine results that flow from a concentrated systematic approach with emphasis on specific goals. They become aware that they are effecting changes in a phrase minute by minute as they find the ability to reproduce an imagined ideal sound—a sound they *will* to happen. They hear the improvement with each repetition and learn the rewards of dedicated intelligent work. And most germane to our Suzuki philosophy, they feel confirmed as human beings through an intimately interactive relationship with music, so every journey through a piece will be clear and coherent when these units of expression (almost like sentences) are securely known and felt and heard.

Principles

So we seek, from the very beginning of study of a piece, to listen for the beginnings and ends of musical thoughts, to mark them in the score and use these units in our daily work. The basic unit of expression in music is not the note or the measure or the line or the page but the musical idea.

This step in the learning process is natural for Suzuki students because they are accustomed to listening to music be-

fore learning to play it. They perceive music as sound rather than notation; they have absorbed the language of music deeply, unconsciously, emotionally, as an inner flowing current of meaning. It should be emphasized that learning to read thoroughly and with the same natural fluidity is essential for our students. Then even relatively unfamiliar music, introduced visually, will be heard and understood in a meaningful way as ideas, as narrative—for example, when sight-reading a duet. And the process of sensing the flow of musical ideas will have benefited from our Mother Tongue beginnings.

There are at least three reasons for the early division of a piece into workable sections. The first we have alluded to—understanding the musical story as it builds and develops from the first "oncupona-time" sentence through the "plot-thickness" to the ending, which might or might not be "and they lived happily-ever-after." In other words, we are guiding our students to hear structure in music, to understand the design and the drama as it unfolds. We are thus giving them the basis for a way of thinking about music and a way of playing it that feels logical, that makes sense to them and will be projected in performance.

A second reason is that we human beings seem to learn most efficiently small amounts of information repeated many times at fairly frequent intervals (i.e., daily, rather than once a week). So, for example, a unit of three or four measures (or even fewer if the measures are long) is a readily digestible length. If we have discovered the dimensions of the workable unit by listening for a "comma" or a "period" as the music flows, the section will also make sense to us as a chunk of the story and thus will remain in the mind and ears and "heart."

When necessary, we delve more deeply into an even smaller bit of music. Whether it is challenging for technical or interpretive reasons, we will benefit from focused, thoughtful examination and repetition of these even shorter segments.

In addition to mindful repeating as described below, one can invent other playful and musical ways of untangling the knotty bit. For example, in a complex harmonic passage where the composer has ventured away from the original key, modulated to a new key or merely included several chromatic chords for "spice," this might represent a particular challenge to a student's

memory. (Bk 3 Kuhlau; Clementi 36/3, etc.) One could first analyze the chords by deleting repeated notes, placing the remaining notes in close position, inverting to find the root and naming the chord. Then we can move them around the keyboard in various ways, changing the disposition, texture, dynamic, register, phrasing, etc. This activity is a kind of improvisation which releases the creative juices while it mentally imprints the exact notes of the chords. Students really enjoy this study technique. Then we go back to the piece to see "what the composer did" with the same harmonies.

Third, through daily repeated use of these structural units, the beginning of each section will be clearly learned and easily retrieved as a starting point as it is needed in performance. This is a vital part of preparing to perform with confidence which I have developed into a full program built into the study of a piece from day one, leading to security and composure in performance. (1)

(2) Another guiding principle of effective practice might be keen awareness of one's exact stage of study. For example, are we in the primary stage of accurately learning the facts of a piece

or are we now working on fluency, technique, interpretation, memory, polishing or refining, when we build upon those well-digested facts? We can best improve something if we work in levels, knowing our stage and our precise purpose within that stage, keeping this in mind as we work.

For example, in the beginning, our goal is to decode the composer's notation—gathering the information he has provided in print about how he wants the music to sound. We break that goal down at first into notes, rhythm, fingering and phrasing as four basic elements to learn. These specific goals will govern our method as we carefully repeat a phrase, noticing if each element is accurate. Suzuki's idea of one-point learning is valid here as it is in so many areas.

Further along in the process, we might, for example, be listening for equal 16th notes or for crisp staccatos or steady pulse as we repeat a given phrase; or we might be working on a graceful "up-and-off" phrase ending, such as in the first phrase of *Ecosse* by Hummel.

If we have completed the basic levels of work and we are now "trouble-shooting" in a problematic passage that seems to elude our ability or understand-

ing, it is important (4) to analyze and solve the problem or issue before we start to repeat the section. One might check fingering first, to be sure it is comfortable. Then notice if one's technique is natural, well-coordinated and effortless—that is, as close to "zero-work" as possible—and whether arm movements and finger placement are efficient. One needs also to analyze and understand the precise nature of the technical demands of the passage. One might then re-think the musical meaning to understand it better—to get closer, perhaps, to the composer's intent. What is the composer trying to say here? Imagine that he or she is speaking to you through the music. Sometimes this involves finding another level of rhythmic awareness, harmonic significance, subtlety of voicing or melodic thrust. One may need to re-think the structural moment or re-group notes to shed light on the intention of musical energy—the physics, so to speak, of the musical material.

After solving the problem, our thoughtful focused repetition begins. To feel utterly secure about a passage, we need to be able to play it accurately, fluently, beautifully many times in a row.

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PROCESS

Let's say we have determined our selections, marked them in a current piece and we know our stage of study. How exactly do we then approach this basic activity of mindful, effective repetition? How can we work most productively and pleasantly?

A prime ingredient in practice is knowing our specific purpose—having a clearly stated goal for each repetition. We plan before we play. At appropriate stages, say when working on tone quality or shaping phrases, we can imagine our intended sound in the mind's ear. Then we play—listening keenly, enjoying the music and, hopefully, our progress. We compare our sound with the ideal we have imagined, evaluate our progress, re-plan and repeat the series of steps.

When first introducing students to this process, we can help them to develop sensitivity in their listening by asking them to calibrate their sound on a scale of one to ten, compared to an ideal "Olympic 10." They really enjoy this playful idea and learn to listen keenly for shades of improvement in their score from a "seven" to an "eight-minus" and ever higher, aiming for that ideal "10." In lessons, we can play for students to provide a model but this system helps them to work independently at home, providing their own mental model for comparison. Time can speed by with the interested engagement of this kind of work.

We also need to ask our students, when repeating in a lesson, to "stop-and-fix" any weak sounds they might hear. This greatly sharpens their listening and our knowledge, as teachers, of exactly what they are hearing. One needs not

only to have a generalized sense that the sound is lacking but to be able to hear precisely where the problem place is. Such active involved listening can develop into highly refined playing with attention to every nuance of a composition. It is essential to learning thoroughly, deeply, accurately and musically at any stage.

In this series of steps—plan, imagine, play, listen, enjoy, evaluate, re-plan, repeat—the word enjoy is very important. I have found that the intent to enjoy seems to release the whole neuromuscular system, to integrate our faculties and enhance the results. The sense of "work" is diminished and the sense of "play" heightened. Perhaps, also, one dives into the music with more freedom and this deeper immersion in the musical current informs and improves the effort.

The circle is complete when we then feel pleasure at the results of our productive practicing. Let yourself enjoy both the beauty of the music and the improvements you have gleaned.

More learning concepts:

- Distinguish, in general, between two categories of work at the keyboard: practice mode and performance mode. Practice mode is a crafting process of trial and error, working repeatedly on sections and smaller bits, stopping and fixing. Performance mode is characterized by continuity and flow, the telling of the story, with full color and emotional involvement—the drama of the whole with each part in place. We need to know which kind of work we're doing because the goals are distinct in each.

- We work with hands separately and together in our sections; learning a passage with many different tempi from slow to fast.

- It is especially important for us, as Suzuki teachers, to instill in our students a fine respect for the composer's score. Because they begin by ear, they need to develop the visual acuity and attention to detail necessary to de-code notation accurately.

- In determining the shape of a phrase, it is often illuminating to see the goal note of the musical thought—where it is going physically. We sometimes find sub-goals along the way to a main goal note. Music exists in time. It is always moving, always traveling somewhere—here one minute, "out the window" the next.

- While studying a piece, we are attentive to both detail and overall de-

veloping more and they experience the fulfilling nature of personal growth through music. The subject of nurturing musicality in our students was developed in previous issues of the journal. (2)

- I have found that one of the most empowering suggestions one can make to students is that they pass a passage several different ways, experimenting with all the resources available to us—dynamics, timing, touch, tonal palette, emphasis, etc. to discover the arrangement that permits the composer's message and mood to emerge most effectively. Then we can discuss various versions and which they prefer. We also note that their perceptions may change with time and experience or the state of their own personal feelings. Fine art permits, and even stimulates, many interpretations.

- When working on interpretation, we can help our students to characterize themes while nurturing their budding musicality, their individuality. One could ask: If this melody were a person coming onto a stage or into a room, how would they enter?—walking, jumping, dancing, running, strolling, marching? Who might this person be? Or is this a group of people or a member of a group—in a procession, perhaps, or a celebration? When students enter the sphere of their own inner landscape, their own private imagination, they connect with the music more intimately and meaningfully. They know they matter. They enjoy prac-

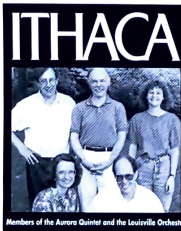
• We know that "unlearning" can be very time-consuming and discouraging to a student. We will be able to avoid this deflating process if the information is set in place in the muscles, ears, and mind correctly the first time. The kinesthetic response of our bodies to this music is developing from day one of study and we want to provide accurate data from the very beginning.

• The awareness that there is not just one way to play a passage creates a sense of possibility for students. It vitalizes their potential artists. They are encouraged to realize it is not that the teacher knows the only "right way" which they have to figure out somehow! Listening to the breadth of variety in recordings of the same piece by several fine artists will confirm this notion.

Meaningful Work, Meaningful Growth

Thus we arrive through "How we practice?" at the answer to "Why we practice?" Our ideal, Shinichi Suzuki's ideal, of character development through the study of music, will flow naturally from this meaningful kind of work. His goal—the ennobling of a child's spirit through a sense of personalization of the great works—is served well by honoring the essence of the child as human being and a musician every step of the way.

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spectful reading of the composer's score, illuminated by the musician's own personal energies and aesthetic sensibilities, his contribution of hours of dedicated effort, his growing love and understanding of the music's beauty. In short, meaningful personal and musical growth will be derived from meaningful work.

We discover that the pleasures of productive practice are many and deep indeed.

Footnotes:

1. Schneiderman, B. *Confident Music Performance: The Art of Preparing* (MMB Music, St. Louis, MO).
2. Schneiderman, B. *Nurturing Musicianship in our*

Students: A Harmony of Basics and Artistry. ASJ Vol. 26 No. 1, Fall '99 and Vol. 26 No. 2, Winter '98. **Corrections:** Volume 27 No. 1 Fall '98, *What Comes First? Pedagogical Priorities*

Page 74 column 3. I remember that when I first explored this subject systematically in preparation for a lecture, as I pursued which issue was most essential to the learning process at any given point—what did a child need to know before a current challenge could be met—I kept going back farther and farther, digging through all the layers of preparation necessary to build the skills.

Page 77 column 1. In diagnosing Wendy's current needs and how to proceed, I would emphasize that her teacher would know who this child is—

Barbara Schneiderman, pianist, SAA Teacher Trainer and author of *Confident Music Performance: The Art of Preparing* has taught, lectured and performed throughout North America. Having studied with Walter Piston, Sidney Foster, Horazio Frugoni and Anhe Terzko, she has degrees from Loyola University, the Royal Academy and USC. Barbara has spoken at national conferences, both Suzuki and traditional, served on the SAA Piano Committee and written for the *Journal*, which she currently serves as special advisor. She is devoted increasing time to writing and lecturing and is often invited to lead studios in confident performance. Her end-of-is DeMar, CA.



Comprehensive Musicianship Program

by Gilles Comeau

Reviewed by Mary Craig Powell

Gilles Comeau's *Comprehensive Musicianship Program* is a welcome and highly recommended addition to the Suzuki pianists' library. Dr. Comeau, a Suzuki piano teacher, institute director and university music educator, is the author of over fifteen books on music as well as a great promoter of the arts in Canada. Since recently turning his talents toward the Suzuki movement, he has contributed several valuable books for our enrichment.

While our Suzuki philosophy is the basis for developing outstanding playing abilities, Suzuki teachers generally supplement other areas of our students' musical edu-

ation in order to complement Dr. Suzuki's method. To develop students as well-rounded musicians, we must also provide them with strong reading skills, knowledge of music theory and structure, understanding of musical styles, and compositional skills. Through integration of all these areas, the student can eventually become a total musician with a broad view and understanding of the world of music.

In his *Comprehensive Musicianship Program*, Dr. Comeau brilliantly meets many of these needs. He integrates the playing ability of the Suzuki pianist (he refers to this as performance, or the re-creation of a musical composition) with composition (creation of a musical work) and appreciation (understanding of the musical process—the theoretical and structural aspects.) Done in a workbook-like structure for the student, literature from Suzuki Piano Book 1 is cleverly used to teach transposition skills, understanding of musical form, knowledge of tonalities and harmonies, and compositional skills. By using famil-

iar material, the student can begin to have a more comprehensive understanding of the literature he is playing.

Dr. Comeau's use of compositional techniques for students is a large portion of the book. It is particularly attractive, for there is little to guide the piano teacher in this area. The ideas are so simple that any child can successfully compose. Any teacher and parent can also easily understand how to guide the child through this area. It begins with musical dialogues done on the two black keys and expands from that. The child is given colorful subjects on which to improvise such as elephant dances, bird songs, kangaroos jumping, penguins sliding on ice, the feeling of sandpaper, and the feeling of velvet. Composing is fun for the students using these imaginative and well-presented ideas.

The book is designed so that it can be incorporated into private lessons, group lessons, or both. It can be used during the study of Suzuki Piano Book 1, or it can be used during the study of a later book as a way of re-examining Book 1 on a more sophisticated level. His approach in the entire book is easy and logical for the young student to understand as well as appealing and enjoyable.

Dr. Suzuki is quoted as saying that the order in which children must learn through his method is "hear, learn, then see." *The Comprehensive Musicianship Program* promises to be a successful approach to broadening the child's musical knowledge in this manner. It is exciting to see excellent music educators with backgrounds such as Dr. Comeau's incorporate these additional and vitally necessary areas of the child's music education in a way that complements the Suzuki method and philosophy so beautifully.

Comprehensive Musicianship Program published by CFORI, which can be found on the web at <http://www.cfori.com>. Distributors include Soundpost (CAN), 800-363-1512 and Young Musicians, 800-826-8618.

Resources for Teaching Children with Disabilities

An Eclectic Selection

by Cheryl L. Cornell

In the past few years, interest in applying the Suzuki approach to the music education of children with disabilities has grown dramatically. As the method continues to expand worldwide, increasing numbers of parents are exposed to Dr. Suzuki's ideas and come to want their children to experience music in this way. Among these, of course, are parents of children with special needs. Encouraged by Dr. Suzuki's desire to include music in the lives of every child, they search for a teacher willing to take on the challenges and rewards of working with a child who may require much more planning, structure, experimentation, and patience than most.

As I have mentioned in previous articles and in my workshops, I feel that most teachers trained in the Suzuki approach are uniquely suited to meeting the needs of children with special needs. For example, they are familiar with breaking even elementary tasks into many steps, they provide constant encouragement for both parent and child, and they look at success as a process rather than a goal. I think that most Suzuki teachers will agree to take a child with a disability, and to devote whatever time is necessary to gain specialized knowledge to help them with their task. Finding that specialized knowledge, however, is sometimes difficult and time-consuming.

I have therefore assembled a collection of resources I use in preparing workshops for Suzuki teachers interested in teaching children with special needs. I use the term "eclectic" because I know this list is in no way comprehensive, nor is it necessarily balanced. It reflects my own preferences and prejudices, and is subject to constant change. Much of this material does not pertain directly to music, principally because there are few references for using adaptive techniques within the structure of music lessons. There is a considerable body of literature within the realm of music therapy, but most of this applies to therapeutic settings, and is primarily for trained music therapists working toward extra-musical goals.

I have included a great number of websites because I make extensive use of the Internet in my own search for information; the material on the best websites tends to be current and accurate. If you do not have Internet access, most public libraries have such access available free, and many college and university libraries also allow public access to the Internet. Nevertheless, I have also included phone numbers where available. Please note that all Internet addresses were current in mid-December, and all books were in print unless otherwise noted.

Some of these topics, my personal list is quite extensive. For this article, however, I have limited the list to major resources or those offering special information not easily available elsewhere. I have also included the major national support organizations where available. It is my hope and intention that this list will provide jumping-off places for anyone who needs information on these special subjects.

Primary Resources

The most important source for information about any child's special needs is the child herself, and her parents. By the time they decide on Suzuki music education, they have usually done quite a bit of "homework" and can give you names of associations, support groups, and informational material that pertain directly to the situation.

Another often overlooked source is the "team" that works with the child. The majority of children with disabilities will have experts that provide care for them, from physicians and physical therapists to school teachers and counselors. In my experience, these professionals are almost always willing to include the Suzuki teacher into their team meetings (often called *staffings*) on an occasional basis, especially if the parents request it. They are often willing to provide technical advice and specialized references. It has also been found that nurse practitioners, special

education specialists, and physical and speech therapists, in particular, are quite happy to answer phone questions on they know me and what I am trying to do.

General Resources

Philosophy & Basic Understanding

Non-Rise: the Miracle Continues, Barry Neel Kaufman, 1994. HJ Kramer Inc. Barry Kaufman outlines the history of his family's development of a highly successful program to reverse autism. This book includes a wealth of humanist insight into our feelings toward individuals with disabilities, and offers new directions for treatment of any disabled individual.

Non-Rise Program (<http://www.option.org/> source/index.html, 413-229-2100). A warm and lovingly humanistic program designed to teach parents and professionals how to create child-centered, home-based programs for children with special needs.

Music Education and Medicine: A Renewed Partnership, Rosalie Rebello Pratt, *Music Educators' Journal*, Jan. 1991, pp. 31-36. A discussion about research that can help teachers provide effective instruction to special education students.

Information Sources

National Information Center of Rehabilitation Training Materials (<http://www.ncrtm.okstate.edu>, 800-225-5219). Contains an "A to Z" listing of information on disabilities.

Disability Products (<http://disabilityproducts.com>). A comprehensive site for services and supplies, with thousands of links, and extremely easy to navigate.

National Information Center for Children and Youth with Disabilities (<http://www.nichcy.gov>, 800-695-0285). An information and referral site, with a powerful search engine.

Charting the Web: Where Can I Go to Get Disability Information? (<http://www.icd.wvu.edu/other/htm9q3>). A major resource list for many types of disabilities.

British Columbia Teachers' Federation Inclusion Resources Database (http://www.bctf.bc.ca/cgi-bin/IRNDB.exe/get_inclusion_menu.cfm). A super search engine for many types of special education topics.

Disability Products/Services (<http://www.ecskimo.com>, <http://www.cmpinfo.com> or <http://www.wjblung.com>). A wide-ranging list of companies providing adaptive equipment for many disabilities.

Disability-Related Resources on the Internet (http://www.webster.u.washington.edu/~dot/!Brochures_included_resources.html). An extensive listing of e-mail discussion lists and newsgroups for disabilities. Also includes websites.

American Inc. (<http://www.amazon.com>) and *Bardens Books & Music* (<http://www.bardens.com>). On-line discount booksellers that can locate hard-to-find or out-of-print titles.

Autism Library Loan. A program offered by most libraries for a nominal fee they can locate and obtain for you a desired book or article from any other participating library nation-wide.

ERIC Clearinghouse on Disabilities and Gifted Education (<http://www.ccc.sped.org/> or <http://www.eric.ed.gov>). An on-line database that allows access to thousands of abstracts of articles on every aspect of education for disabilities. ERIC is also available at every college and university library, as well as on CD-ROM.

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Ennio Eraldi Guerra, Turin 1930	George Crank, London c.1860	A. Ouchard, E.F. Ouchard,
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Specific Resources

Behavior

- "Music Teachers Helping Troubled Students," Sanford Weinstein. *Music Educators Journal*, Nov. 1993, pp.17-22. A description of a successful approach to handling behavior disordered children within the music classroom.

- *Different Drums, Different Drummers.* Barbara Ingestrand, 1996, Cape Publications. Written for children and presents with ADD, the subject is presented in an extremely positive light: is it a disorder, a disability, or just a difference? A must read for teachers and parents.

- *How to Reach and Teach ADHD/ADD/HD Children.* Susan Rief, 1993, Center for Applied Research in Education. A wonderful guide for educators. Includes interventions, classroom strategies, and philosophy.

- *Grandma's Pet Will Never Be My Homework (and Other Support Notes): A Practical Guide for Teaching & Learning ADHD Kids.* Tom Quint, 1998, ISBN: 0066259009. A humorous presentation of teaching strategies.

- *The Conductor of Attention Deficit Hyperactivity Disorder and Creativity.* Dr. Bonnie Crumond (<http://www.ucc.uconn.edu/~wsvwg/crumond.html>). Food for thought!

- *Tomatis Home Page* (<http://www.tomatis.com>, 002-231-1000). This company uses the unique auditory stimulation to teach listening skills, which can help people with learning disabilities, ADD, dyslexia, and other disorders. This site includes a testimonial by a professional violinist who found the method helpful.

- *ADD Warehouse* (<http://www.addwarehouse.com>, 800-253-9273). An extensive catalog of books, articles, teaching and informational material and games about Attention Deficit Disorder. This is one source for "Adapt," a highly successful model for education of children with ADD, and contains a lengthy, wonderful, reproducible list of "Adapt" strategies for teachers.

- *ONE A.D. Page* (<http://www.greatconnection.com/oneadpage/>). A major resource center for Attention Deficit Disorder and learning disabilities.

- National Attention Deficit Disorder Association (<http://www.addd.org>, 415-550-0595).

- National Tourette's Syndrome Association (<http://neuro-west.2.mgh.harvard.edu/TSA/samam.nck>, 718-224-2999).

- *Music and Deafness.* Carol Linsenmeier (<http://www.deaf.kent.edu/deafed/971106a.html>). A site that references several articles (including the author's article in the ASJ) about teaching violin to a profoundly deaf child.

- *MS/ASJ* (<http://library.advance.org/10202>). This site teaches basic American Sign Language online.

- *Deaf World Web* (<http://dww.deafworldweb.org>). An award-winning on-line source for news and information for and about deaf individuals.

- National Association of the Deaf (<http://www.nad.org>, 301-587-1788).

- *So-Healy* for Hand of Hearing, Inc. (<http://www.hdi.org>, 301-657-2282).

- *Learning*
- *How Difficult Can This Be?* Rochard Lawak, PBS VIDEO (to order: 800-344-3377). Viewers of this ar-

credible video get a chance to annually experience the effects of learning disabilities. This is a real connection: *viewer's you have contact with any child with any disability, this video is a must!*

- *The Gift of Dyslexia: Why Some of the Smartest People Can't Read and How They Can Learn.* Ronald D. Davis, 1991, Ablex Development Press. An insight into reading difficulties and training in overcoming them. The discussion of disabilities as positive aspects in negative settings is valuable information for any educator or parent.

- *Head for Homework.* Ruth Clark & Carol Clark, 1989, Doubleday. Although this book is out of print, it is still available from some warehouses or locator companies. The authors offer outstanding strategies for developing organizational skills, motivation, concentration, and memory. They also discuss learning styles and multiple intelligences. Well worth finding.

- *Parents and Educators Research Center* (<http://www.percs.walden.org>, 510-653-2101). A very complete site with many informative articles, technologies, and links.

- also see *ONE A.D. Page* above under Behavior.

- Learning Disabilities Association (<http://www.ldanatl.org>, 412-541-4131).

- National Center for Learning Disabilities (<http://www.nclld.org>, 212-645-7510).

- International Dyslexia Association (<http://www.interdys.org>, 410-386-0292).

- *Mental, Brain Trauma*

- "Reflections on Working with a Down's Syndrome Child." Daphna Evne Taylor. *International Society Journal*, Fall 1998, p.18.

- National Association for Deaf Syndrome Research Center (<http://www.nads.org/resources.htm>). Contains a bibliography, information, and many links.

- The Arc of the United States (<http://www.arc.org>, 817-261-4003). Formerly The Association of Retarded Citizens.

- American Association on Mental Retardation (<http://www.aamr.org>). Excellent links.

- Brain Injury Association (800-444-6443).

- Physical

- American Juvenile Arthritis Organization (<http://www.arthritis.org>, 404-872-7100).

- United Cerebral Palsy Association (<http://www.ucpa.org>, 800-872-5927).

- National Spinal Cord Injury Association (<http://www.spinalcord.org>, 800-962-9629).

- Vision

- *What Blind People Wish Sighted People Knew About Blindness.* Harry Martin and Diane Caral Martin, 1996, Mass Market Paperback. A collection of viewpoints.

- American Council of the Blind (<http://www.acb.org>, 800-421-8666).

- *MaxiAid and Appliances in Independent Living* (<http://www.maxiAid.com>, index.htm, 800-424-8666). A source for screen enlargement software for Windows applications helpful if you are using music education software with lowvision kids.

- *Resources for Parents & Teachers of Blind Kids* (<http://www.aacm.com/~ddaw/blindtext.htm>). This is where to look for information on Braille and/or large print music book under the "Braille" heading). This includes music already adapted, as well as materials for adapting your own.

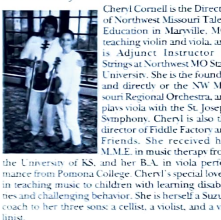
- *Braille! The Braille Music List* (<http://www.cstp.umkc.edu/personal/bhugh/braille.html>). An email list especially designed for beginners using Braille music code.

- Cheryl Cornell is the Director of Northwest Missouri Talent Education in Maryville, MO, is Adjunct Instructor of Teaching violin and viola, and is a director of Middle State University. She is the founder and director of the NW Missouri Regional Orchestra, and plays viola with the St. Joseph Symphony. Cheryl is also the director of Fiddle Factory and Friends. She received her M.M.E. in music special from the University of KS, and her B.A. in viola performance from Pomona College. Cheryl's specialty lies in teaching music to children with learning disabilities and challenging behavior. She is herself a Suzuki coach to her three sons: a cello, a viola, and a violinist.

- *Braille Music, Inc.* (<http://www.braillemusic.com>, products.htm, 418-624-2105). A Canadian music transcription company, not listed in the resources above.

Can You Help?

One of my dreams is to establish a clearinghouse, such as an e-mail list or e-building board, for teaching children with special needs so Suzuki teachers could share personal hands-on experience with each other. If you are interested in contributing information or expertise to such a project, or if you have favorite sources I have not mentioned, please contact me at 202 S. Buchanan, Maryville MO 64468, or via e-mail at fidlers@asde.com.



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ST	CITY	PG	INSTITUTE	STUDENT	TEACHER
AB	Calgary	65	Alberta Suzuki String Institute	VAC	V1B,2/ECE1,2
AB	Calgary	75	Calgary Suzuki Summer Institute & Teen Camp	PG	P1A,2,3b/G1A
AK	Fairbanks	47	Fairbanks Suzuki Institute	V2	V2
AK	Anchorage	47	Southern Alaska Suzuki Institute	VCP	V3/P2/en
AZ	Flagstaff	60	Northern Arizona Univ Summer Suzuki Inst	VACP	V1A,2/C1A/P1A,2
BC	Penticton	64	Okanagan Summer School Suzuki Violin Inst	V	V1A,1B,2 or 3
BC	Fort Langley	68	Langley Community Music School Suzuki Wkshp	VP	V2/P1A
CA	Santa Rosa	58	Northern California Suzuki Institute	VC	V4/en
CA	Oakland	62	Holy Names Coll Piano Teacher Training Inst	VACPG	P1A-4,6,7,sub-7,en
CA	Los Angeles	67	Southern California Suzuki Institute	VAC	V3/Cov4-6/P2/en
CA	Stanford	74	Advanced Suzuki Workshop at Stanford	VAC	Vov
CO	Snowmass	49	Colorado Suzuki Institute	VACBPFGH	V1-10A7/C1-7/F1-7/G1B/R1A&B,3
CO	Lafayette	68	Peaks to Plains Suzuki Institute	VACPFH	V1B,5/P1B,2/Hba
CT	West Hartford	74	Hart School Suzuki Institute	VACBPG	V1B,4/C1B/P1A,2/G1A,3
DC	Washington	56	Greater Washington Suzuki Institute	VACBF	V1A,ov2-4/en
DC	Alhens	55	Hawaii Suzuki Institute	P	V1A,2,ov
HI	Honolulu	72	Hawaii Suzuki Piano Institute	P	P5su
HI	Honolulu	73	Hawaii Suzuki Institute	VAC	V1A/C1B
IA	Cedar Falls	48	Heartland Suzuki Institute	VACB	Ven
ID	Caldwell	55	Idaho Suzuki Institute	VACP	V1B,3,5/C1A/P1A,2
IL	Deerfield	57	Chicago Suzuki Inst.	VACPF	V1A-9/C1A-10,sub-5/F1A,1B/ECE1,2
IN	Marion	69	Indiana Suzuki Inst. & Intl Music Fest.	VACBPFGH	Vov1-3/Pov1-3,ov4-7
KS	Ottawa	51	Sound Encounters	VACB	VACB
KS	Ottawa	56	Ottawa Suzuki Institute Mid-SW	VACB	V1A,1B,4,en
KY	Louisville	47	Univ. of Louisville Suzuki Summer Institute	VACBP	Pov
LA	New Orleans	73	Greater New Orleans Suzuki Summer Camp	VACPH	V1B/P2/en
ME	Lewiston	54	New England Suzuki Institute	VACP	VACB
MI	Twin Lake	52	Blue Lake Suzuki Family Camp	VACBPF	V1A/C1A/P2
MI	Ann Arbor	60	Ann Arbor Suzuki Guitar Institute	G	G1B
MO	St. Louis	71	St. Louis Suzuki Piano Institute	P	Pov
MT	Missoula	66	Univ of Montana Suzuki Strings Institute	VAC	V1B,2,4/C1B
NC	Greenville	63	North Carolina Suzuki Institute	VAC	V1B,5/C1A
NE	Lincoln	63	Lincoln Suzuki Summer Camp	VACP	V4/P1A,1B,3,en
NF	St John's	57	Atlantic Canada Suzuki/Chamber Music Inst	VACP	V1A,1B/C1A
NY	Lyman	78	Ogontz Suzuki Institute	VAC	VAC
NY	Tarrytown	60	Westchester Suzuki Institute	VAC	VAC
NY	Ithaca	64	Ithaca College Suzuki Institute	VAC	V1A,1B,3,5,7/C1A,1B,4,en
OH	Columbus	54	Capital University Suzuki Institute	VACP	V1A,1B,2,3,5,7,8sub/P1A,1B,5
ON	Kingston	61	Summer Musicfest and Suzuki Kingston	VACPFHG	V1A,1B,3,4/P1A-7,ov1-4/G1B
ON	Hamilton	64	Great Lakes Flute & Harp Institute	FH	F1A,1B,3,5
ON	Waterloo	76	Southwestern Ontario Suzuki Institute	VACP	V1A,2,sub-C1A/P1A,sub/en
ON	Thunder Bay	78	Thunder Bay Suzuki Institute	VACBPF	VACB
OR	Forest Grove	58	Oregon Suzuki Institute	VACP	V2,4/P1B
PA	Philadelphia	53	Philadelphia Suzuki Piano Workshop	P	Pov
PA	Elizabethtown	69	Central Penn. Suzuki String Institute	VAC	V3,ov/Aov3-4/C3
PQ	Montreal	66	Institut Suzuki Montreal	VACP	V4,5
PQ	Magog	76	Studea Musica Institute	VCP	V3/C1B/P1A,1B,2,3/en
SC	Spartanburg	72	South Carolina Suzuki Institute	VACP	V1B,3,5/C1ba/P1A or 3
TN	Memphis	51	Univ. of Memphis Suzuki Institute	VAC	V2/C1A
TN	Johnson City	59	East TN Suzuki Flute Institute Int'l	F	F1A,2,3,10,en
TX	Georgetown	48	Armadillo Suzuki Piano & String Institute	VACH	V2
TX	Fort Worth	61	TCU Suzuki Institute & Adv. String Camp	VACHG	V1B,3/Ca/H1B
UT	Sandy	48	Interim Suz. String Inst/Adv. String Camp	VACB	V1A&B,2,ov3-5,6,7/Aen/C1A&B,9-10/B3
UT	Park City	52	Interim Suz. Inst for Piano, Flute, Harp, Guitar	PFHG	P1A,1B,3,5/F1B,7/G1A,2/H2
VA	Emory	53	Mid-Southeast Suzuki Institute	VACPF	V1A-5
VA	Vienna	58	Greater Washington Suzuki Piano Institute	P	P1B,4
VA	Sweet Briar	71	Central Virginia Suzuki Institute	VACBPF	P2,3
WA	Bellingham	61	Washington State Suzuki Harp Institute	H	H
WA	Tacoma	66	Univ. of Puget Sound Suzuki Day Camp	VACPF	VACPF
WI	Stevens Point	72	American Suzuki Institute	VACBPFGH	V1-8/C1B,3,5/P1A-4/F1A/Hen

SAA-Approved Institutes & Short-Term Teacher Workshops, 1999



June 1-6, 1999
FAIRBANKS SUZUKI INSTITUTE
 University of Alaska
 Fairbanks, Alaska

June 6-11, 1999 Piano
 June 13-18, 1999 Strings
UNIVERSITY OF LOUISVILLE SUZUKI SUMMER INSTITUTE
 Louisville, Kentucky

Strings (Students)

SAA Fee	..... \$1
Registration, per student	..... \$20
New Beginner thru Twinkle (3 classes) ...	\$115
Books 1-10 (4 classes)	\$153
Enrichment Classes (per class)	\$35
Late fee (after May 15)	\$15

HOUSING:
 Air-conditioned dorm with semi-private baths:
 Single room, per night

MEALS:
 Student Activities Center, restaurants nearby.

CHILD CARE:
 Piano: none. Strings: enrichment classes are available for children 18 months and older.

RECREATION:
 On-campus facilities include swimming, Speed Art Museum and Planetarium. Other local attractions: Six Flags amusement park, Shakespeare Festival, zoo, museums, Science Center, Belle of Louisville cruises on the Ohio River. Nearby: Bernheim Forest, Mammoth Cave National Park.

ADDITIONAL INFORMATION:
Piano: Bruce Boiney
 Univ of Louisville Suzuki Piano Institute
 173 Sears Avenue, Suite 273
 Louisville, KY 40207
 Ph./Fax: (502)896-0416
 E-mail: BBoiney@aol.com
Strings: Elizabeth Jones, USSA
 Univ of Louisville School of Music
 Louisville, KY 40292
 Ph: (502)852-0537
 E-mail: EJones101@aol.com

June 7-19, 1999

SOUTH-CENTRAL ALASKA SUZUKI INSTITUTE

Anchorage, AK

DIRECTOR:
 Margaret Turner, Director
 Fay Pye, Coordinator

PROGRAM OFFERINGS:

June 7-12 Violin, cello, piano	..... \$120
June 14-19 Piano only	..... \$100
June 19-19 Chamber music	..... \$75
Violin, cello, piano. Dalcroze, theory, Orff, choir, fiddling, orchestra, jazz improvisation, chimes/choir, chamber music and Kindermusik.	..... \$250
Participant	..... \$250
Auditor	..... \$225

DIRECTOR:
 Peggy Swartz, Director
 Jenae Wenstrom, Assistant

PROGRAM OFFERINGS:
 Large and small group classes for violin, viola, and cello. Orff, fiddle, chamber music. Violin teacher training.

FACULTY:
 Violin: Celina Joy Boldrey (MO), Joseph Kaminsky (MO), Edward Kreiman (IL), Nancy Lokken (MO), Thomas Wermuth (IL), Katherine Wood (WI). Cello: Gilda Barston (IL), Rodney Farrar (CO), Carol Ourada (IL). Other: Chamber Music-Kathleen Butler-Hopkins (AK); Fiddle - Susie Hallinan (AK), Orff- Lasa Kljarcz (AK).

SHORT-TERM TEACHER WORKSHOPS:
 Instrument Book Teacher Trainer
 Violin 2 Edward Kreiman

FEES:

Registration (non refundable)	\$25
Late fee (after May 1)	\$25
Student tuition (Pov-Twinkle/Book 9)	\$145
Chamber music, Fiddle, Orff (each)	\$25
Advanced string program (Book 7+)	\$230
Teacher short-term workshop	\$225

Housing:
 Housing available in university dormitories.

MEALS:
 Local restaurants and at university.

CHILD CARE:
 Child care available for Parent Lectures only.

ADDITIONAL INFORMATION:
 Peggy Swartz
 2149 Yankovich Road
 Fairbanks, AK 99709-6507
 Ph: (907)479-2316

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SAA APPROVED INSTITUTES

Can register for master class on any of the above instruments (at student fee rates), and any of the teacher enrichment courses (at teacher fee rate).
Non-Parent Observer: May observe any part of the Student Institute except teacher workshops and teacher/supplementary or enrichment classes.

FACULTY:

Violin: Yoko Abe-Acheson (CA), Gail Acosta (CA), Liz Bades (CA), Joanne Bahl (CA), Mark Blyth (MN), Irene Bozarth (TX), Helen Brunner (UK), Jennifer Burton (TX), Sarah Bylander (FL), Linda Fiere (CT), Debbie Goolsby (AR), Karen Hallberg (CA), Jacqueline Maurer (CO), Vera McGowan (IL), Jacqueline Maurer (CO), Susan McGowan (IL), James Maurer (CO), Susan McDonald (MO), Ann Montzka-Snielzer (IL), Ann Schoelles (MI), Doris Preucil (IA), Judy Szamada Bales (MI), Lesa Zuchlik (CA), Viola Gail Acosta (CA), Sarah Bylander (FL), Jacqueline Maurer (CO), Ann Schoelles (MI), William Preucil (IA), Gello-Libby Balch (AZ), Jean Drexler (MO), Ann Grabe (OK), Nancy Hair (MA), Nancy Stnaud (CO), Carol Tarr (CO), Alice Vierra (VA), Scott Walker (CA), Double Bass: Domenico Fiere (CT), Pina Fay Adams (TN), Christine Allen (LA), Diana Galindo (TX), Rita Hauck (LA), Doris Harel (TX), Doris Harel (TX), Ray Landers (PA), Nancy Mitchell (CA), Nehama Patkin (IA), Mary Craig Poutz (OH), Barbara Shepherd (IL), Susan Soelner (CA), Flute: Patricia Bylander (FL), David Gerry (CA), Deborah Kemper (VA), Sarah Murray (UK), Mary Beth Norris (CO), Kenichi Ueda (WA), June Warhough (NV), Harp: Marie Loreini (ON), Guitar: William Kossler (NG), David Madsen (CA), Deborah Katherine White (CA), Other: *Missionship/Improvisation:* Jill Allen (NY), Gay Freeman (CO), Bucky Hempel (IL), Bill Kronenberg (IL), Karl Montzka (IL), Marion O'Connell (WI), Barbara Rubenstein (IL), *Orchestra:* Domenico Fiere (CT), Ann Schoelles (MI), *Pre-Pre Twinkle:* Joy Schuster (MI); *Clowns -* Bob Hauck (OH), *Creative Drama:* Martha Lock (KS), *Dulciana:* Barbara Shepherd (IL), *Fiddling -* Cheryl Cornell (MO), *Handbells -* Teresa Himel (CO), *Irish Cello -* Scott Walker (VA), *Pony Whistle -* Mary Beth Norris (CO), *Viola for Violins -* Jacqueline Maurer (CO).

SHORT-TERM TEACHER WORKSHOPS:

Instrument/Book	Teacher	Dates
Violin 1A	Joanne Bahl	June 10-15
Violin 1B	Joanne Bahl	June 17-22
Violin 2	Debbie Goolsby	June 10-15
Violin 3	Debbie Goolsby	June 17-22
Violin 4	Helen Brunner	June 10-15
Violin 5	Helen Brunner	June 17-22
Violin 6	Doris Preucil	June 10-15
Violin 7	Doris Preucil	June 17-22
Violin 8	Mark Blyth	June 10-15
Violin 9	Mark Blyth	June 17-22
Violin 10	James Maurer	June 10-15
Violin Sup	James Maurer	June 17-22
Viola 7	William Preucil	June 17-22
Cello 1A	Jean Dexter	June 10-15
Cello 1B	Jean Dexter	June 17-22
Cello 2	Alice Vierra	June 10-15
Cello 3	Alice Vierra	June 17-22
Cello 4	Ann Grabe	June 10-15
Cello 5	Ann Grabe	June 17-22
Cello 6	Nancy Hair	June 10-15
Cello 7	Nancy Hair	June 17-22
Cello Sup	Carol Tarr	June 10-15
Piano 1A	Doris Koppelman	June 10-15
Piano 1B	Doris Koppelman	June 17-22
Piano 2	Rita Hauck	June 10-15
Piano 3	Rita Hauck	June 17-22

Piano 4	Mary Craig Poutz	June 10-15
Piano 5/5up	Doris Harel	June 10-15
Piano 6	Doris Harel	June 17-22
Piano 7	Nahama Patkin	June 10-15
Piano 8	Nahama Patkin	June 17-22
Flute 1A	June Warhough	June 10-15
Flute 1B	June Warhough	June 17-22
Flute 2	Pandora Bryce	June 10-15
Flute 3	Pandora Bryce	June 17-22
Flute 4	David Gerry	June 10-15
Flute 5	Sarah Murray	June 17-22
Flute 6	Sarah Murray	June 10-15
Flute 7	David Gerry	June 17-22
Guitar 1B	William Kossler	June 17-22
Recorder 1A	Katherine White	June 10-15
Recorder 1B	Katherine White	June 17-22
Recorder 3	Katherine White	June 10-15

ADDITIONAL COURSES:

Violin Literature Supplement to Books 5 & 6 - James Maurer (15 hrs) (June 6-17-22: *Violin Solos, Etudes, and Exercises for Advancing Suzuki Student*)
Mark Blyth (6 hrs) (6/17: *Violin Tuning for Teachers -* Gail Acosta (1 hr) 6/15 & 22: *Viola Literature Supplement for Books 5.7 and Beyond -* William Preucil (6 hrs) 6/16: *Teaching Violins as a 2nd Instrument -* Jacqueline Maurer (10 hrs) 6/12-16, 6/19-23: *Filling in the Gaps of Cello Books 4-8 -* Carol Tarr (15 hrs) 6/10-15: *Compositional Techniques for Violins - Application to Piano Technique -* Doris Koppelman (6 hrs) 6/16: *Piano Book 5's Supplementary Repertoire -* Doris Harel (15 hrs) 6/10-15: *Natural Piano Technique -* Mary Ann Rainey (6 hrs) 6/10-15: *6/17-22: Harp Supplementary Literature to Books 1-3 -* Marie Loreini (15 hrs) 6/17-22: *Teaching the Student with Short Attention or Concentration Span -* Cheryl Cornell and Alan Slay (6 hrs) 6/16: *Headset, Set and Reading -* Barbara Rubenstein (Level 1, 15 hrs, 6/10-15), (Level 2, 15 hrs/6/17-22): *Flute Repair and Maintenance -* Pat North (4 hrs) 6/16: *Singing Repertoire and Maintenance -* Don Robertson (6 hrs) 6/16: *Independent Painter -* KrisNina Haedrich (3 hrs) 6/16: *Musical Dissurances during Adolescence -* KrisNina Haedrich (3 hrs) 6/16: *Pony Whistle as Pre-Suzuki Instrument -* Mary Beth Norris (3 hrs) 6/16.

FEES:

All fees below in effect if posted/mark by February 10, 1999. Postmarked after February 10, add \$25; after April 1, add \$50.
Teacher Workshops (Participant or Auditor)
 1 15 hour course \$315
 2 10 hour course \$225
 1 10 hour course \$210
 1 6 hour course \$130
 1 4 hour course \$85
 2 4 hour courses \$170
 1 3 hour course \$65
 2 3 hour courses \$105
 1 1 hour course \$20
Students (per session)
 Pre-Twinkle & Twinkles, all instruments \$295
 Book 1 & up, all instruments except harp \$315
 Harp, all levels beyond Twinkles (includes tunings) \$300
 Pre-Pre Twinkles \$200
 Chamber Music Ensemble \$100
 Non-Suzuki Siblings, each enrichment class \$120
 If space is available in the first available workshop, or master class, you will be notified immediately and all fees refunded.

HOUSING:

Call 1-800-598-2804 for reservations. Arrivals rates available for 3 days before and 3 days after

institute dates of June 10 - 23. All properties have outdoor pools with hot tubs, phones, TV, and laundry facilities.
Lodge room - 2 queen beds, mountain view, beverage refrigerator, coffee maker, \$300/night
Condominiums - kitchen, fireplace, must have cable, HBO, VCRs, access to exercise room and outdoor grill.
Studio \$52 - \$54/night
 2 bedroom/2 bath \$284/night
 3 bedroom/3 bath \$102-\$127/night
 4 bedroom/4 bath \$117 - \$137/night
Roommate Matching Assistance: As a courtesy to families, we try to roommate their request, but we cannot guarantee you a roommate.

MEALS:

Snowmass Village has 25 restaurants, all within walking distance or a short shuttle ride. Also full grocery store and general store.

TEEN LOGGING AND MEAL PROGRAM:

Lodging 2 students'/room, 3 meals/day, and social activities with musical adult chaperones. Each room has mountain view, beverage refrigerator, phone and TV. For students age 13-up. Sex 1: Thur 6-10 dinner-Tues 6/15 dinner \$325 Sex 2: Thur 6-10 dinner-Tues 6/15 dinner \$325 Both Sex: Fri 6/11 dinner-Tues 6/23 dinner \$750

CHILD CARE:

Camp Snowmass, licensed day camp on Snowmass Village Mall, offers outdoor recreation activities for children ages 3-11, Mon through Fri. For reservations and fees call 1-800-525-6200 ext. 4570. Amy's Angels, drop in care for children ages 12 months-2 years in Snowmass Village. Call (303)923-2809 for more information and fees.

RECREATION:

Activities include an outdoor center, campfire with professional storyteller, heated pools and hot tubs. Also white water rafting, hot air ballooning, horseback riding, jeeping, downhill bike riding, fly fishing, golf, tennis, and gondola rides. Call 1-800-598-2004 for information.

OTHER:

Snowmass Village, elevation 8,900 feet, is 12 miles north of Aspen, CO. Days may reach 80-85 degrees but nights can be cold. Complimentary shuttle service available between facilities; shuttle buses are life-equipped and most lodging is handicapped-accessible.
Chamber Music at Snowmass: For advanced students, is in session at the same time as the Institute. Guest artists will present a concert on Sunday, June 13.
Scholarships: limited scholarships for students and teachers (tuition cost only). Application packets must be postmarked by 2/15/99.
Travel arrangements can be made through Snowmass Resort Association at 1-800-598-2004.

ADDITIONAL INFORMATION:

Gail Slay
 373 Clernon St.
 Durango CO 80202-5641
 (303)399-5726 (AM or leave message)
 Email: galslay@worldnet.att.net
 Homepage: http://home.att.net/~galslay



University of Memphis Suzuki Institute

June 13-17, 1999

UNIVERSITY OF MEMPHIS SUZUKI INSTITUTE

Memphis, Tennessee

DIRECTOR:

Kimberly Meier-Sims, Director
 Erin Kaite, Candelina Schumann, Assistants

PROGRAM OFFICERS:

Student courses for violin, viola and cello. Includes repertoire, technique, master class, note reading, music history/theory, orchestra, chamber music, music enrichment classes: fiddling, Off and sightgisting. Daily lectures and recitals.

FACULTY:

Violin: Andy Carlson (IA), Pak-Chung Cheng (TN), Danette Conaghan (IN), Winifred Crook (MO), Susan Hailey (TN), Marit Herwig (IA), Linda Judelsch (IA), Diane Lewis (CA), Eileen MacNaughton (TN), Greg Morris (TN), Alex Perry (TN), Michelle Pettigrew (TN), Carlee Reuning (NY), Janse Vincent (OH), Pamela Wilensky (TN), Viola: Marit Herwig (IA), Diane Lewis (MO), Janse Vincent (OH), Gello-Phillips Long (TN), Barbara Wampler (CA), Other: *Orchestra:* Winifred Crook (MO), Karla Philipp (TN); *Fiddling -* Andy Carlson (IA); *Naturalizing, Selfgisting, Music History/Theory -* Chris Nemeo (TN); *Off, Karaci Geophan* (TN).

June 13-23, 1999

WORLD ENSEMBLES

Ottawa University Campus
 Ottawa, Kansas

DIRECTOR:

Alice Joy Lewis

PROGRAM OFFICERS:

Program for advanced string students: violin - Book 7 and up, viola - Book 6 and up, cello - Book 6 and up, Collegiate Division (99 graduates and college students) and Undergraduate Division.

Violin master classes with Paul Kantor and Brian Lewis; viola master classes with Donald McInnes; cello master classes with Anthony Elliot. All master class participation by taped audition in advance. Private study in violin, viola, cello. Chamber music rehearsals, coaching, and concerts: chamber orchestra. Electives: Art of Auditioning; Conducting I, II and III; Festival Recitals (Hand Bell Choir) and Practice Techniques for Building Time (for violinists and violists). Group repertoire/technique classes featuring specific repertoire to be learned in advance.

FACULTY:

Violin: Guest Artist Teacher - Paul Kantor (MI), Brian Lewis (NY), Carol Dalling (IN), Keiko Furness (CA), Keith Meints (CA), Kathy Rowlings (MO). Viola: Guest Artist Teacher - Donald McInnes (CA), Michael Kimbren (KS), Judy Koster (MO), Ruth Meints (CA), Keiko Furness (CA), Bruce Stuenkel (VA). Cello: Guest Artist Teacher - Anthony Elliot (MI), Elliott Green (UT), Ellen Shertzer (OH). Bass: Kathleen McCullough (KS). Other: *Orchestra -* David Berg (NY), Electives: *Art of Auditioning -* Liane Vanderpelt (KS), *Conducting I, II, III -* David Berg (NY); *Festival Recitals -* Bronn Jensen (KS), *Practice Techniques for Building Time -* Ruth Meints (CA).

SHORT-TERM TEACHER WORKSHOPS:

See Ottawa Suzuki Institute for teacher offerings.

FEES:

Student Program \$465
 (includes registration, activities, AAA fee, tuition)
 Master Class Application Fee \$10
 Master Class Participation Fee (pending acceptance) \$75
Teacher Fees
 Registration SAA \$55
 Teacher Observer SE \$240
 Hour Discount (postmark on before April 11) \$30

HOUSING/MEALS:

Package: 11 nights (June 13-23), 32 meals (supper Sun 6-13, thru breakfast Thurs 6-24).
 Cost A (age 11+) \$520
 Cost C (age 10) \$520
 Housing air conditioned; bring linens & pillow.
 If housed off campus (meals only)
 Cost A (age 11+) \$180
 Cost C (age 10) \$150

CHILD CARE:

None available.

RECREATION:

Special activities available each weeking trip to Worlds of Fun.

OTHER:

Observation of special guest master classes. 1999 SOLO ND ENSEMBLERS registrants are eligible to register for the Young Artist Program at the Ottawa Suzuki Institute.

ADDITIONAL INFORMATION:

Alice Joy Lewis
 P.O. Box #99
 Ottawa, KS 66667
 Ph: (800)755-5200 ext 5437

June 14-18, 1999

INTERMOUNTAIN SUZUKI INSTITUTE FOR PIANO, FLUTE, HARP, GUITAR AND VOICE

Park City, Utah

DIRECTORS:
Deborah Smith, Education Director
Val H. Smith, Director of Administration

PROGRAM OFFERINGS:
Student instruction in piano, flute, harp, guitar and voice. Four classes daily: shared individual lesson (master class), large group class (repetitive/performance class) and other classes (technique, ensemble, chamber music, or composition), depending on student level. Students choose one enrichment class: rhythm in the bones, Kindermusik, children's chorus, electric guitar, dance improvisation, drama, puppetry, art, and sciences, or juggling. Parents may also register for an 8 hour parent/teacher seminar: *Love and Logic*. Teacher training for piano, flute, harp and guitar. Teachers also choose from variety of enrichment lectures.

FACULTY:
Piano: Marilee Altom (AL), Lori Armstrong (MT), Cleo Brimhall (UT), Beverly Tucker-Fest (CO), Dorothy Jones (ON), Linda Rowlands (FL) and Merlin Thompson (AB). Flute: Joyce Bennett (VA), Cindy Henderson (UT), Laura Larson (MI), Laurel Maurer (UT), Rebecca Paluzzi (TN), Beth Ruppel (UT), Cynthia Smith (NV), Harp: Delaine Fedson (TX), Shira Doh Omsley (UT), Alysa Smith (RI), Mary Kay Waddington (CO), Gaila Glen Calada (VA), Laurence Green (UT), Frank Longay (CA), Norma McNamara (UT). Voice: Peggy Bryan (IN), Susan Matthews (TX), Lanna Monson (TN), Timothy Sharp (TN).

SHORT-TERM TEACHER WORKSHOPS:

Instrument	Book	Teacher Trainer
Piano	1A	Cleo Brimhall
Piano	1B	Beverly Tucker-Fest
Piano	3	Merlin Thompson
Piano	5	Dorothy Jones
Flute	1B	Rebecca Paluzzi
Flute	7	Laura Larson
Guitar	1A	Frank Longay
Guitar	2	Frank Longay
Harp	2	Mary Kay Waddington

FEES:
Registration
Full Tuition Paid, postmarked on/before March 1, 1999 no registration fee
Full Tuition Paid, postmark after March 1. \$25
Full Tuition Paid, postmark after April 15. \$65
Tuition: All instruments except harp..... \$240
Harp (all books, includes tuning) \$465
Enrichment classes \$36
Teen Lodge, meals, social activities \$225
Teacher workshop course \$240
1A/1B combination \$360

HOUSING:
Hotels/motels very close to teaching facilities: Hampton Inn Suites (1800 HILMPFON). Ask for the Intermountain Suzuki Institute discount rate.

MEALS:
Many rooms have small kitchenettes. Hotel restaurants also have reasonable rates.

CHILD CARE:
None available.

RECREATION:
Park City is a warm weather playground! There is hot air ballooning, mountain biking, Music in the Mountains (Utah Symphony), golfing, horseback riding, hiking and the Alpine Slide.

ADDITIONAL INFORMATION:
Deborah Smith
992 E. 2025 S.
Bountiful, UT 84010
Ph: (801)298-5234

June 16-27, 1999

BLUE LAKE SUZUKI FAMILY CAMP

Twain Lake, Michigan
(on the Western shore of Michigan)

DIRECTOR:
Marilyn Kessler

PROGRAM OFFERINGS:
June 16-19: Piano and Flute
June 20-23: Piano and strings
June 24-27: Strings only, including bass
New for 1999, flute classes offered in the first session along with piano, cello, string bass, string chamber ensembles, orchestra and young reader's orchestra. Classes in piano, piano ensemble, piano and string chamber music and beginning theory. Improvisation for advanced students with Ron DiSabino. Fiddling classes offered for all students, beginning to advanced level. Early childhood music classes for younger brothers and sisters or young Suzuki students with Carol Ourada and Patricia Heinenman-Vernon. Exploratory "hand-on" sessions for violin, viola, cello and bass. For parents: reading orchestra, ensemble group, along with guitar lessons, discussion groups. Daily recital performances for students and evening faculty and student recitals.

FACULTY:
Violin: Tomio Anderson (MI), Geri Arnold (MI), Wendy Arak (MI), Jan Burchman (MI), Jim Butler (MI), Dianne Clark (MI), John Devey (MI), Sue Garber (MI), Satoko Handa (MI), Ann Kearney-Looman (MI), Karen Klineck (MI), Mark Mutter (MI), Roxanne Oliver (MI), Elaine Oberster (MI), Judy Palaz (MI), Patricia Retter (MI), Sam Spurrbeck (MI), Yoko Tomio Anderson (MI), Cello: Grace Field (MI), Carol Ourada (IL), Molly Rebeck (MI), Jenni Spurrbeck

(MI), Bass: Eugene Rebeck (MI), Piano: Marilyn Andersen (IL), Sue Cresson (MI), Ron DiSabino (MI), Pat Heinenman-Vernon (IL), David Lippis (MI), Armena Marderosian (MI), Rene Robbins (MI), Linda Smith (OH), Flute: Deborah Kemper (VA), Other: Chamber Music: Nancy Marutka (MI), Patricia Smith (MD), Dolores Wilson (IN).

SHORT-TERM TEACHER WORKSHOPS:

Instrument	Book	Teacher Trainer	Dates
Violin	1A	Geri Arnold	June 19-23
Cello	1A	Grace Field	June 19-23
Piano	2	Marilyn Andersen	June 19-21

FEES:
Registration fee (per family) \$50
Student tuition fee \$90
SAA Student Registration (per student) \$1
Chamber music, additional, per student \$30
Teacher workshop, participant \$120
Observing teacher \$40
SAA Teacher Registration \$5
Note: Applications will be accepted until camp is filled or April 1, 1999. If space is available, a late fee of \$15 will be charged on all applications received after April 20, 1999.

HOUSING:
Cots for one session:
Cabins and facilities are similar to those found in a State Park. Single cabins for each family (min. charge \$115)
Adult, each \$45
Student, each \$35
Shared cabin, usually moms & children (maximum number per cabin: 8 people)
Adult \$25
Student, each \$15
Tents available or bring your own \$45
RV parking: limited availability
Full hook up \$75
Parking only \$45
Sudents age 12 up who come without parents may stay in Teen Cabin with a counselor \$45
Meals available in nearby cities.

MEALS:
Children 5-11 years \$35
Children under 5 no charge
Adults \$45
(Costs stated are for one session only)

CHILD CARE:
Available for hourly fee on camp grounds. Individual arrangements made on arrival.

RECREATION:
Activities: Directors Mr. and Mrs. William Tennant. Swimming in 2 outdoor Olympic size pools, along with lakeside activities. There are supervised hands-on arts and crafts in the Art Barn, including take-home projects. Organized games and sports such as soccer, orienteering, scavenger hunts and nature hikes are scheduled daily. Close to Lake Michigan beaches, Michigan Adventure Park, golf courses, and inland lakes.

OTHER:
Blue Lake Suzuki Family Camp offers an enrichment experience, at a losscoast, for Suzuki students and their families. Located in a beautiful, rustic setting, near the northern tip of the Maunster National Wildlife Camp offers a blend of music and outdoor fun. The camp usually fills up relatively

quickly; we suggest that applications for housing at the camp be sent in by April 15.

ADDITIONAL INFORMATION:
Patricia Smith
1911 Birchwood
Clemens, MI 48864
Ph: (517)349-1230
E-mail: SUZUKICAMP@aol.com

June 16-20, 1999

PHILADELPHIA SUZUKI PIANO WORKSHOP

Temple University
Philadelphia, Pennsylvania

DIRECTORS:
Joan Krzywicki, Carole Mayers

PROGRAM OFFERINGS:
Short-term teacher workshop. Teacher lessons, student demonstration lessons, student recital, social events and videos.

FACULTY:
Dr. Haruko Kataoka, Matsumoto, Japan

SHORT-TERM TEACHER WORKSHOP:
Piano, Overview of Suzuki Literature with Dr. Haruko Kataoka.

FEES:
Registration (non-refundable) \$25
Teacher Course, Participant \$250
Teacher Course, Auditor \$225
Teacher Course Auditor, daily fee \$30
Late Fee (after May 1) \$25
SAA Fee (required) \$3

HOUSING:
Limited homestay possibilities; area hotels, bed and breakfasts.

MEALS:
Campus facilities and area restaurants.

CHILD CARE:
None available.

RECREATION:
Workshop site located close to downtown Philadelphia and its historical sites, museums, galleries and restaurants. Philadelphia Zoo, Delaware River Park and Fairmount Park are nearby.

ADDITIONAL INFORMATION:
Joan Krzywicki
1102 Cromwell Road
Wynndor, PA 19038
Ph: (215)816-1120
Fax: (215)816-0968
E-mail: krzywicki@sprynet.com
Carole Mayers
(610)354-0636
E-mail: cmayers@sprintmail.com

June 18-26, 1999

MID-SOUTHEAST SUZUKI INSTITUTE

Emory and Henry College
Emory, Virginia

DIRECTORS:
Nan Freeman and Jane MacMorran, Directors
Betsy Neelley, Founder

PROGRAM OFFERINGS:
Chamber Music: June 18-24
Fiddle and Suzuki Institute: June 18-24
Suzuki Student & Adult Institute: June 20-24
Teacher Training: Session 1 - June 18-22
Session 2 - June 23-26
Chamber music camp for students in Book 4 and above. Fiddle camp for students in Book 2 and above. Suzuki Institute for students of all ages and levels. Pre-Twinkle through beyond Book 10. Adult chamber music for all levels. Short-term teacher training.

FACULTY:
Violin: Libby Armour (TN), Enid Cleary (IL), Betov Fee (SC), Rudy Hazucha (VA), James Hutchins (MD), Alice Keith Knowles (TN), Sue Levine (CO), Julie Swenson (TN), Cello: Beth Cantrell (GA), Piano: Lisa Runner (TN), David Set (TN), Flute: Terry Patrick (NC), Other: Fiddle: Robbie Wells (VA); Jazz: *Improvisation & Cello*-Tim Mutschlechner (TN).

SHORT-TERM TEACHER WORKSHOPS:

Instrument	Book	Teacher Trainer
Session 1	June 18-22:	
Violin	1A	Libby Armour
Violin	2	Enid Cleary
Violin	4	Rudy Hazucha

Session 2, June 23-26:
Violin 1B Libby Armour
Violin 3 Enid Cleary
Violin 5 Sue Levine

FEES: Before May 15/after May 15
Registration fee, per family \$40/\$30
Fiddle/Suzuki Institute tuition \$180/\$190
Student Chamber Camp \$290/\$300
Adult Chamber Music Institute \$180/\$190
Week-end Fiddle Camp \$120/\$130
Week-end Chamber Camp \$120/\$130
Commuter Fee per family \$30/\$30
Short-term Teacher Training
(1 unit) \$200/\$210
(2 units) \$380/\$390
College Credit, per session \$125/\$125
Overseer-not enrolled in T.T. \$150

HOUSING & MEALS:
Includes dorm housing and all meals.
Suzuki Institute \$150
11 years and over \$135
10 years and under \$135
Fiddle and Chamber Institute
11 years and over \$190
10 years and under \$190
Teacher Training 1 unit \$150
2 units \$260
Commuter lunch & dinner available on request.

CHILD CARE:
Not available.

RECREATION:
One-campus indoor swimming pool, golf course, tennis courts and evening entertainment. Off campus: Barter Theater, Historic Abingdon and Mt. Rogers Recreational Area.

ADDITIONAL INFORMATION:
Nan Freeman
91 Joe Teague Road
Hickory, NC 28601
(828)232-2694 (day), (828)495-2747 (eve)
E-mail: EFree777@aol.com

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June 20-25, 1999

CAPITAL UNIVERSITY SUZUKI INSTITUTE

Capital University
Columbus, Ohio

DIRECTORS:

Douglas and Susan Locke

PROGRAM OFFERS:

Instruction in piano, viola, violin, and cello. Classes in Kodaly, reading, string orchestra, and chamber music. Enrichment classes include choir, musical theatre, fiddling, percussion and theory. Music and movement class for children ages 3 to 6. Student and faculty recitals. Lectures and classes for parents. Special teen activities.

FACULTY:

Yasuo John Carter (OH), Seymour Fink (OH), Pinao Joichi (IL), Jane Kutschler (OH), Catherine McMichael (MI), Mary Craig Powell (OH), Merry Bang Pruitt (OH), others TBA. **Violin/Viola:** Barbara Barber (TN), Goran Berg (CA), Kristine Boke (IL), Cetina Boldry (MD), Elizabeth Couch Phelan (OH), Brice Farrar (KY), Kari Gunderson (OH), Eileen MacNaughton (TN), Marlene Moses (OH), Joe Petron (PA), Louise Scott (AZ), Susan Sommersville (IL), Linda Stieg (OH), Roger Stueg (OH), others TBA. **Cello:** Nadine Moncheourt (OH), Bin Xie (OH). **Orchestra, Reading:** Robert Baldwin (AZ), Jean Moran (OH), Nora Fellenbaum (IL). **Enrichment, Theory:** Catherine McMichael (MI), others TBA.

SHORT-TERM TEACHER WORKSHOPS:

Mary Craig Powell will teach all piano courses. Trainees for IA and Book 5 which is not during the student institute) will be able to observe her teach her own students in the regular lesson setting. There is also a collection of tapes with Mrs. Powell teaching students at various levels. Trainees have found it very valuable to see how she incorporates development of pieces, technique, and reading.

These courses may be registered with the SAA, just as those taught during Institute week. Housing for trainees will be available on campus. Book 1B is taught during the Institute, and teachers have the opportunity to see a wide range of levels, teachers and student courses. Trainees often find that there is too much to see and do, so it is suggested that they 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	Dates
Piano 1A	Mary Craig Powell	June 18-22
Piano 1B	Mary Craig Powell	June 22-26
Piano 5	Mary Craig Powell	July 12-16
Violin 1A	Linda Stieg	June 18-22
Violin 1B	Linda Stieg	June 22-26
Violin 2	Louise Scott	June 18-22
Violin 3	Louise Scott	June 22-26
Violin 5	T.B.A.	June 21-25
Violin Supp 7	Barbara Barber	June 21-26

FEES:

Institute Fees:	
Family Registration (\$25 discount for each applicant)	\$50
Students Bks. 1-3	\$165
Students Bk. 4-up (3 per class)	\$190
Young Artists (Opt: Book 1-up (2/class))	\$220
Chamber Music	\$50
Enrichment Class	\$20
Parent Lessons (4/class)	\$55
2nd Instrument Master Classes (4/class)	\$55
Music & Movement for very young children	\$20
Honors recital audition tape	\$5

Teacher Training Fees:	
Registration, per summer	\$50
Tap Evaluation, per summer	\$5
Late Tap Evaluation (after May 15)	\$100
Teacher Training, per course	\$180
1 or 2 Undergrad credits, add (per credit)	\$150
(undergraduate credit from Capital University)	
Enrichment classes (first time at Capital only)	\$25
1 or 2 graduate credits, add (per credit)	\$174
(graduate credit from Ashland University)	
Advisor, per course*	\$180
Overseer, per day (no registration fee)	\$25
Overseer, per week (no registration fee)	\$100
*may not register training with SAA	

HOUSING:

Housing is available in university residence halls. Linens are provided. 3 night minimum. Single occupancy, per night.....\$21 Multiple occupancy, per person, per night \$15

MEALS:

\$65 per person for Sunday dinner (6/20) through Friday lunch (6/25). Children ages 2 and younger are free; children ages 3 and older are half price (\$32.50). Individual meals are available and restaurant meals by special meal and reception will be planned that may include a nominal fee, to be announced. The cafeteria will be open during the student institute (6/20-6/25) but there will probably be no cafeteria service June 18, 19, 26 or July 12-16.

CHILD CARE:

Child care will be available on campus Monday morning through Friday noon. The fee is \$20 per hour per child, or \$30 for the week. There is no child care provided for any other dates.

RECREATION:

Campus located in Bexley, an "in burb" of Columbus. On-campus facilities include tennis courts, bounding alleys, sand volleyball, a sports field, and basketball. City offers a pool, Center for Science & Industry (COSI), Ohio Village (a replica of a turn-of-the-century town), and the Columbus Zoo. The Columbus Symphony Pops concerts and Polaris 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 or Susan Locke
Conservatory of Music
Capital University
Columbus, OH 43209
Ph: (614)236-6471
e-mail: dlocke@capital.edu

June 20-25, 1999

NEW ENGLAND SUZUKI INSTITUTE

Bates College
Lewiston, Maine

DIRECTOR:

Clornida Noyes

PROGRAM OFFERINGS:

Student classes in violin, viola, cello, piano, sight-singing, Orff and orchestra. Chamber music and fiddle electives. Adult class and teacher enrichment course. Daily student recitals in which all registrants may participate. Family confidence. Siblings of enrolled students may elect to take Orff, musicianship, orchestra or fiddle on an individual class basis.

FACULTY:

Violin/Viola: Nancy Fennessy (NY), Betsy Kobayashi (ME), Gwendoline Thornblade (MA), Kathy Wood (WI), Monica Vanderbaan (CT), Cello: Richard Noyes (ME), Sara Jane Smolen (NY). **Pianos:** Kathleen Fitzgerald-Moser (PA), **Other Orchestra:** Richard Noyes (ME), **Chamber Music:** Gravett Beacham (ME), **Fiddle:** Greg Boardman (CT), Eileen Gawler (ME), Kaiti Newell (ME), **Sight-singing:** Anthony Antolini (ME), **Orff:** Nancy Cash (ME).

SHORT-TERM TEACHER WORKSHOPS:

None offered.

FEES:

Registration, per family	\$55
Suzuki student	\$195
Teacher Enrichment	\$110
Electives: Chamber Music	\$60
Adult Class	\$90
Fiddling	\$50

HOUSING:

Dormitory: \$125 per person for 6 nights; no discount for children under 4.

MEALS:

Boards	
Adults, children 12-up	\$90
Children 4-11	\$45
Children 1 and under	no charge
Commuters (lunches only)	\$30
Adults, children 12-up	\$30
Children 5-11	\$15
Children 4-under	no charge

RECREATION:

Participants have access to all campus recreational facilities including tennis, racquetball, and squash courts, the fieldhouse and a 25-meter indoor pool. We encourage bicycles.

CHILD CARE:

None available.

ADDITIONAL INFORMATION:

Clornida Noyes
40 Woodmont Street
Portland, ME 04102
Ph: (207)761-4639
Fax: (207)760-1233

June 20-25, 1999

ATLANTA SUZUKI INSTITUTE

University of Georgia
Athens, Georgia

DIRECTORS:

Holly H. Mistry, Edward Kreitman
Pat Vas Dias, Assistant Director

PROGRAM OFFERINGS:

Suzuki instruction in violin, viola and cello. Chamber music, orchestra, plays and parent education series.

FACULTY:

Violin: Loren Abramson (MO), Suzanne Brooks (IL), Teri Einfield (CT), Lorraine Fink (CA), Michele George (OH), Nancy Jackson (IL), Edward Kreitman (IL), Kirsten Marshall (NY), Kimberly Meier-Sims (TN), Sarah Smith (IL), Jane Witrig (IL), Judy Yamada-Baker (MI). **Cello:** Craig Trompeter (IL), Catherine Walker (PO).

SHORT-TERM TEACHER WORKSHOPS:

Instrument	Book	Teacher/Trainer
Violin	1A	Kimberly Meier-Sims
Violin	2	Teri Einfield
Violin	0v	Lorraine Fink

FEES:

Registration (per family)	\$25
After June 1	\$50
Student Program	\$225
Orchestra Fee (Students Book 1 above)	\$10
Short-term Teacher Workshop	\$225
Commuter campus fee (per person)	\$10

HOUSING:

Housing is available in single and double accommodations in air-conditioned dormitories. Linens are provided.

MEALS:

Dining hall is "a la carte" only. A variety of restaurants and cafeterias are within walking distance.

CHILD CARE:

Not available.

RECREATION:

All recreational facilities of the University of Georgia are available to Institute participants.

ADDITIONAL INFORMATION:

Holly H. Mistry
1675 Roswell Road #1225
Marietta, GA 30062
Ph: (404)636-4725

June 21-25, 1999

IDAHO SUZUKI INSTITUTE

Albertson College of Idaho
Caldwell, Idaho

DIRECTORS:

Connie Hadlock-Strings, Gay Pool-Piano

PROGRAM OFFERINGS:

Student classes in violin, viola, cello and piano. Includes Suzuki literature in master, teaching and repertoire classes, solo recital, pre-reading, reading ensembles. Optional classes: origami, fiddling, dogging, chamber music and introduction to Japanese. Short-term teacher training in violin, cello and piano.

FACULTY:

Violin/Viola: Diane Austin (UT), Cathryn Lee (CA), Mihoko Hirata (WA), Yuko Honda (WA), LeRoy Bauer (ID), Richard Bauer (OR), Sarahyn Baxter (UT), Rick Hansen (ID), Laura Owens (OR), Gladys Patten (ID), Anna Rose (ID), Marvyn Short (OR), June Ijani (ID), Gladys Patten (ID), Cello: Sally Gross (CA). **Piano:** Caroline Fraser (CA), Carol Cross (WA), Kathryn Bert (WA), Cheryl Hansen (ID).

SHORT-TERM TEACHER WORKSHOPS:

Instrument	Book	Teacher/Trainer
Violin	1B	Yuko Honda
Violin	3	Mihoko Hirata
Violin	5	Cathryn Lee
Cello	1A	Sally Gross
Piano	2	Carol Cross

FEES:

Students:	
Registration (per student)	\$30
Per family Registration	\$50
SAA Fee (required for each student)	\$1
Tuition (Strings)	
Twinkle to Books 1-3	\$150
Books 4-10 Tuition	\$180
Tuition (Piano)	\$200
Optional classes	\$25
Teachers:	
Short-Term Workshop Registration	\$35
Short-Term Workshop Tuition	\$300
SAA Fee (required for each teacher)	\$3
College Credit	TBA

HOUSING:

Dormitory housing on campus. TBA.

MEALS:

Available on campus fast food and grocery nearby.

CHILD CARE:

On campus, \$1.00 per child per hour.

RECREATION:

Indoor swimming pool on campus, tennis, walking, National Fiddling Contest in Weiser, ID, Boise River Festival, Nampa City Recreation Center, Boondocks and Lager Zax.

OTHER:

Registration deadline: May 15, 1999. Final payment due: June 7, 1999.

ADDITIONAL INFORMATION:

Connie Hadlock-Strings
16159 S 10th Avenue
Caldwell, ID 83605
Ph: (208)454-8180
E-mail: ckhdlk@uswest.net
Gay Pool-Piano
Gay Pool-Piano
1517 Shenandoah Drive
Boise, ID 83712
Ph: (208)383-9216
E-mail: POL83712@AOL.COM

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Jamestown, RI, 02835
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Tel: (401) 423-1193



June 22-26, 1999

GREATER WASHINGTON
SUZUKI INSTITUTECatholic University of America
Washington, DC

DIRECTORS:

Ronda Cole, Musical Director
Florence Kwak, Business Director

PROGRAM OFFERINGS:

Violin, viola, cello, bass (orchestra only), flute, parent lecture series. Student lesson focus on practice skills, jazz improvisation (for teachers and students), viola for the violinist. Short-term teacher training, chamber music, four orchestras and enrichment courses.

FACULTY:

Louise Behrend (NY), Trina Carey (CA), Linda Case (NY), Ronda Cole (VA), Phyllis Freeman (VA), Timothy Durbin (NY), Robert Freeman (MD), Richard Fuchs (CO), Katie Lansdale (CT), Elissa Pascul (FL), Randy Sabien (WI), Steve Sandeen (KS), Martha Shuckler (VA), Marc Smith (MD), Edmund Spranger (MI), James Stern (CA), Kenichida Ueda (WA), Phyllis Young (TX). Others - TBA

SHORT-TERM TEACHER WORKSHOPS:

Instrument Book Teacher Trainer
Violin 1A Martha Shuckler
Violin/O (2-4) Remedial Teaching Ronda ColeThe New
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ADDITIONAL COURSES:

Teaching technique toward the musical end -
Louise Behrend, *Violin to Lute - How do we get
there? Scales, studies and more* - Linda Case.

FEES:

Students
Registration fee \$30
Siblings \$15
Books 1-4 \$195
Siblings \$170
Books 5-8pp \$215
Siblings \$185
Chamber Music \$80
Flute Choir \$50
Viola and Bass \$110
Jazz improvisation \$30
Viola for the violinist \$30Teachers
Registration fee \$30
Training course, participant \$320 (-\$30)
Training course, participant \$175 (-\$30)
Two semesters credits (additional) \$320 (-\$30)
Comb Teacher course/Each course \$370 (-\$30)
Intro Jazz impro-Teachers (5 hours) \$160
Two semester credits (additional) \$190
(plus \$50 credit application fee)
First time student record fee \$115
Teacher observer fee \$100
(for those not participating in courses)

HOUSING:

New air-conditioned dorms on campus for \$31/
per person (per night (double occupancy) for
6 nights (3rd and 4th occupants may use sleeping
bags without charge), \$37/per person/per
night (single occupancy) for 6 nights.

MEALS:

Pay as you go meals on and off campus.

CHILD CARE:

Not available.

RECREATION:

Swimming, tennis, and sight-seeing in the
nation's capital (subway stop on campus).

ADDITIONAL INFORMATION:

Florence Kwak
5109 Philip Road
Annandale, VA 22003
Ph: (703)256-3031

June 26-July 1, 1999

OTTAWA SUZUKI
INSTITUTE MID-
SOUTHWESTOttawa University Campus
Ottawa, Kansas

DIRECTOR:

Alice-Joy Lewis

PROGRAM OFFERINGS:

Master classes, fiddle technique sessions and
performance by Mark O'Connor: violin, viola,
cello, bass, theory, reading classes, orchestra,
and kiddie opera. Electives: Time Machine,
Creative Drama, Fiddling (Books 1,2,3). BellChoir, Computers and Music, Fiddling (Books
1,3,5,6). Chamber Music explorations (Books 5,6).
Graduation program, recitals, concerts, pre-
Twinkle program, parent lectures and playing
class, teacher training, teacher practicum,
Young Artists' Program (students who attend
1999 SOUND ENCOUNTERS eligible for this
program which will include a master class, a
chamber ensemble, "Explorations for the Ear"
with Brian Lewis, chamber orchestra with David
Barg and practice time!)

FACULTY:

Violin: Eleanor Allen (KS), Cheryl Cornell
(MO), Carol Dallinger (NY), Terry Durbin (NY),
Shirley Koch (TX), Earlene Koons (MO), Brian
Lewis (NY), Nancy Lokken (MN), Elaine Ras
(ON), Kathy Rollings (MO), Tal Schifter (NY),
Sian Smith (IL), Elissa Street-Bradshaw (KS),
Craig Timmerman (KY), Beth Trotter (MO),
Kathy Viola: Louisa Glothier (IA), Carl Cook
(MO), Ruth Meints (CA), Celso: Barbara
Balatero (WA), Jean Dexter (MO), Kayle
Soukup (MO). Bass: Kathleen McCullough
(KS), Scott Neumann (ND). Others: Theory-
Dianne Borth (KS), Orchestra - Scott Neumann
(ND), Young Artist Orchestra - David Barg (NY),
Kiddie Opera - Nan Wade (MO), Special Guest
Artist *Performer/MC/Fiddle* - Mark O'Connor,
Violin - Chris Lewens (KS), Fiddle - Cheryl Cornell,
Laurie Vanderpoo (KS), Fiddling - Cheryl Cornell
(MO), Computers and Music-Kathleen
McCullough (KS), *Time Machine* - Lori
Eichberger (WA).

SHORT-TERM TEACHER WORKSHOPS:

Instrument Book Teacher Trainer
Violin 1A Nancy Lokken
Violin 1B Nancy Lokken
Violin 4 Craig Timmerman

ADDITIONAL COURSES:

Teaching Concerto Literature Post Suzuki Vol.3
Brian Lewis (6/28-29); *Suzuki Group*
Teaching - Terry Durbin, *Basics of Advanced*
Violin Techniques - Carol Dallinger, *Conducting*
for Teachers - David Barg, *Teacher*
Practicum - opportunity to teach a private lesson
with "A" group under supervision of an SAA
teacher/trainer.

FEES:

Student Program Fees \$243
(includes registration, tuition, SAA fees)
Graduation Participation \$15
Young Artist Program \$150
(only Sound Encounters students are eligible)
Teacher Training Registration/SAA Fees \$85
Teacher Training, 1A,1B,Book 4 \$185
Violin Enrichment Courses (each) \$150
Teacher Practicum \$240
Teacher Observer \$145
Early Discount (postmark on or before April 1) \$30
In-Campus Concert (for Institute & VA attendees)
Adult \$10
Child (age 10 under) \$5

HOUSING/MEALS:

Package 6 nights (June 26-July 1), 17 meals
(Supper Sat, 6-26, through breakfast Fri, 7/2)
Adult (age 16+) \$190
Child (age 10) \$175
Air conditioned; bring own linens and pillow.
If housed off campus (meals only)
Adult \$95 (Child \$80)
Housing arrangements for June 24-26 Teacher
Enrichment Course \$30

CHILD CARE:

Provided during parent lectures; available by
arrangement in advance at other times.

RECREATION:

Scheduled daily during parent lectures.

OTHER:

College credit available.

ADDITIONAL INFORMATION:

Alice Joy Lewis
P.O. Box #99
Ottawa, KS 66607
Ph: (785)242-5200 ext 5436

June 26 - July 4, 1999

CHICAGO SUZUKI
INSTITUTETrinity Conference Center
Deerfield, Illinois

DATE INFORMATION:

Student Program: June 28-July 2
Chamber Music Program: June 26-July 3
Advanced Student Program: June 26-July 3
Short-Term Teacher Workshops:
June 26-30: violin 1A,2,4,6,8; cello1A,2,4,6,8;
piano 1A,2,4; flite 1A
June 30-July 4: violin 1B,3,5,7,9; cello 1B,3,5,7,9;
10-advanced repertoire; piano 1B,3,5,7,9

DIRECTOR:

Gilda Barston

PROGRAM OFFERINGS:

Short-term teacher workshops in violin, cello,
piano, flute and Early Childhood Education.
Student classes in violin, viola, cello, piano,
flute. Advanced student program for violin,
viola and cello (includes 3 hours of private
instruction, coachings with piano accompanist,
technique classes, in addition 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 Ithaca Suzuki
Institute for an intensive three or four week
program (supervised transportation between the
two institutes will be available at additional
cost). Chamber music program, pre-Twinkle
classes, orchestra, musicianship studies, improvisation,
jazz, OAE, child's choice, parents' discussion
series, advanced master classes in violin,
viola, cello, and piano, daily solo recitals.

FACULTY:

Violin: Loren Abramson (MO), Judy Yanada
Blank (MI), Celina Holty (CT), Terri Einfield
(CT), Linda Fiere (CT), Gail Johannsen (MI),
Sharon Jones (ONT), Edward Kreitman (IL),
Mark Muter (MI), Desiree Kolbstar, *advanced*
program (IL), Janis Wittig (IL), Katherine Wood
(WI), Judy Yanada Blank (MI), Shigetschi Yanada
(IL), Viola: Dee Martz (WI), Cello: Fran Venepoit
(FL), Martha Gershevsky, *advanced program*
(CA), Nancy Hair (MA), Richard Hersel, *ad-*
vanced program (IL), Marilyn Kesler (MI), Ri-
chard Mooncy (CA), Nell Nosak (IL), Carol
Onwata (IL), Carol Tarr (CO), Barbara Wampler(CA), Catherine Walker (PO), Piano: Yasuko
Joichi (IL), Doris Koppelman (CA), Mary Craig
Powell (OH), Barbara Shepherd (IL), flute: Davis
Gerry (ON), *Early Childhood*: Dorothy Jones
(ON), Sharon Jones (ON), *Other: Chamber Music*
- David Dunford (IL), Domeniek Fiere (PA),
Martha Gershevsky (CA), Stephen Hobson (IL),
Dee Martz (WI), *Fiddling* - Sharon Jones (ON),
Chorus - Mary Brown (IL), *Orchestra* - Domeniek
Fiere (CT), Stephen Hobson (IL), Marilyn Kesler
(MI), *Jazz, Blues, Klezmer* - Edgar Gabriel (IL);
Music and Movement - Wayne Krueger (KY);
Musicianship - Barbara Rubenstein (IL).

SHORT-TERM TEACHER WORKSHOPS:

Instrument Book Teacher Trainer
Violin 1A,1B Edward Kreitman
Violin 2,3 TBA
Violin 4,5 Katherine Wood
Violin 6,7 Linda Fiere
Piano 4,5 Mary Craig Powell
Cello 1A,1B Barbara Wampler
Cello 2,3 Catherine Walker
Cello 4 Nancy Hair
Cello 5 Rick Moore
Cello 6,7 Carol Tarr
Cello 8,9,10 Nell Novak
Piano 1A,1B Yasuko Joichi
Piano 2,3 Mary Craig Powell
Piano 4,5 Doris Koppelman
Flute 1A,1B David Gerry
ECE Intro Workshop 1
ECE/Faculty Baby Workshop 2
Dorothy Jones
ADDITIONAL COURSES:
Advanced Cello Repertoire - Richard Hirsch
and Nancy Hair.

FEES:

(due May 15, 1999)
Student Program Tuition* \$290
Chamber Music Program Tuition* \$375
Advanced Student Program Tuition* \$475
Short-Term Teacher Workshops
One course* \$290
Two Courses* \$475
Special Teachers' Course
One session \$290
Two sessions \$475
Observers other than parents \$125
(may attend all student classes)
Non-refundable registration fee (per family) \$25
* There is an early payment discount of \$25
per payments received by May 15, 1999.

HOUSING:

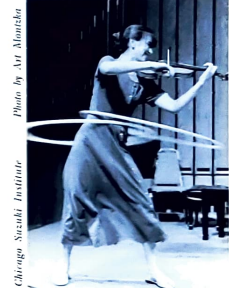
Air-conditioned facilities, per night:
Single occupancy, per person \$30
Double occupancy, per person \$20
Family Budget Plan, 3 per room \$42
Family Budget Plan, 4 per room \$46

MEALS:

Full Meal Plan (Breakfast, Lunch, Dinner):
Per Day: Adult \$18.50
Child age 10 and under \$9.25
Commuter Plan (Lunch only):
5 days: Adult \$32.00
Child age 10 and under \$16.00
6 days: Adult \$38.40
Child age 10 and under \$19.20
8 days: Adult \$51.20
Child age 10 and under \$25.60

CHILD CARE:

None available.

Photo by Art Morrison
Chicago Suzuki Institute

RECREATION:

Cultural/entertainment features of Chicago area
and recreational facilities of Trinity Conference
Center. An Institute activity is scheduled each
evening. Opening concert on Sunday, June 28,
will feature the *Cello Kids* from London, ON.

ADDITIONAL INFORMATION:

Gilda Barston, Director
Chicago Suzuki Institute
The Music Center of the North Shore
300 Green Bay Road
Winnetka, IL 60093
Ph: (847)446-3822 Fax: (847)446-3876

June 25-July 3, 1999

ATLANTIC CANADA
SUZUKI & CHAMBER
MUSIC INSTITUTEHoly Heart of Mary High School
St. John's, Newfoundland, Canada

DIRECTORS:

Christina Smith, Sharon Hughes

PROGRAM OFFERINGS:

Suzuki violin, viola, cello, and piano. Chamber
music, string ensemble, theory, choir, choir,
recorder, Newfoundland fiddling, drama and
parent violin class.

FACULTY:

Violin: Helen Brunner-Spira (UK), Jennifer
Folton (NF), Celso: Sally Cross (ON), Piano:
Silvia Abo (ON), others TBA.

SHORT-TERM TEACHER WORKSHOPS:

Instrument Book Teacher Trainer
Violin 1A Helen Brunner-Spira
Violin 1B Helen Brunner-Spira
Cello 1A Sally Cross
Violin 1A & 1B, June 25-July 4.

SAA APPROVED INSTITUTES

FEES: (Canadian funds)

Registration, per family	\$25
Strings, pre-Twinkle	\$80
Strings Book 1 - Early Book 2	\$120
Strings Late Book 2-up	\$135
Piano Books 1 and 2	\$120
Piano Book 3-up	\$135
Advanced Chamber Program	TBA
Observer	\$45
Teacher Training Workshop	\$225
Electives	
Parent violin class	\$60
Chamber Music (ACSI)	\$25
Recorder	\$25
Fiddle	\$30
Drama	\$20
Late fee	\$20

HOUSING:

Camping at nearby Pippy Park (10 minutes drive). Hotels, B&B's and motels nearby.

MEALS:

Snacks and lunches available for reasonable cost at the parent-run coffee room.

CHILD CARE:

Baby-sitting available on a per hour basis, conditional upon demand. Fees to be announced.

RECREATION:

Family barbecue, tent outing and daily contests. Activities available in the area include: swimming, hiking, boat tours, whale watching, fishing, camping, bird and wildlife watching (Avalon Caribou herd is two hours drive).

ADDITIONAL INFORMATION:

Christina Smith
16 Maxse Street
St. John's, NF, Canada, A1C 257
Ph: (709)754-1330
Fax: (709)376-0359
Sharon Hughes
Ph: (709)753-8247

June 27-July 1, 1999

NORTHERN CALIFORNIA SUZUKI INSTITUTE

Angela Center and
Ursuline High School
Santa Rosa, California

DIRECTORS:

Donna Lim, Melanie Webster-Splitter

PROGRAM OFFERINGS:

Master classes, technique classes, repertoire classes, chamber ensembles, reading, performance class, tap and fiddling for violin and cello sibilings.

VOLUNTIES:

Violin: Mihoko Hirata (WA), Yuko Honda (WA), Allen Lieb (NH), Cathryn Lee (CA), Kayla Magruder (CA). Cello: Beth Goldstein-McKee (OR). Other: Fiddling - Roxann Lindsay (AZ), Orchestra - Tyler Lincoln (CA).

SHORT-TERM TEACHER WORKSHOPS:

Instrument Book Teacher Trainer
Violin 4
Cathryn Lee

ADDITIONAL COURSE:

10-hour violin overview with Cathryn Lee.

FEES:

Before/By 15/After May 15

Teachers:

Registration (Non-refundable)	\$38/\$45
Tuition (Book 4)	\$250/\$275
Tuition (Overview)	\$175/\$200
Both classes	\$400

Students:

Registration fee/per family	\$25/\$35
Student tuition	\$291/\$240
Extra class for sibling	\$35

HOUSING AND MEALS:

Mon-Thurs/3 nights & 10 meals/Sun-Thurs/4 nights & 12 meals

Adults over 16	\$243/\$294
Children 12-15	\$150/\$181
Children 11 and under	\$98/\$129
Key deposit (refundable)	\$25
Single room supplement per night	\$21
Saturday night (room only)	\$26
Meals with housing (see above)	
Meal-Only Option (4 lunches/per person):	
Adult (12-up)	\$33
Child (under 12)	\$17

CHILD CARE:

None available.

RECREATION:

Santa Rosa is located 50 miles north of San Francisco. Centrally located for outings to Sausalito, Marin County, Napa Valley wine country and scenic beaches of Sonoma County. On-campus swimming privileges included in housing package. Nightly planned activities.

ADDITIONAL INFORMATION:

Melanie Webster-Splitter
5696 McFarland Road
Sebastopol, CA 95472
Ph: (707)823-3268
Donna Lim
Ph: (415)665-4939

June 27-July 1, 1999

GREATER WASHINGTON SUZUKI PIANO INSTITUTE

Vienna Baptist Church
Vienna, Virginia

DIRECTORS:

Linda J. Gutterman

PROGRAM OFFERINGS:

Masterclasses, repertoire/theory, recorder, keyboards, singing, Kidde Opera, duets, daily student recitals, faculty recital. Teen program.

FACULTY:

Fay Adams (TN), Christine Allen (LA), Suzanna Cooper (MD), Nancy Davis (VA), Doris Harrel (TN), Christopher Liccardo (NY), Kathy Price

(VA), David Smithers (NY), Rebecca Stout (TN), Robert Wyatt (VA).

SHORT-TERM TEACHER WORKSHOPS:

Instrument Book Teacher Trainer
Piano 1B
Christine Allen
Piano 4
Dr. Doris Harrel

ADDITIONAL COURSES:

Professional Development Seminars for teachers.

FEES:

Teacher workshop tuition	\$250
Student tuition, to age 7	\$200
ages 8-11	\$215
ages 12-up	\$225

HOUSING:

Hotelling at nearby motels. Information available on request.

MEALS:

Meals at nearby restaurants; box lunches available. Information on request.

CHILD CARE:

Not available.

RECREATION:

Sightseeing in Washington, D.C. Military band concerts at DC memorials. Playground on-site.

ADDITIONAL INFORMATION:

Linda J. Gutterman
307 South Jackson Street
Arlington, Virginia 22204
Ph: (703)979-6635

June 27-July 2, 1999

OREGON SUZUKI INSTITUTE

Pacific University
Forest Grove, Oregon

DIRECTORS:

Kathie Reed, Cynthia Scott

PROGRAM OFFERINGS:

Short-term teacher courses for violin and piano. Student instruction (all levels) in violin, viola, cello, and piano. Enrichment courses: chamber music, orchestra, fiddling, Orff, choro, piano improvisation, origami, arts and crafts, and music history (Classical era). Daily lectures, videos, student recitals, and evening concerts.

FACULTY:

Violin: Yoko Abe-Achesson (CA), Ellie Albers (CO), Richard Bauer (OR), Mary Beth Cullinan (VA), Gay Deizer (VA), Suzanne Gay (OR), Helen Higo (HI), Joe Kaminsky (MO), Lesa Longway-Zackler (CA), Vera McCay-Salentine (IL), Sandra Payton (VA), Margaret Shimizu (CA), Barbara Solowan (VA), Betsy Steien-Walker (WA), Leo Whitlow (OR), Viola: Richard Bauer (OR), Betsy Steien-Walker (WA), Leo Whitlow (OR). Cello: Ann Grabe (OR), David Latrell (KS). Piano: Kariyu Brett (WA), Carol Cross (WA), Gloria Elliott (NE), Peggy Swingle (WA).

SHORT-TERM TEACHER WORKSHOPS:

Instrument Book Teacher Trainer
Violin 2
Vera McCay-Salentine
Violin 4
Ellie Albers
Piano 1B
Peggy Swingle

FEES:

To be announced.

HOUSING:

To be announced.

MEALS:

Campus meal service (fees to be announced).

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)655-7839

June 27-July 2, 1999

16th EAST TENNESSEE SUZUKI FLUTE INSTITUTE INTERNATIONAL

East Tennessee State University
Johnson City, Tennessee

DIRECTOR:

Rebecca Lile Paluzzi
Robin Jackson, Program coordinator

PROGRAM OFFERINGS:

Students: Master class, tone and technique class, repertoire class, penny whistle class, *Music Mind Games*, flute choir, reading class, advanced student seminars, chamber ensemble, orchestral excerpts class, brain balancing, Alexander Technique, *Indispensable Scales, Exercises, and Etudes* class, teen dorm.
Teachers: Short-term teacher training courses, Takahashi class for teachers: *Moyse 24 Little Melodic Etudes with Easy Variations*, Alexander Technique, *Music Mind Games* for teachers, penny whistle class, brain balancing, lectures.

FACULTY:

Flute: Toshiro Takahashi (Japan), Pandora Bryce (ON), Rebecca Paluzzi (TN), Joyce Bennett (VA), Kenichi Ueda (WA). Other: *Flute Choir and Chamber Music*: Wendy Stern (NY); *Indispensable Scales Class*: Doua Gillian (VA); *Music Mind Games*: Joyce Bennett (VA); *Orchestral Studies*: Wendy Stern (NY); Penny whistle class: Doua Gillian, Mizzy McCaskill (VA).

SHORT-TERM TEACHER WORKSHOPS:

June 15, 1998		
<i>Instrument Book Teacher Trainer</i>		
Flute 1A	1A	Pandora Bryce
Flute 2	2	Kenichi Ueda

Flute 3
Rebecca Paluzzi
10 Toshiro Takahashi
Takahashi class for teachers: 24 Little Melodic Etudes with Easy Variations, Marcel Moyse

FEES:

Will be publicized after January 1, 1999. **Early registration discount:** Postmark registration on or before April 1, 1999 and you may deduct \$50 from your total fees.

Registration deadline: All registration forms, audition tapes and payment in full must be postmarked by May 15, 1999.

Registration deadline: All registration forms, audition tapes and payment in full must be postmarked by May 15, 1999.

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HOUSING:

On-campus accommodation in air-conditioned efficiency apartments (featuring two single beds, linens, private bath, phone, and a kitchenette with refrigerator, stove, and sink). Guests must provide their own cooking utensils, single, double, and family occupancy available.

MEALS:

May be purchased through the university cafeteria on a cash basis. A variety of dining choices is available near the ETSU campus. Several special events during the Institute provide meals and are included in the registration fee. Family members may request additional tickets on the registration form.

TEEN DORM:

This option is available for students age 13 and older who plan to attend the institute without a parent or guardian. Teen dorm participants will be housed in double-occupancy rooms. Chaperone(s) will supervise the teen dorm.

CHILD CARE:

None available.

RECREATION:

On-campus swimming, tennis, racquetball, fitness trail, biking, basketball, tracks, and athletic fields. Around the area: Appalachian Trail, whitewater rafting, Wetlands Water Park, golf courses, Great Smoky Mountains National Park, horseback riding, state parks, national forests, historic attractions.

ADDITIONAL INFORMATION:

Class information:
Rebecca Paluzzi
Box 70661, Department of Music, ETSU
Johnson City, TN 37614
Ph: (423)439-6956
Fax: (423)439-8466
Email: suzuki@etsu.edu

Registration information:

Robin Jackson
Ph: (423) 439- 8795 or 1-800-222-ETSU
Fax: (423) 439-8040

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June 28-July 2, 1999

**NORTHERN ARIZONA
UNIVERSITY SUMMER
SUZUKI INSTITUTE**

Flagstaff, Arizona

DIRECTORS:

Kristine Ellis, Director
Susan Taniguchi, Assistant Director

PROGRAM OFFERINGS:

Instruction in violin, viola, cello and piano. Pre-Twinkle/Twinkle students will have small group repertoire class, Kindermusic, and movement. Adult violin classes will be offered. All students will be scheduled for a repertoire/technique class and a master class. In addition to these classes: Book 1-2 students will receive Kindermusic and an elective; Book 3 will receive theory and an elective; Book 4 and above will receive theory, orchestra and an elective. Electives: chamber music, drama, hand bells, movement, art. Daily student recitals. Other: Robertson & Sons Violin Shop from Albuquerque NM on site for sales, repairs and clinics.

FACULTY:

Violin/Viola: Gail Acosta (CA), Karin Hallberg (AZ), Susan Kemper (NM), Robert Richardson (MD), Louise Scott (AZ), Mary Strauth (NY).
Cello: Elizabeth Balch (AZ), Carey Cheney (UT), Elizabeth Wilson OR. **Piano:** Cheryl Kraft (OR), Nancy Pederson (MN).

SHORT-TERM TEACHER WORKSHOPS:

Instrument/Book/Teacher	Trainer	Dates
Violin 1A	Susan Kemper	June 27-July 2
Violin 2	Louise Scott	June 27-July 2
Cello 1A	Charlene Wilson	June 27-July 2
Piano 1A	Nancy Pederson	June 27-July 2
Piano 2	Cheryl Kraft	June 27-July 2

FEES:

(If space is not available all fees will be refunded.)
Student/Teacher Training Registration fees:
Postmarked by April 3 \$25
Postmarked by May 10 \$50
Postmarked May 11 or later \$75
Tuition:
Student \$225
Teacher Training \$225
SAA Student fee \$1
SAA Teacher Training fee \$3
Observation student classes 5 days \$100
Observation student classes 1 day \$30
University credit for teacher course \$110
Sibling enrollment in enrichment \$50
Adult violin class fee (Twinkles don't pay) \$50
Chamber music fee \$50
Art supply fee (pay on 14th) \$15

HOUSING/MEALS:

Hotels and motels or dorm housing 2 rooms with 2 single beds, dressers, desks, shared bathroom. Linens provided. Prices include 3-meals/day and are based on double occupancy.
Housing/meals 0-7 yrs (with paying parent) Free
Housing/meals 8-17 years of age \$28 a day
Housing/meals 18-older \$46 a day
Single occupancy additional \$10 a day

RECREATION:

Mountain community 165 miles north of Phoenix with hiking, biking, and scenic trails. 85 miles to Grand Canyon, scenic Oak Creek Canyon and Red Rocks of Sedona nearby.

ADDITIONAL INFORMATION:

Until June 1, 1999
Kristine Ellis
1800 W. Elliot Rd. #244
Chandler AZ 85224
602-730-9339 FAX 602-730-2510
Email: KristineE@aol.com
After June 2, 1999
NAU High School/Kristine Ellis
BOX 6040
Flagstaff AZ 86001
520-523-1889

June 28-July 02, 1999

**ANN ARBOR SUZUKI
GUITAR INSTITUTE**

Bethlehem Church
Ann Arbor, Michigan

DIRECTOR:

Mary Lou Roberts

PROGRAM OFFERINGS:

Student instruction in guitar, Books 1 through 4. Short-term teacher training course.

FACULTY:

Guitar: Frank Longay (GA).

SHORT-TERM TEACHER WORKSHOPS:

Instrument	Book	Teacher/Trainer
Guitar	1B	Frank Longay

FEES:

Student tuition \$150
Teacher training \$225

HOUSING:

Write for information.

MEALS:

Local restaurants.

CHILD CARE:

None provided.

RECREATION:

Gym, playground.

ADDITIONAL INFORMATION:

Mary Lou Roberts
1451 Bemidi Drive
Ann Arbor, MI 48103
Ph: (734) 769-5704
E-mail: mlourobe@aol.com

June 28-July 2, 1999

**WESTCHESTER SUZUKI
INSTITUTE**

Hackley School
Tarrytown, New York

DIRECTOR:

Any Rosen

PROGRAM OFFERINGS:

Pre-Twinkle, violin, viola, cello, Eurhythmics, reading classes, orchestra, recitals and parent discussion groups.

FACULTY:

Violin: Elisabeth Kaufman McLay (Scotland), Any Rosen (NY), Hisako Resnick (NY), Terry Clarke (NY), Margo Sokolow (NY). **Cello:** Kathleen Brainard (NY), Chris Eilenti (NY). Additional faculty to be announced.

SHORT-TERM TEACHER WORKSHOPS:

None offered.

FEES:

Tuition \$290
Registration (per child, non-refundable) \$30
Late fee (after May 1, 1999) \$25
Observer's fee (per day) \$25

HOUSING:

None available.

MEALS:

Picnic area available. Restaurants in nearby town.

CHILD CARE:

None available.

ADDITIONAL INFORMATION:

Any Rosen
364 Weaver Street
Larchmont, NY 10538
Ph: (914) 834-5945

June 28-July 2, 1999

**WASHINGTON STATE
SUZUKI HARP INSTITUTE**

Bellingham, Washington

DIRECTOR:

Jill Whitman

PROGRAM OFFERINGS:

Student instruction in harp including master classes and large group classes. Also percussion/rhythm class, dance.

FACULTY:

Harp: Mary Kay Waddington (CO), Jill Whitman (WA). Other: Pepe Danza (BC).

SHORT-TERM TEACHER WORKSHOPS:

None offered.

FEES:

Registration \$130
Teacher training \$225

HOUSING:

Write for information.

MEALS:

Local restaurants.

CHILD CARE:

None provided.

RECREATION:

Gym, playground.

ADDITIONAL INFORMATION:

Jill Whitman
1213 W. Clearbrook Dr.
Bellingham, WA 98226
Ph: (360) 734-8586
Fax: (360) 671-2199
Email: jillharp@aol.com

July 5-10, 1999

**TCU SUZUKI INSTITUTE
AND ADVANCED STRING
CAMP**

Texas Christian University
Fort Worth, Texas

DIRECTORS:

Patricia Purcell and Jennifer Barton

PROGRAM OFFERINGS:

Short-term teacher workshops in violin, cello and harp. Student classes include all levels (pre-twinkle through advanced), violin, viola, cello, harp, and guitar. Advanced String Camp includes master classes in violin, viola, cello, bass, orchestra, chamber ensemble, and repertoire/technique classes. Optional courses include orchestra, chamber music, viola for violinists, Dalcroze, Off, recorder, rhythm & percussion, improvisation.

FACULTY:

Violin: Gail Acosta (CA), Katherine Almqvist (CT), Patricia Barber (TX), Celina Boldreir (MO), Irene Borzich (TX), Danette Coughlan (IN), Barbara D'Ercole (WI), Nancy Dabs (MO), Timothy Durbin (NY), Nancy Jackson (IL), Allen Lieb (NY), Michael McLain (TX), Marilyn O'Boyle (MN), Louise Rossi (TX), Luc Shaw (TX), Edmund Sprunger (MI), Curt Thompson (TX). **Viola:** Gail Acosta (CA), Katherine Almqvist (CT). **Cello:** John Burton (TX), Carey Cheney (UT), Elliott Cheney (UT), Rodney Farrar (CO). **Guitar:** David Madsen (CT), Erin Johnson (TX). **Harp:** Betsy Sessler (NC), Mary Kay Waddington (CO), Jill Whitman (WA). **ASC Bass:** Nicholas Scales (TX). **Orchestra:** Louise Rossi (TX).

SHORT-TERM TEACHER WORKSHOPS:

Instrument	Book	Teacher/Trainer
Harp	1B	Mary Kay Waddington
Violin	1B	Patricia D'Ercole
Violin	3	Marilyn O'Boyle
Cello	4	Jean Dexter

FEES:

Students:
Registration \$35
Pre-twinkle - Bk. 3 \$200
Books 4-6 \$225
Advanced String Camp \$250
Enrichment Classes (except Rhythm & Percussion) \$10
Rhythm & Percussion \$30
Teachers:
Registration \$35
Participant \$210
Observer/Auditor \$150

HOUSING:

Air-conditioned on-campus residence halls, single or double occupancy.

MEALS:

A la carte. Campus cafeteria or nearby restaurants.

CHILD CARE:

None available.

RECREATION:

Museums, parks, zoo, and many other attractions nearby.

ADDITIONAL INFORMATION:

Patricia Purcell
Texas Christian University
TCU Box 297500
Fort Worth, TX 76129
Brochures: 1-(800)TCU-7134
Ph: (817) 257-5305
Fax: (817) 257-7134

July 5-9, 1999 Session 1
July 8-12, 1999 Special Session
July 12-16, 1999 Session 2

**SUMMER MUSICFEST AND
SUZUKI KINGSTON**

Queen's University
Kingston, Ontario, Canada

DIRECTORS:

Carole L. Bigler, Valery Lioda-Watts, Co-Directors
Marian Van Bruntseisen, Barbara Shaw, Co-Administrators
T.J. McAvette, Spring Coordinator

PROGRAM OFFERINGS:

SESSION 1 (July 5-9)

Suzuki Student Tuition: Piano, violin, viola, cello, harp, classical guitar and flute. Plus a choice of pre-reading/rhythmic reading, music through the Ages, music history, sight reading, composition, jazz for piano, string ensemble, chamber music in the moves, music and movement, improvisation, and harp. **Masterclasses:** Individual, individual recital lessons or ensemble, masterclasses family cohorts, individual voice lessons or coaching organ, Young Artists Program, master classes in concert performance, daily recitals, participation in the final recital and enrichment class performances. **Teen Program:** the attic arts, dance instruction, Programs and courses for traditional students and teachers. **Parent Adult Program:** Lectures, private lessons, any of the above courses, informal parent counseling sessions, social events, concerts, recitals. **Alexander Technique:** Learn about the Alexander Technique and how it can be more effective than Beta blockers in creating a sense of calmness and confidence before and during performance; how teachers can assist their students in optimizing posture and attitude. **Brain Gym:** For all ages. Discover the ease and joy of dealing with challenges using Whole Brain Learning. Brain Gym activities stimulate all the senses and create pathways in the brain and nervous system. Performance can become effortless and fun. **Sibling Programs:** Chose from the above. **Teen Program:** A unique opportunity for teenagers to experience the joys of learning, sharing and participating in musical activities within a nurturing, wholesome and stimulating environment. Teens are supervised by qualified youth counselors.



Photo by Art Montzka

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FAX (626) 793-3873

SAA APPROVED INSTITUTES

Short-Term Teacher Workshops: Piano, violin, classical guitar (a detailed list follows).

Non-Parent 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 MusicFestand Suzuki Kingstons.)

SESSION 2 (July 12-16)

Suzuki Student Tuition: Piano. Plus a choice of music theory, jazz, harp, master classes in concerto performance, Young Artists Program, music and movement, sight reading, music in the movies, composition, Music Through the Ages, organ, art, individual recorder lessons or ensemble, madrigals, family chorus, individual lessons or coaching, theatre arts, teen programs, daily recitals, participation in final recital and enrichment class performances. Programs and courses for traditional students and teachers.

Parent/Adult Programs: Choose from above. **Alexander Technique/Brain Gym:** See Session 1. **Sibling Programs:** Choose from the above.

Short-Term Teacher Workshops: Piano (detailed listing follows).

Non-Parent Observers and Graduate Suzuki Teacher Observer: See Session 1.

Note: Concurrent programs for traditional students and teachers offered during both sessions.

FACTORY: (Partial listing)
Violin: Alice Joy Lewis (KS), Helen Brunner (England), Karen Kimmert (France), T.J. McAvaney (NJ), Laurie Mitchell (CA), Christina Smith (NE), Linda Case (NY), Michelle Wilcox (NY), Viola T.J. McAvaney (NJ), Cello: Christina Smith (NE), Harp: Candace Kutscher Dunham (OH), Piano: Christine Allen (LA), Donna Barnes (ON), Carole Bigler (NY), Rose-Marie Blanc (ON), Claire Conta-Smook (NY), Elaine Edwards (KS), Susan Gibson (ON), Gerry Henderson (NE), Jane Kutscher (OH), Dr. Ray Landers (PA), Valery Lloyd-Watts (ON), Joanne Scully (MN), James Selway (VA), Claudio Vasquez (NY), Sue Vasquez (NY), Clayton Scott (ON), Susie Schulz (NE). **Classical Guitar:** William Kossler (NC), Flute: Dr. Lynne Cooksey (PA). **Organ:** TBA. **Other:** Daily session (Piano) - Valery Lloyd-Watts (ON), *String Ensemble* - T.J. McAvaney (NJ), *Chamber Music* - Laurie Mitchell (ON), *Fiddling* - Christina Smith (NE), *Pre-reading (strings)* - Karen Kimmert (France), *Harp* - Candace Kutscher Dunham (OH), *Flute Ensemble* - Dr. Lynne Cooksey (PA), *Exaltad* - Gerry Henderson (NE), *Jazz* - Susie Schulz (NE), *Art* - Karen Peppercorn (ON), *Learning Musical Style* - Dr. Ray Landers (PA), *Organ* - TBA, *Music & Movement/Off/Kodaly* - Claire Conta-Smook (NY), *Music in the Movies* - Rosie Scott (OH), *Music Through the Ages* - Clayton Scott (ON), *Recorder/madrigals* - Richard Perry (NY), *Singing/Voice Family Chorus* - Richard Perry (NY), *Theatre Arts* - James Selway (VA), *Dance* - Dianne Braden (VA), *Teen Concertos & Personal Parent Concertos* - Sally Linn (ON), *Lute Huddleston* (ON), *Brain Gym* - Donna Logan van Vliet.

SHORT-TERM TEACHER WORKSHOPS:

SESSION 1 (July 5-9)

Instrument	Book	Teacher Trainer
Violin	1A	Alice Joy Lewis
Violin	3	Helen Brunner
Piano	1A	Carole Bigler
Piano	3	Elaine Edwards
Piano	5	Sue Vasquez
Piano	7	Valery Lloyd-Watts
Guitar	1B	William Kossler

SPECIAL SESSION (July 8-12)

Violin	IB	Helen Brunner
Violin	4	Alice Joy Lewis
Please Note: Violin 1A and Book 3 courses begin Sunday afternoon, July 4 and continue through Friday, July 9. Violin Books 1B and 4 courses begin at 8:00 a.m. on Thursdays, July 8 and continue until Monday morning, July 12. For 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 11 inclusive.		

SESSION 2 (July 12-16)

Instrument	Book	Teacher Trainer
Piano	1B	Sue Vasquez
Piano	2	Christine Allen
Piano	4	Carole Bigler
Piano	6	Elaine Edwards
Piano	Or 1-4	Valery Lloyd-Watts

FEES:

To be announced.

HOUSING:

On-campus accommodation and meals with choice of private or semi-private accommodations (no imposed sharing). Residences are equipped and staffed to provide the amenities expected by adult delegates. There are common rooms throughout the bedroom areas. Laundry facilities on every floor. Towels and linens provided. Rates to be announced.

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:

Queen's University day care facility is available. Arrangements for space and payment 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 centres in the world. There are special events for teens enrolled in the Teen Program.

ADDITIONAL INFORMATION:

Marlan Van Brussen, Barbara Shaw, Administration
Canada #7N/172
More Than Music Inc.
PO Box 23021
Amherstview, Ontario
Canada #7N/172
Ph: (613)384-0947
Fax: (613)384-9622
Email: mtn@adan.kingston.net

July 6-27, 1999

**HOLY NAMES COLLEGE
PIANO TEACHER
TRAINING INSTITUTE**

Holy Names College
Oakland, California

DIRECTOR:

Caroline Fraser

PROGRAM OFFERINGS:

HNC Masters in Music in piano pedagogy with Suzuki emphasis. HNC Certificate in piano pedagogy with Suzuki emphasis. Short-term teacher training in piano. Piano enrichment courses.

FACTORY:

Suzuki Pedagogy: Beverly Fest (CO), Caroline Fraser (CA), Doris Harrel (TX), Doris Koppelman (CA). **Piano Enrichment Courses:** Caroline Fraser (CA), Doris Harrel (TX), Doris Koppelman (CA), Betty Woo (CA).

SHORT-TERM TEACHER WORKSHOPS:

Instrument/Book/Teacher Trainer	Dates
Piano 1A Caroline Fraser	July 6-10
Piano 1B Caroline Fraser	July 12-16
Piano 2 Caroline Fraser	July 19-23
Piano 3 Doris Koppelman	July 6-10
Piano 4 Beverly Fest	July 12-16
Piano 6 Doris Harrel	July 19-23
Piano 7 Doris Harrel	July 24-27
Piano Sup 6-7 Doris Harrel	July 19-23
Teacher Enrichment Courses:	
July 6-8: <i>Technique with Ease</i> (Doris Koppelman), July 9-10: <i>Piano Music of our Century</i> (Betty Woo), July 12-13: <i>More Piano Music of our Century</i> (Betty Woo), July 14-16: <i>Teaching Music Theory to Young Children</i> (Caroline Fraser).	

FEES:

HNC Suzuki Certificate Program \$1,180
(6 hr. credits, includes 3 Suzuki Units and 3 Enrichment Courses)
Suzuki Piano Units \$210 (\$260 for ext. cr.)
Enrichment Classes \$125 (\$175 for ext. cr.)

HOUSING:

Housing available in the HNC Residence Hall. Rates TBA.

MEALS:

Campus snack bar/catereria/Restaurants nearby.

CHILD CARE:

Children's programs are available. Call the Special Programs Office at 510-436-1508 for information.

RECREATION:

Swimming, concerts, and sightseeing available in the San Francisco Bay area.

ADDITIONAL INFORMATION:

Caroline Fraser, Suzuki Director
Holy Names College Music Department
3500 Piedmont Boulevard
Oakland, CA 94619
Ph: (510) 436-1330
Fax: (510)436-1438

July 10-18, 1999

**LINCOLN SUZUKI
SUMMER CAMP**

Nebraska Wesleyan University
Lincoln, Nebraska

DIRECTOR:

Barbara Jones

PROGRAM OFFERINGS:

July 10-18: Teacher Training
July 10-15: Teen Chamber Music Camp
July 12-15: Student Camp

Student classes and activities include piano, violin, cello, flute, recitals, repertoire, theory, Off!, penny whistler, choir, Kodaly, orchestra, parent/teacher lectures, Paul Mesner Puppet Show. Short Term Teacher Training in piano and violin. Teen chamber music program for piano or string ensembles (ages 12 and above). Call or write for more information.

FACTORY:

Piano: Doris Harrel (TX), Doris Koppelman (CA), Larry Jones (NE), Violin: Nancy Lokken (MN), Michal Johnson (NE), Violin/Viola: Ruth Meints (CA), Cello: Tim Mutschelner (TN), Other: *Orchestra* - Ruth Meints (CA), *Off!* - Shelby Smith (NE), *Art* - Donna Elich (CO), *Choir* - Tomi Hee (NE), *Theory* - Bee Loomis (NE).

SHORT-TERM TEACHER WORKSHOPS:

Instrument	Book	Teacher Trainer
Piano	1A	Doris Harrel
Piano	1B	Doris Harrel
Piano	3	Doris Koppelman
Violin		Nancy Lokken

ADDITIONAL COURSES:

"Coordination at the Piano" with Doris Koppelman (10 hour course).

FEES:

Student Fees:
Registration (before May 10) \$30
Late Registration (after May 10) \$50
Tuition (4 core curriculum classes) \$150
Each additional Enrichment Class \$40
Art Class material fee \$5
Observer fee (per day) \$20
Teen Chamber Music Fees:
Registration Fee (before May10) \$30
Late Registration (after May 10) \$50
Tuition \$250
Room and Board \$200
Short-Term Teacher Training Fees:
Registration (includes SAA fee) \$140
Late Registration (after May 10) \$60
Short-Term Teacher course (15 hour) \$175
Short-Term Teacher course (10 hour) \$125
Graduate/Undergrad College Credit (1 hr) \$145

HOUSING:

On-campus housing will not be available this summer. A list of near-by hotels and motels will be provided upon request.

MEALS:

TBA

CHILD CARE:

Noise provided.

RECREATION:

State Capitol Building, State Historical Museums, Folsom Zoo, Children's Museum, miniature golf, roller skating, swimming, tennis, picnicking in the city parks.

ADDITIONAL INFORMATION:

Barbara Jones
5730 Prescott Avenue
Lincoln, NE 68506-5154
Ph: (402)483-4531
e-mail: LSSC@eastnebr.net

July 11-16, 1999

**NORTH CAROLINA
SUZUKI INSTITUTE**

Greenville, North Carolina

DIRECTORS

Joanne Bath, Robert L. Hause

PROGRAM OFFERINGS:

Violin, viola, cello (3 hrs./day each), Chamber music, orchestra, movement (2 hrs./day).

FACTORY:

Violin: Susannah Brown (CT), Mary Francis Boyce (NC), Carol Dallingier (IN), Rocky DiGeorge (FL), Terry Durbin (NY), Nan Freeman (NC), Everett Goodwin (WI), Ar. Gregorian

SHORT-TERM TEACHER WORKSHOPS:

Instrument	Book	Teacher Trainer
Violin	1B	Joanne Martin
Viola	3	Betsy Stuen-Walker
Cello	1A	Carol Tara

FEES:

TBA

HOUSING AND MEALS:

Dormitory housing available, meals on campus.

CHILD CARE:

TBA

RECREATION:

TBA

ADDITIONAL INFORMATION:

Joanne Bath
1304 Oakview Dr.
Greenville, NC 27858
Ph: (252)758-0739
Jeffery W. Jarvis
Ph: (252)328-1249

*Connoisseurs and Dealers in Violins, Violas, Cellos, and Their Bows
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**REUNING
& SON
VIOLINS**

THE ELECTRIC CARRIAGE HOUSE
321 Columbus Avenue • Boston, MA 02116-5134
Phone: 617 262-1100 • Fax: 617 262-4645
E-mail: reun@reuning@aol.com
Website: http://www.maestronet.com/reuning

July 11-16, 1999
July 18-23, 1999

IITHACA COLLEGE SUZUKI INSTITUTE

Ithaca College
Ithaca, New York

DIRECTORS:

JoAnne Reuning, Director
Sandra Thibodeau, Associate Director

PROGRAM OFFERINGS:

Celebrating the 25th Year of the Institute! Suzuki violin, viola, and cello - ALL LEVELS. Twinkle through advanced, including a special program to help parents of beginning level (Books 1 and 2) students. String orchestra, fiddling, youth choir, music theater, parent program. Two-week Special Advanced Repertoire Program for violin and cello (with option to combine study. Special advanced of the Ithaca Suzuki Institute and the Chicago Suzuki Institute for an intensive three or four week program). Running concurrently with the Suzuki Institute is the three-week Chamber Music Institute.

FACTORY:

Violin: Loren Abramson (MO), Geri Arnold (MI), Mark Bjork (AZ), Christophe Bossiast (France), Judy Weigert Bossiast (CA), Janis Butler (NY), Linda Case (NY), Teri Einfeldt (CT), Nancy Fennessy (NY), Lorraine Fink (CA), Linda Fiore (ACT), Carrie Reuning Hummel (NY), Gail Johansen (AK), Ed Kreiman (IL), Kirsten Marshall (NY), Kathy McHugh (NY), Stephanie Sandven (MO), Ann Schoelles (MI), Carol Smith (TN), Katherine Wood (VA), Viola: Carrie Reuning Hummel (NY), Ann Schoelles (MI), Cello: Gilda Barstow (IL), Pamela Devenport (FL), Nancy Hair (MA), Christine Lowe-Diernecke (NY), Richard Mooney (CA), Miriam Wu (NS), Miranda Kirsten Marshall (NY), Ann Schoelles (MI), Chamber Music: Belinda Burge (OH), David Eby (OR), John Lindsey (NY), Gaeue Myers (NY), Marla Rathbun (NY), Guest Artists: Crispin Campbell (MI), David Holland (MI), The New Zealand Quartet, The Aurora Quintet.

SHORT-TERM TEACHER WORKSHOPS:

Week of July 11-16, 1999:
Instrument Book Teacher Trainer
Violin 1A Stephanie Sandven
Violin 5 Kathy Wood
Cello 1A Nancy Hair

Week of July 18-23, 1999:
Violin 1B Stephanie Sandven
Violin 3 Edward Kreiman
Violin 7 TBA
Cello 1B Nancy Hair
Cello 4 Rick Mooney

ADDITIONAL COURSES:

July 11-16 and July 18-23, 1999
Violin and cello practicum with faculty.
July 18-23: Violin lessons with Linda Case.

FEES:

Student Registration Fee \$15
Family Registration Fee \$15

Tuition:	\$260
Violin Vols 1-3	\$297
Bks 4-10	\$297
Adv. Repertoire Prog. (2 wks)	\$297
Cello, Bks 1-2	\$297
Bks 3-8	\$297
Adv. Repertoire Prog. (2 wks)	\$297
Parent Violin Class	\$91
Chamber Music Institute	\$1,713
(3 weeks, all-inclusive)	
Short-Term Teacher Workshops	\$15
Registration Fee	\$645
Participant, grad credit 11/2 hrs.	\$322.50
Participant, non-credit	\$322.50
Auditor	\$104
Teacher Observer	\$104

All fees, including housing and meals, subject to change without notification.

HOUSING:
Residence Hall (per person):
Single \$124
Double \$107
Triple \$88
Deluxe room and bath \$292 (per room)
Garden Apartments (per apt.):
Studio \$259
2 Bedroom \$412
3 Bedroom \$571
From them for \$55

MEALS:

Adult, child age 13up (per week) \$129
Child, age 3-12 \$109
Child, age 1-4 No charge

CHILD CARE:

None available on campus.

RECREATION:

Swimming, tennis, track and fitness trails, game room.

ADDITIONAL INFORMATION:

Sanford Reuning, Director
Ithaca Talent Education
PO Box 669
Ithaca, NY 14851
Ph: (607)272-6006
Fax: (607)275-0239
E-mail: info@iakenet.org

July 12-16, 1999

OKANAGAN SUMMER SCHOOL OF THE ARTS SUZUKI VIOLIN INSTITUTE

Exact location TBA
Penticton, BC, Canada

DIRECTORS:

Esther Tsang Plant, Rosalind O'Keefe

PROGRAM OFFERINGS:

Student Violin Institute for Pre-Twinklers to Book 5. Daily master classes, group classes, reading classes and parent lectures. Short-term teacher workshop, Sunday, July 11, 11:30am to 4:30 p.m.

FACTORY:
Violin: Esther Tsang-Plant (BC), Rosalind O'Keefe (BC), others TBA.

SHORT-TERM TEACHER WORKSHOPS:

Instrument Book Teacher Trainer
Violin 1A, 1B, 2 or 3rd Rosalind O'Keefe
*depending on enrollment

FEES:

Pre-Twinkle \$100
Student Books 1-3 \$165
Teacher Training Workshop \$175

HOUSING:

Variety of hotels, motels and campgrounds; list available on request. Accommodation in private homes (hilling) can be arranged through the Okanagan Summer School of the Arts.

MEALS:

The cafeteria offers nutritious lunches at reasonable prices.

CHILD CARE:

None available.

RECREATION:

Penticton is a vacation destination for water sports, wine tours and many outdoor activities.

ADDITIONAL INFORMATION:

Sharon Bonney
P.O. Box Z2037
Penticton, BC
Canada V2A 8L1
Ph & Fax: (250)493-0390

July 13-17, 1999

GREAT LAKES SUZUKI FLUTE AND HARP INSTITUTE

McMaster University,
Hamilton, Ontario, Canada

DIRECTORS:

Pandora Bryce and David Gerry

PROGRAM OFFERINGS:

Student classes in flute and harp, flute choir, chamber music with harp, orchestra excerpts for flute, music enrichment activities, recitals, parent talks, and farewell concert. Short-term teacher training in flute.

FACTORY:

Flute: Pandora Bryce (ON), June Warhoffig (WV), David Gerry (ON), Vicki Biechta (ON), Shylle Marquardt (ON), Harp: Marie Lorcant (ON). Other: Music Enrichment: Margaret Tretlowen (ON), Joseph Zazakas (ON).

SHORT-TERM TEACHER WORKSHOPS:

Instrument Book Teacher Trainer	
Flute 1A	June Warhoffig
Flute 1B	T.B.A.
Flute 1C	T.B.A.
Flute 3	Pandora Bryce
Flute 5	David Gerry

FEES:

Registration \$25
Late Registration (after June 1) \$35
Student Tuition \$190
Additional child \$150
Teacher Training \$290
All fees listed are in Canadian funds. US dollar equivalents will be listed in brochure.

HOUSING:

On-campus housing with a variety of meal plan options available. Off-campus options include bed and breakfast, motels and the YWCA.

MEALS:

On-campus food service. Numerous restaurants and grocery stores within walking distance.

CHILD CARE:

None available.

RECREATION:

Areafests provide many recreational and cultural opportunities. Activities for teacher trainees include a special dinner and numerous social activities.

OTHER:

Hamilton is served by Hamilton International Airport (US Air) and nearby Pearson International Airport in Toronto.

ADDITIONAL INFORMATION:

David Gerry
107 Cannon Street East
Hamilton, Ontario Canada L8L 2A2
Ph: (905) 525-9549
Fax: (905) 527-2669
E-Mail: dgerry@nas.net

July 16-24, 1999

ALBERTA SUZUKI STRING INSTITUTE

Suzuki Talent Education Society
Calgary, Alberta, Canada

DIRECTOR:

Joanne Melvin

PROGRAM OFFERINGS:

July 16-24: Teacher Training Workshop
July 16-23: Chamber Orchestra Program
July 18-23: Student Institute
Student Institute: July 18-23, registration, concert, play-in and supper, Sunday, July 18, beginning at 3:00 p.m. Classes begin on Monday, July 19 and institute concludes with a concert on Friday evening. Daily master classes, group classes, rhythmic awareness classes for violin, viola, cello students. Orchestra for students who read music. Optional classes in art and drama (fees extra). Daily student recitals, all students have the opportunity to perform a solo in recital. Elective classes in art and drama for siblings not enrolled in string classes. Suzuki Early Childhood classes for infants, toddlers, pre-schoolers and their parents. Chamber Orchestra Program: July 16-23, for students ages 11 and up. Open by audition to violins, Book 6 and up, violists and celists, Book 3 and up.

Registration and classes begin July 16 with intensive orchestra rehearsals, July 16-18. Daily master classes, group classes, orchestra, chamber music, rhythmic awareness classes, July 19-23. Performances at opening and closing concerts and Friday orchestra concert. Honours solo recital open by audition. Recreational and social events for chamber orchestra participants. Parents: Adult violin and/or orchestra for parents (subject to enrollment). Special talks for parents, Suzuki Early Childhood classes for parents and their infants, toddlers or pre-schoolers. Teachers: Short term teacher workshops for violin and Suzuki Early Childhood education.

FACTORY:

(Partial list) Violin: Paule Barsilou (ON), Paul Chou (PA), Pat D'Ercole (WI), Anna Hughes (ON), Daphne Hughes (BC), Lesa Longva-Zuehlke (CA), Viola: Joanne Marun (MB), Cello: Sally Gross (ON), Suzuki Early Childhood: Dorothy Jones (ON). Other: Orchestra/Chamber Music - Paul Chou (PA), Paul Salerno (PA), Rhythmic Awareness: David Thiam (AB), Art - Carole Bondaroff (AB), Drama - Laura Johnson (PA).

SHORT-TERM TEACHER WORKSHOPS:

Instrument/Book Teacher Trainer	Dates
Violin 1B	July 19-21
Violin 2	Pat D'Ercole
ECE Intro	Dorothy Jones
ECE Preschool	Dorothy Jones

Teacher workshops are scheduled so teachers may register for both violin units or for both ECE units.

FEES:

Brochure with fee schedule upon request.

HOUSING:

Limited housing available in student residences (2 and 4 bedroom units) at Mount Royal College, a 10 minute drive from the institute location. All units have living rooms, semi-private baths, TV and fully equipped kitchens. Phone service arranged with a credit card. Contact Marilyn at: (403)210-6275. A limited number of beds are available for students participating in the Chamber Orchestra program. For more information, please contact the institute office: (403)243-3113.

MEALS:

A canteen run by parent volunteers sells snacks Monday-Friday. Restaurants, fast food outlets and grocery within walking distance. Mount Royal housing units have kitchens.

CHILD CARE:

None available.

RECREATION:

Park and playground directly across the street from institute for recreation between classes. Swimming, hiking and biking in Calgary's many city parks. Attractions include Canada Olympic Park, Heritage Park, Science Centre, Fort Calgary, Eau Claire, Prince's Island, Calgary Zoo. The world-famous Calgary Stampede Exhibition and Rodeo takes place during the week before the institute.

OTHER:

With the theme "The Music in Our Stories, the Stories in Our Music" this year's institute offers some exciting new special events. Violist Paul Chou and Composer/Conductor Paul Salerno present a recital Tuesday evening. Featured on the program is the Canadian premiere of Paul Salerno's violin concerto: "Big Sword and Little Broom" based on an Italian folk-tale. In addition, the institute offers a new class in Rhythmic Awareness for all students with guest teacher David Thiam. Using their own instruments and a variety of drums and other percussion, students develop their rhythmic skills through music, movement and storytelling. David Thiam, of expertise in world music to the class. Under his guidance, students prepare a performance for the Thursday night concert.

ADDITIONAL INFORMATION:

Joanne Melvin, Director
Barbara Space, Assistant
Suzuki Talent Education Society
824 Imperial Way, SW
Calgary, AB T2Y 3V3
CANADA
Ph: (403)243-3113
Fax: (403)243-6818
Email: stm@telusplanet.net

October Press Announcements:

The NEW Pre-Twinkle Book - now back in print, due to popular demand! Revised, with additional poems. Includes verses that fit Lightly Row through Etude. Used by parents for almost 20 years to make daily practice sessions easier. Performing the actions that go with each poem, Pre-Twinklers have fun with repetitions of basic violin skills.

ALSO NEW from October Press: **Bramble Brown** the Bear and his **Twinkle Adventure**, by Kathryn Merril. A charming and gentle tale that reinforces the value of listening. For 3-8 year-olds. For a limited time only, available directly from the publisher at

3058 Lord Alfred Court
Cincinnati, OH 45241
513-530-5733
octoberpress@aol.com

Please send me:

— Pre-Twinkle Book(s) @ \$9.99 ea.
— Bramble Brown (s) @ \$7.99 ea.
Plus Shipping & Handling: \$ 7.00

OH residents add 6% sales tax

Name: _____
Address: _____
Total _____

July 18-22, 1999

UNIVERSITY OF MONTANA SUZUKI STRING INSTITUTE

Missoula, Montana

DIRECTOR:
Heidi Martin

PROGRAM OFFERINGS:

Short-term teacher workshops in violin and cello. Student classes in violin, viola, cello, Plectroville, Kindermusik, Orff, dance, ensemble and note reading. Orchestra, fiddle, viola exploration and daily student recitals. Parent discussion sessions.

FACTORY:

Violin/Viola: Susan Levine (CO), Donna Lim (CA), Kathleen Spring (WA), Timothy Durbin (NY), Jacqueline Founell (KY), Ted Ashton (UT), Margaret Baldwin (MT), Kathy Griffin (MT), Pam Hilgus (MT), Vikki Payne (MT), Mary Lou Weddie (MT), Madeline McKeelley (MT), Celso Carr (CO), David Everschick (IA). *Other: Kindermusik*, Mary Rudy (MT); *Orff*: Joëlla Hug (MT); *Orchestra*: Nate Martin (MT).

SHORT-TERM TEACHER WORKSHOPS:

Instrument	Book	Teacher
Violin	1B	Susan Levine
Violin	2	Kathleen Spring
Violin	4	Donna Lim
Cello	1B	Carol Tarr

FEES:

(Application deadline May 1, 1999)
Registration \$30
After May 1 add \$25
Family registration (3 or more) \$65

Student Tuition \$101
Pre-Thinkle \$181
Book 1 and up \$181
Late Tuition, (after June 1) add \$35
Teacher Training Tuition \$215
College Credit \$80
Observer Fee, per day \$25
Student Elective Courses \$25
Student Tuition Fee \$1
SAA Teacher Fee \$3

HOUSING:
University dormitory:
Double occupancy, per person, per night \$13.90
Single occupancy, per person, per night \$17
Local hotels are also available.

MEALS:
University Food Service, age 9 adults \$77
Children, age 2-10 \$54
Local restaurants also available.

CHILD CARE:
Limited child care available through Missoula Suzuki Parent Group.

RECREATION:
Swimming, tennis, racquetball, golf, bowling, picnicking, hiking, whitewater rafting, canoeing, fishing, mountain climbing. Nearby vacation spots: Glacier National Park, Yellowstone

National Park, Flathead Lake, Ratlenacke and Bob Marshall Wilderness Areas.

ADDITIONAL INFORMATION:

Heidi Martin
Suzuki String Institute
Department of Music
University of Montana
Missoula, MT 59812
Ph: (406)243-2682

July 18-23, 1999

UNIVERSITY OF PUGET SOUND SUZUKI DAY CAMP

Tacoma, Washington

DIRECTOR:

Kristen Murphy

PROGRAM OFFERINGS:

Master classes and Suzuki repertoire classes for fute, violin, viola, cello, and piano. Enrichment courses include choir, music theory, music history, chamber music, orchestra, jazz improvisation, Orff, vocal art, introduction to pipe organ.

FACTORY:

Violin: Katherine Davies (WA), Patricia Nuernberg (WA), Janis Uphall (WA), Viola: Carolyn Wyman (WA), Cello: Alice Volviker (WA), Piano: Laurie Armstrong, Jacqueline Block (WA), Karylji Bredt (WA), *Other: Music History* - Geoffrey Block (WA).

SHORT-TERM TEACHER WORKSHOPS:

None Offered.

FEES:

Student \$165
No fee for accompanying adult. Family discount rate is \$45 per student for family with two or more participants. Limited need-based financial aid available. Registration deadline June 18, 1999.

HOUSING:

Limited campus housing available. Nearby hotels/motels and bed & breakfast accommodations available for individual reservation.

MEALS:

Snacks and meals are available for purchase on the University campus. Participants are welcome to bring sack lunches.

CHILD CARE:

None provided.

RECREATION:

The university is park-like with many beautiful overgreen Tacoma, is home to Washington State Historical Museum, Children's Museum of Tacoma and Tacoma Art Museum with its permanent Dale Chihuly glass exhibit. Nearby Pt. Defiance park, one of the largest city parks in the nation, offers a zoo, hiking trails, a pebble beach and flower gardens.

ADDITIONAL INFORMATION:

Community Music Department
1500 North Warner
Tacoma, WA 98416
Ph: (206) 756-3875

July 19-23, 1999
July 25-30, 1999

INSTITUT SUZUKI MONTRÉAL

Concordia University
Montréal, PQ, Canada

DIRECTOR:

Eric Madsen

PROGRAM OFFERINGS:

July 25-30 (1 week) Suzuki Method in violin, viola, 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 pupils, fiddling, jazz, teen program. Individual instruction is given in either English or French, according to preference. Most group events incorporate both languages. July 19-23, July 25-30 (2 weeks) Chamber music session with Marcel Saint-Cyr and Mhairi Thomson. July 19-23, July 25-30: Teacher Workshops-Violin 4 (first week), Violin 5 (second week). Courses in English.



Institut Suzuki Montreal

FACTORY:

Violin: Jean Barsalon (ON), Paule Barsalon (ON), Christophe Bossuat (France), Helen Brunner (UK), Patrick Burroughs (ON), Dragan Djerkic (PQ), Yasuka Eastman (BC), Anna Hughes (ON), Karen Kinnert (France), Robert Richardson (MB), Christina Smith (NF), Judy Yamada-Blank (MI), Julie: Jean Barsalon (ON), Robert Richardson (MB), Cello: Carey Cheurey (UT), Kristina Melch (PQ), Christina Smith (NF), Mhairi Thomson (PQ), Flute: David Gerry (ON). *Other: Chamber Music* - Kristina Melch (PQ), Marcel Saint-Cyr (PQ), Mhairi Thomson (PQ), *Gardens* - Dragan Djerkic (PQ), Robert Richardson (MB); *Fiddling*: Christina Smith (NF); *Jazz* - Jean Grinard (PQ); *Choir* - Genevieve Boulanger (PQ); *Musical Exploration* - Hélène Duguay (PQ).

SHORT-TERM TEACHER WORKSHOPS:

Instrument/Book	Teacher	Date
Violin 4	Christophe Bossuat	July 19-23
Violin 5*	Christophe Bossuat	July 25-30

FEES:

CANUS
Family Registration \$27/\$20
Student tuition, Bks 1-4 \$105/\$155
after June 1 \$225/\$170
Student tuition, Bks 5-up \$235/\$185
after June 1 \$235/\$190
Chamber music session (July 19-25)
May 1 application deadline \$325/\$245
Teacher workshop
Participant/observer/per course \$140/\$75
Teacher overhead fee \$110/\$75

HOUSING:

Single rooms in the campus dormitory with towel and linen service, \$137 (CAN)/per week, includes taxes/approximately \$95 (US). Children may double up with their parents for free. A nearby motel offers inexpensive rooms for \$125 (CAN)/week for a single, \$175 (CAN)/week for a double.

MEALS:

Kitchen facilities available in the dormitory (bring your own utensils). Many good and inexpensive restaurants within a five minute walk.

RECREATION:

Experience North America's French culture at one of the continent's oldest cities! Montréal is famous for its cuisine and cosmopolitan flair, as well as its summer festivals and *jeu de vie*.

OTHER:

Institut Suzuki Montréal is a bilingual institute (French and English). We communicate in the language you choose.

ADDITIONAL INFORMATION:

Yolaine Petit, administrator
Ph: (450)465-5731
Eric Madson, Director
394, Dulwich
Saint Lambert, PQ
Canada J4P 2Z4
E-Mail: symper@symperico.ca
www3.symperico.ca/symperico

July 25-30, 1999

SOUTHERN CALIFORNIA SUZUKI INSTITUTE

Occidental College
Los Angeles, California

DIRECTORS:

Christiane Hunsinger, Program Director
Julie Shalt, Faculty Director
Jeffrey Hunsinger, Administrative Director

PROGRAM OFFERINGS:

July 25-30: Teacher Training
July 25-30: Institute & Chamber Music Program
July 29: Special Violin/Viola Seminar

Students: instruction in violin, viola, cello, and guitar. All students Book 1 and up have master class and repertoire/performance class. Supplemental class offerings include theory (for students not yet able to read), improvisation, orchestra direction (for pianos & guitars), music history, fiddling & introduction to chamber music (for students over 12). Supplemental classes are assigned at the discretion of the Institute based upon students' age, level and ability. All students are expected to attend the daily honors recitals at 11:00 AM. Each day, drawings will be held and prizes awarded. Those interested in participating as performers may apply (audition videotape required). Afternoon enrichment classes will be offered in a variety of subjects for an additional fee. Pre-Thinkle for all instruments available for FEES section and brochure for further information.

Chamber Music Program: This program is being offered to teenage students only. Book 5 and up (audition videotape required). Students of violin, viola, piano, and cello enjoy a rich program that includes daily coaching in trios and quartets, as assigned, and chamber music master classes. Supplemental classes include orchestra or chamber music (for pianos) and music analysis, theory or jazz improvisation. For an additional fee students may register to receive a private lesson with a faculty member, to participate in private Evening activities include a trip to the Hollywood Bowl, a pizza party, and an ice-cream social. Teen dorm accommodations are available *exclusively* to teenage Chamber Music students.

Teachers: Teacher training available for piano, cello, and violin. For an additional fee the Institute will be offering a special 3-hour session with Yuko Honda after the conclusion of the institute on Friday, July 30, 1999, for teachers interested in violin pedagogic enrichment. Teachers are invited to enjoy all daily honors recitals, participate in evening concerts as performers or observers, and attend evening receptions. They may also enroll in an afternoon enrichment class for an additional fee.

Parents: For parents of enrolled students, parent education seminars and discussions led by faculty members (no charge). May attend evening concerts and daily honors recitals and may enroll in afternoon enrichment classes.
Non-parent Observers: May observe student classes, evening concerts, and daily honors recitals Monday through Thursday only. Teacher training courses not included. May enroll in afternoon enrichment classes for additional fee.
Enrichment Classes: Available Monday through Wednesday at 5:00 PM to all attending the Institute (for additional fee). Classes offered include: Origan, Beginning Japanese, Scottish Country Dance, and Drama.

FACTORY:
Violin/Viola: Yuko Abe-Acheson (CA), Gail Acosta (CA), Julie Ahvadi (CA), Goren Berg (CA), Kathy Brow (CA), Lorraine Fink (CA), Yuko Honda (WA), Idell Lou (CA), Cheryl Scheidtemme (CA), Richard Schwick (CA), Margaret Shinn (CA), Gaila Trina Carey (CA), Richard Mooney (CA), Patricia Plankston (UT), Nancy Yamagata (CA). **Piano:** Linda Allen (CA), Constance Almond (CA), Diana Galindo (TX), Doris Koppelbeck (CA), Kari Kene Sien (CA), Guilara Hill (CA), Chamber Music Coordinator: Rosemarie Krzyzova (CA). **Other:**

Impromptu - Robert Athvay (CA), **Advanced Orchestras and Music History** - Richard Meyer (CA), **Beginning and Intermediate Orchestras** - Patricia Pinkston (UT), **Fiddling** - Goran Berg (CA), **Origan** - Hiroko Kono (CA), **Beginning Japanese** - Yuko Abe-Acheson (CA), **Scottish Country Dance** - Jan Cannonito (CA), **Drama** - Jeanne Nelsson (CA), **Beginner Theory** - Susan Weisner (CA), **Music History** - Linda Allen (AZ), **Accompaniment** - Roberta Gorton (CA), **Cindi Williams (CA)**. **Additional faculty TBA.**

SHORT-TERM TEACHER WORKSHOPS:

Instrument	Book	Teacher
Violin	3	Yuko Honda
Cello	Or-4	Rick Mooney
Piano	2	Diana Galindo

ADDITIONAL COURSES:

Special 3-hour pedagogy session for violin/viola with Yuko Honda, Friday, July 30, 1999.

FEES:

Registration (per student):
Early, postmarked by April 20 \$30
Regular, postmarked by May 20 \$15
Late, postmarked May 21 and after \$75
Registration is closed on June 1. Acceptance after July 1 on space available basis only.
SAA Fees:
Per Student \$1
Per Adult (Teacher course participants/auditors \$35)
Student Tuition:
Book 1 and 1 up \$235
Pre-Thinkle (All instruments) \$195
Chamber Music Program \$285
Teacher Tuition:
Per training unit \$240
Violin seminar with Yuko Honda \$75
Non-parent Observer
Per day, no reg fee \$30
Four-day session \$110

HOUSING:
Participants encouraged to stay on campus in dormitories. Double rooms accommodate only two persons. Rollaway bed may be reserved on a first-come-first-serve basis for an additional cost to create a triple room. Children 10 years and under must be in a double room with a parent. Package price includes room and meals (4 nights - Sun through Wed; 12 meals - Mon breakfast through Thurs dinner). Sunday Breakfast is included in tuition packages for students only, and must be purchased separately by parents housed on campus, not enrolled in the Institute. Check-out is Thursday, 9:00 PM for regular Institute and Chamber Music students. Additional meals may be purchased separately. Dormitories are not air-conditioned.
Adult, single room (1 bed) \$210
Adult, double room, age 11 up (2 beds) \$200
Child 4-10, double room with parent \$95
Rollaway bed (no meals) \$55
Teen dorm rate (chamber music students only)
Double \$235
Single \$110

MEALS:
Resident participant meals included in dorm package except for Sunday BBQ. For commuters, some meals can be purchased in the college dining hall. Local restaurants and picnicking on the college grounds are recommended. Since each participant will receive one ticket to the Sunday barbecue, additional tickets must be

purchased separately and in advance for parents or siblings who wish to enjoy this special meal.

CHILD CARE:

None available.

RECREATION:

Access to swimming pool, tennis courts, running track, and trails at no additional cost to those housed on campus. Evening cultural activities. Less than one hour to Disneyland, Knott's Berry Farm, Universal Studios, Magic Mountain, beaches, J. Paul Getty Museum and Hollywood attractions.

OTHER:

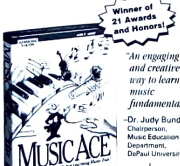
Tuesday, July 27, 1999 will be our Institute "Evening at the Hollywood Bowl." Consult brochure for information on package availability. All registrants may attend evening concerts, enjoy the Sunday afternoon Barbecue and play-in, and will receive a complimentary Limited Edition Institute T-shirt and tote bag. Additional tickets for Sunday BBQ and extra T-shirts may be purchased in advance for family members not enrolled as students.

ADDITIONAL INFORMATION:

5555 Lemp Avenue
Studio City, CA 91602-1921
E-mail: Honsinger-Ltd@msn.com
Website: www.suzukiasociation.org/scsi
Ph: (818)766-5306 x 4

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July 25-29, 1999

PEAKS TO PLAINS SUZUKI INSTITUTE

Alexander Dawson School
Lafayette, Colorado

DIRECTOR:
Cindy J. Smith

PROGRAM OFFERINGS:

Teachers: short term teacher training (5 days) for violin, piano and harp. **Students:** (4 1/2 days beginning after holiday July 25). Instruction for violin, viola, cello, piano, flute, harp and Pre-Twinkler (including) classes: art, choros, composition, chamber music/ensembles, Dalcroze, fiddling, handbells, barpsichord and harpsichord chamber music, Musikkarten, orchestra, penny whisle and rhythms.

FACTORY:

Violin: Ellie Albers (CO), Arlette Aslanian (CO), Anastasia Brady (CO), Carol Carson (CO), Barrie Cooper (CO), Evelyn Fuller (WI), Amy Gesmer-Packman (CO), Susan Levine (CO), Paul Rovinski (CO), Gello: Charlene Bandurian (CO), Elliott Cheney (UT), Rodney Farrar (CO), Piano: Marilena Christensen (CO), Beverly Tucker Fed (CO), Rebecca Martin (CO), Nancy Pederson (MN), Barbara Schneiderman (CA), Flute: Mary Beth Norris (CO), Stacey Zeschin (CO), Harp: Pamela Eldridge (CO), Mary Kay Waddington (CO), Other: *Accompanying*- Tamara Goldstein (CO), Therese Stewart (CO); *Choros/Handbells*- Ann S. Bunyan (CO); *Dalcroze*- Fritz Anders (NM); *Composition*- Christine Schuman (CO), *Fiddling*- Paul Rovinski (CO); *Harpsichord/Harpsichord chamber music*- Debra Throgmorton (CO); *Rhythms*- Joseph "Pepe" Danza (BC), *Penny whisle*- Mary Beth Norris (CO); *Art*- Karol Egbert (CO); *Musikkarten*- Katherine Kern (CO).

SHORT-TERM TEACHER WORKSHOPS:

Instrument	Book	Teacher Trainer
Violin	1B	Ellie Albers
Violin	5	Susan Levine
Piano	1B	Nancy Pederson
Piano	2	Beverly Tucker Fed
Harp	TBA	Mary Kay Waddington

FEES:

Registration, per person	\$25
Registration, per family	\$40
Pre-Twinkler tuition includes master class, group class and Musikkarten. All other levels includes 1 master class, 1 group class, 1 musicianship or improvisation class and 1 enrichment class. Additional enrichment classes may be added for a fee.	
Student Tuition	\$220
Pre-twinkle Tuition	\$180
Additional Enrichment	\$25
Harp Tuning Fee	\$15
Late Fee (after 5/15/99)	\$50
Teacher Training Tuition	\$210
Sibling Enrichment	\$25

HOUSING:

Avea hotels and motels. There is no longer boarding available on campus.

MEALS:

Lunch will be available @ \$5.25 per person, per day (Sundays/Thursday; must be paid in advance).

CHILD CARE:

Available on campus for \$3 per hour, per child.

RECREATION:

Swimming, tennis and playgrounds on campus. Located just a few miles from Boulder and its extensive network of mountain trails and recreational opportunities.

ADDITIONAL INFORMATION:

Cindy J. Smith
1748 Bear Mountain Drive
Boulder, CO 80503
Ph: (303)494-0057
Ph: (303)554-2308
E-mail: CJ5057@aol.com
<http://ben.boulder.co.us/artists/pspi>

July 26-30, 1999

LANGLEY COMMUNITY MUSIC SCHOOL SUZUKI WORKSHOP

Fort Langley, BC, Canada

DIRECTORS:

Susan Magnusson, Lucia Schipperus

PROGRAM OFFERINGS:

Piano: Langley Community Music School Strings; Langley Fine Arts School
Classes between 9:00 a.m. and 3:00 p.m. Student master classes, group classes, student recitals, concerts in conjunction with the Fort Summer Music Festival. Enrichment classes in theory, Orff, String students or orchestra, fiddling, chamber ensembles and western dancing. Short-term teacher courses in violin and piano.

FACTORY:

Violin: Daphne Hughes (BC), Rosalind O'Keefe (BC), Lucia Schipperus (BC) and others TBA. **Piano:** Jocelyn Hamm (BC), Teresa Ho (BC), Susan Magnusson (BC).

SHORT-TERM TEACHER WORKSHOPS:

Instrument	Book	Teacher Trainer
Violin	2	Rosalind O'Keefe
Piano	1A	Susan Magnusson

FEES:

Registration Fee	\$10
Late fee (after June 20)	\$25
Violin student tuition	\$150
Piano student tuition	\$100
Teacher Workshop	\$200

HOUSING:

Camping is available nearby and there are local motels and bed and breakfasts; information available on request.

MEALS:

Lunch provided for \$2.50 per day. Students may bring lunch.

CHILD CARE:

Not available.

RECREATION:

Langley is located in beautiful Fraser Valley, 25 miles east of Vancouver. The town of Fort Langley nestles on the banks of the historic Fraser River. The village surrounds the "Old Fort Langley," a National Heritage site and it is filled with galleries, heritage buildings, sidewalk cafes and antique shops. The Fort Festival will present a concert series July 30-August 2.

ADDITIONAL INFORMATION:

Susan Magnusson
Langley Community Music School
8959 207th Street
Langley, BC
Canada V3A 2E4
Ph: (604)534-2848 or (604)534-2345
Fax: (604)532-9118

July 22-30, 1999

CENTRAL PENNSYLVANIA SUZUKI STRING INSTITUTE

Elizabethtown College
Elizabethtown, Pennsylvania

DIRECTOR:

Pamela deWall

PROGRAM OFFERINGS:

July 22-30: Teen Chamber Music Program
July 25-30: Institute and Teacher Training
Chamber Music Program: coached and uncoached sessions of string quartets and other small ensembles, chamber orchestra, advanced repertoire group classes, master classes, electives, supervised social activities including trip to Hershey Park and River Float.
String Institute: master classes and group classes at all levels for violin, viola, cello and bass. Orchestra, viola for violinists, base for cellists, fiddling and singing, yoga for musicians (parents and students), music and movement, communication in the learning triangle (teachers and parents).

FACTORY:

Violin: Faculty: Duffin (NY), T. J. McAvaney (NY), James Hutchins (MD), Mark Smith (MA), Bryce Farrar (KY), Ronda Cole (VA), LaDonna Smith (AL), Martha Shackford (VA), Laura Woodside (LA), Laurie Mitchell (ON), Sue Garber (MI), Viola: Elizabeth Stuenkel-Walker (WA), Ann Schuelles (MI), Gello: Annette Costanzi (UK), Alicia Randolph-Hooker (TX), Troy Stuart (MD), Nadia Radulovich (NY). **Other:** *Orchestra*- T. J. McAvaney (NY), George Vance, *Chamber Music*- George Vance, Mark Smith, *Music and Movement*- Bob Oates, Mary Oates, Jennifer Armstrong.

SHORT-TERM TEACHER WORKSHOPS:

Instrument	Book	Teacher Trainer
Violin	3	Martha Shackford
Viola	Or Techniques	Ronda Cole
Violin	Or 3-4	Elizabeth Stuenkel-Walker
Cello	3	Annette Costanzi

FEES:

Approximate current costs in brochure.	
Registration	\$35
Student Tuition, Bk 1 (V.V.A.C.B.)	\$250
Student Tuition, Bks 2-3 (V.V.A.C.B.)	\$275
Student Tuition, Bks 4-6 (V.V.A.C.B.)	\$295
Chamber Music Program	
9 days on-campus	\$825
Commuter	\$440
Teacher Training Course	\$225
Viola rental	\$25
Bass rental	\$45
Parents' courses	\$50

HOUSING:

Dormitories/adult, per person/night, no linens:	
Double, air-conditioned	\$20
Double, not air-conditioned	\$16
Single, air-conditioned	\$28
Single, not air-conditioned	\$24
Linen per night	\$3
Children 3-8 years	price Townhouses, per night
(1 beds, kitchen, bath, living room)	\$110

MEALS:

At college cafeteria.	
Full Meal Ticket (dinner Sun-breakfast Sat.)	\$100
Adult	\$50
Children 3-8	\$35
Lunch Ticket (Mon - Fri)	\$17
Adult	\$17
Children 3-8	\$12

Individual meal purchase at snack bar or local restaurants. Picnicking on campus.

CHILD CARE:

Individual child care may be arranged for by written request @ \$3.00 per hour.

RECREATION:

Campus pool and athletic courts free to participants. College is near Hershey Park, Valley Forge, Gettysburg, PA state capitol, Amish country tourist attractions.

ADDITIONAL INFORMATION:

Pamela deWall
PO Box 577
Dauphin, PA 17018
Ph: (717)921-3208
Fax: (717)921-2294
E-mail: pamela.dewall@paonline.com

July 25-31, 1999

14th ANNUAL INTERNATIONAL MUSIC FESTIVAL & INDIANA SUZUKI INSTITUTE

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Dr. Rav Landers

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E/]-Red ink on ash shirt (It's time to play bass)

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Short sleeved T-shirt	\$15
Sweat shirt	\$25
Mugs not yet available	

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E-mail: vpjsting@bancam.com

PROGRAM OFFERINGS:

Lesson 1 Group Classes: cello, double bass, flute, guitar, harp, harpsichord, organ, piano, viola, violin, voice, brass, winds. Classes are (drawing, crafts, brass ensemble, chamber music, duos, trios, quartets, ensembles), ber music (duos, trios, quartets, ensembles), choruses, composition, fiddling, folk songs and musical games (Kodaly), humor in music, improvisation, jazz combo, kindergarten, line dance, moving to the beat (Dalcroze), music appreciation, music theater, music sequencing, music theory, orchestra, percussion ensemble for non-percussionists (Orff), repertoire (cello, piano, violin), swimming, teen musical skill, taco lesson do, woodwind ensemble. **Enrichment Courses for Adults:** Practical Applications of Orff, Dalcroze and Kodaly; Operating an Independent Music Studio; Teaching Music Appreciation to Young Children; Teaching Music Reading; Teaching Special Children; **Teacher Training:** Pianos and violin/short term teacher workshops.

FACTORY:

Viola: **Viola:** Dr. Stanley Chepatis (PA), Susan Keen (TX), John Lambros (VA), Moshe Neumann (AR), Byron Plexico (IN). Cello: Ben Gish (VA), Bass: Ben Gish (VA). Piano: Donald Beane (IL), Dr. James Breckenridge (OH), Gregory Drower (ON), Elaine Edwards (KS), Robert Fraley (NH), Jane Kutscher (OH), Dr. Ray Landers (PA), Michele Murray (IN), Lily Neumann (AR), Michelle Poquette (IL), Ann Sloan (IN), Shelley Sparks (IN). Flute: TBA. Harp: Candace Kutscher (OH), Harpsichord/Organ: Shirley Coolidge (IN), Trumpet/Brass: Dr. Mark Murray (IN), Voice: Michael Nuss (NE), Winds: Amy Shuldiner (IL), **Others:** Arts and crafts: Carol Pous (TX), Mary Kay Watkins (IN); **Brass Ensemble - Dr. Mark Murray (IN); Chamber Music - Ben Gish (VA), Byron Plexico (IN), Elaine Edwards (KS), Gregory Drower (ON); Dance, Line Dancing - Yaakov Eden (IN); Family Chorus - Michael Nuss (OH); Fiddling - Susan Keen (TX); Folk Songs and Musical Games (Kodaly) - Michael Nuss (OH); Humor in Music - Ann Sloan (IN); Impassioned for Pianists - Gregory Drower (ON); Introduction to Music Sequencing - Gregory Drower (ON); Kindergarten - Suzan Martin (IN); Moving to the Beat (Dalcroze) - Ray Landers (PA); Music Appreciation - Ray Landers (PA); Music Theater - Ann Sloan (IN); Music Story Through Games - Ray Landers (PA); Music Theory Through Games - Linda Poquette (IL); Orchestra - Stanley Chepatis (PA); Operating Independent Music Studios - Jane Kutscher (OH); Percussion Ensemble for Non-Percussionists (Orff) - Ann Sloan (IN); Practical Applications of Orff, Dalcroze, Gordon and Kodaly for Teachers - Michael Nuss (NE), Ray Landers (PA); **Reportorial Classes - Cello: Ben Gish (VA); Piano: James Breckenridge (OH), Jane Kutscher (OH), Ray Landers (PA); Viola: John Lambros (VA), John Lambros (VA), Moshe Neumann (AR); Supplementary Groups for Piano - Robert Fraley (NH); The Lesson do - Amy Shuldiner (IL); Teaching Music Appreciation to Young Children - Ann Sloan (IN); Teaching Special Children - Jane Kutscher (OH); Teaching Special Children - Robert Fraley (NH); Woodwind Ensemble - Amy Shuldiner (IL).****

HOUSING:

Air-Conditioned Dormitories. All rooms have semi-private or private baths. Linens included. Single, per night \$17
Double, per person, per night \$13
Air-Conditioned Apartments, per night: (65 two-level townhouse units with 3 bedrooms, 2 baths, kitchen/dining area) \$17
Single, per person \$10
Double, per person \$13
Family (4-6 persons) \$60
Air-Conditioned Teen Dorm: Double occupancy, per person, per night, .. \$16
Camping at nearby sites. Area hotels and motels. RV camping available on campus for \$10 per day.

SHORT-TERM TEACHER WORKSHOPS:

Instrument	Book	Teacher Trainer
Violin	Or 1-3	Moshe Neumann
Piano	Or 1-3	Robert Fraley
Piano	Or 4-7	Elaine Edwards

FEES: Before May 15/After May 15
Registration,* per family \$50/\$80
Registration,* individual \$20/\$30
Tuition (Bks. 1-2) \$200
Lesson, 2 classes, 1 orchestra \$285
Tuition (Bks. 3-10) \$285
longer lesson, 3 classes, 1 ensemble
Tuition, Extra Enrichment Class, \$50 per class
Tuition, Teacher Workshops \$190 per class
Observer (lessons only) \$10/day, \$40/week
*All registration fees are non-refundable.

HOUSING:

Air-Conditioned Dormitories. All rooms have semi-private or private baths. Linens included. Single, per night \$17
Double, per person, per night \$13
Air-Conditioned Apartments, per night: (65 two-level townhouse units with 3 bedrooms, 2 baths, kitchen/dining area) \$17
Single, per person \$10
Double, per person \$13
Family (4-6 persons) \$60
Air-Conditioned Teen Dorm: Double occupancy, per person, per night, .. \$16
Camping at nearby sites. Area hotels and motels. RV camping available on campus for \$10 per day.

MEALS:

Adult, per day \$15.95
Age 3 to 12, per day \$14.00
Age 2 and under Free
Lunch only:
Adults \$6.00
Age 3 to 12 \$5.50
Age 2 and under Free

CHILD CARE:

Available; hourly or daily rates - TBA.

RECREATION:

Indoor swimming pool, tennis courts, game room, gymnasium, supervised daily teen recreational program. Nearby recreation includes Mounds State Park and many city parks. Friday field trip to Indianapolis Symphony's Outdoor Concert at Governor Prairie Settlement including reserved seating for picnic close to orchestra. Possible day trips to the Indianapolis Children's Museum or Indianapolis Zoo, there will be an opening picnic/concert, play-in held at the bandshell on the Missisnewwa River.

OTHER:

Scholarships: Limited number of partial scholarships available for students and teachers. School ship applications are due May 15, 1999. The festival is unique in its presentation of a Suzuki institute with expanded offerings for professional students. In addition to Suzuki approaches, an eclectic introduction to other musical systems is offered. Individuals choose their own schedule to include lessons, repertoire classes, ensembles and video of electives. This year several students will be given an opportunity to perform with the Festival Orchestra.

ADDITIONAL INFORMATION:

Dr. Ray Landers
International Music Festival/Indiana
Suzuki Institute
25 S. Main Street, Suite 162
Yardley, PA 19067
Ph: (215)321-7811
Fax: (215)369-2845

July 26-30, 1999 Students
July 26-31, 1999 Teachers

ST. LOUIS SUZUKI PIANO INSTITUTE

Concordia Seminary
St. Louis, Missouri

DIRECTORS:

Gregory Stewart, Jo Anne Westerheide

PROGRAM OFFERINGS:

Student classes in piano, theory, Kindermusik, handbells, ensemble. Parent workshop, sibling Kindermusik. Teacher workshop in piano, band. Final recital at the Graham Chapel, Washington University.

FACTORY:

Piano: Bruce Boliner (KY), Elaine Worley (ID), Barbara Rossow (MN), **Others:** Theory - Barbara Rubenstein (IL); Kindermusik - Sue Kuntz (MO); Handbells - Jennifer Pyatt (MO).

SHORT-TERM TEACHER WORKSHOPS

Instrument	Book	Teacher Trainer
Piano	Overview	Elaine Worley

FEES:

Registration, per family (before May 21) \$25
Registration (after May 21) \$50
Student fees:
Twinklers - Book 2 \$130
Books 3-7 \$140
Teacher workshop \$195

HOUSING:

Limited on-campus housing, information on dorms will not be available until late June. Please contact Cheryl Stewart or Jo Anne Westerheide for reservation information.

ON-CAMPUS CATERING 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 Corseyway Court
Manchester, MO 63021
Ph: (314)394-7906 or (314)394-5888
Jo Anne Westerheide
1154 Sherrington Drive
St. Louis, MO 63139
Ph: (314)741-5263

July 24-August 7, 1999

CENTRAL VIRGINIA SUZUKI INSTITUTE

Sweet Briar College
Sweet Briar, Virginia

DIRECTORS:

Rudy A. Hazucha, Musical Director
Susan Fralin, Executive Director

PROGRAM OFFERINGS:

July 24-31: Chamber Music Workshop
July 26-31: Institute Week 1
August 2-7: Institute Week 2
Suzuki violin, viola, cello, bass, piano, flute (week 1), orchestra and chamber music. Student elective classes in theory, harpsichord, forte/piano, organ, folk guitar, classical guitar, singing, reading ensemble, art, jazz improvisation and fiddle. Adult private lessons in violin, viola, cello, bass, flute (week 1), folk guitar, classical guitar, piano, harpsichord, forte/piano, organ, fiddle and adult chamber music.

FACTORY:

Violin: Meredith Buxton (MD), Beas Fee (SC), Nan Freeman (NC), Rudy Hazucha (VA), Kirsten Marshall (NY), Nadine Moehlenkamp (VA), Susan Moister (Israel), Scott Walker (NC), Julie Swenson (TX), Viola: Meredith Buxton (MD), Gelle Pamela Kelle (OH), Nan Freeman (NC), Scott Walker (NC), Flute: Deborah Kemper (VA), Piano: Susan Fralin (VA), Sandra Horwege (VA), Judith Sheard (PA), Claudio Vasquez (IN), Sue Vasquez (NY); **Others:** Orchestra and Chamber Music - Kirsten Marshall (NY), Chamber Music - Chris Moehlenkamp (VA), Art - Karne Warner (VA), Harpsichord, Fortepiano, Organ - Allen Huson (VA), Bass, Jazz - improvisation - Tim Simson (VA), Folk guitar, Fiddle - Scott Walker (NC), Robbie Wells (VA); Classical guitar - Patricia Hayman (VA), Confs - Sandra Horwege (VA), Singing - Peggy Howell (VA).

HOUSING:

Limited on-campus housing, information on dorms will not be available until late June. Please contact Cheryl Stewart or Jo Anne Westerheide for reservation information.

ON-CAMPUS CATERING 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 Corseyway Court
Manchester, MO 63021
Ph: (314)394-7906 or (314)394-5888
Jo Anne Westerheide
1154 Sherrington Drive
St. Louis, MO 63139
Ph: (314)741-5263

SHORT-TERM TEACHER WORKSHOPS

Instrument/Book/Teacher Trainer	Dates
Piano 2	Sue Vasquez July 26-31
Piano 3	Sue Vasquez August 2-7

FEES:

Family Registration \$30
After July \$40
Chamber Music Workshop (July 29-31) \$350
(Includes Institute Week 1)
Student Institutes, all instruments (per week):
Books 1 & 2 \$250
Books 3-10 \$240
Chamber Music (Week 2 only) \$100
Extra Elective (per class) \$60
Extra 30-minute lesson \$150
Adult Student Institute:
Private Lesson \$130
Chamber Music (per unit) \$250
Facilities Fee (Commuters only) \$25
Chamber Music Workshop \$35

HOUSING & MEALS:

Chamber Music Workshop
Age 2 & under (no bed) Free
Age 3-10 years \$191
Age 11-Adult \$251
Teen Dorm & Counselor \$300
Suzuki Institutes:
Age 2 & under (no bed) Free
Age 3-10 \$145
Age 11-Adult \$190
Teen Dorm & Counselor \$230

CHILD CARE:

None available.

RECREATION:

Tennis courts, indoor swimming, lake for 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)845-2222
Fax: (804)385-9127
E-mail: SRalin11@aol.com

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August 1-6, 1999

1999 HAWAII SUZUKI
PIANO INSTITUTEUniversity of Hawaii
Honolulu, Hawaii

DIRECTORS:

Siella Meizner, Patti Phears

PROGRAM OFFERINGS:

Master class, group class, theory, chamber ensemble for Book 2 and above, creative movement, including Brain Gym and Iwua.

FACULTY:

Caroline Fraser (CA), Doris L. Harrel (TX), Ralph Harrel (TX), Judy Wely (CA), Michiko Yurko (MD).

SHORT-TERM TEACHER WORKSHOPS:

Instrument	Book	Teacher Trainer
Piano	5 Sup	Dr. Doris Harrel

FEES:

Tuition and Fees	
Non-refundable deposit	\$50
All students	\$245
each additional child	\$225
Family members & teachers of enrolled students/fees	
Other observer	\$15/per day
Observer for 5 days	\$40
Teacher Training workshop	\$200
Auditors	\$200
*Guarantees slot if you are among the first 40 full-time students to register; applied toward tuition.	

HOUSING:

None available on campus. Waikiki hotels are 10-15 minutes by bus.

MEALS:

A variety of restaurants within walking distance and picnic areas nearby.

CHILD CARE:

None available.

RECREATION:

Water sports, abundant sunshine, spectacular scenery and shopping.

OTHER:

Teacher workshop begins Sunday, August 1. Student institute begins Monday, August 2. Enrollment is limited so please register early. No refunds after June 1, 1999.

ADDITIONAL INFORMATION:

Siella Meizner
344 Hiihano Street
Kalaheo, HI 96734
P: (808)254-4808
E-mail: meizner@hawaii.com
Patti Phears
P: (808)394-0083
E-mail: pphears@hawaii.edu

August 1-6, 1999

SOUTH CAROLINA
SUZUKI INSTITUTE 99Converse College
Spartanburg, South Carolina

DIRECTORS:

Kathryn Siegel, Dianne Maalouf

PROGRAM OFFERINGS:

Students: Violin, viola, cello, and piano. Enrichment courses for string students: string orchestra, Kiddie Opera, improvisation. Enrichment courses for piano students: creative movement, improvisation, Kiddie Opera, recital, theory. Teachers: Short-term teacher training in violin, cello and piano. Observation of violin, viola, cello and piano.

FACULTY:

Violin: Lois Akins (GA), Enid Cleary (IL), Betsy Fee (SC), Beverly de la Bretonne (TX), Juliana Chiswood (MD), James Hutchins (MD), Sherry Woods (SC), Lorraine Fink (CA), Jodi Harmon (MA), Viola: Sherry Woods (SC), Cello: Grace Field (MI), Wendy Bissinger (NC), Blake Brace (IL). Piano: Elaine Edwards (KS), Linda Guterman (VA), Ray Landers (PA). Other TBA.

SHORT-TERM TEACHER WORKSHOPS:

Instrument	Book	Teacher Trainer
Violin	1B	Enid Cleary
Violin	3	Beverly de la Bretonne
Violin	5	Lorraine Fink
Cello	TBA	Grace Field
Piano	1A or 3	Elaine Edwards

FEES:

Registration included in tuition fees.
Late registration penalty (after July 1).....\$10
Student tuition, pre-nwable.....\$135
Student tuition.....\$185
Advanced student tuition (BK 5 and up).....\$195
Teacher course, participant or auditor.....\$175
(College credit available)

HOUSING:

On-campus housing in Converse College air-conditioned dorms. Rates - TBA.

MEALS:

Cafeteria-style meals will be served in the college dining hall. Non-resident adults, students, may also be purchased on an individual basis. Meals may also be purchased on an individual basis for children at all levels; Chamber music program for violin, viola, cello (a two-week experience); Lectures for parents and teachers.

CHILD CARE:

To be announced.

RECREATION:

Swimming, tennis, basketball on campus.

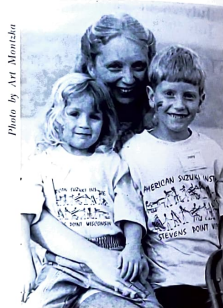
OTHER:

Enrichment courses, string orchestra, student and faculty recitals, arts and crafts with Marsha Hopkins, family folk dancing, instrument repair with Chris Gawlik.

ADDITIONAL INFORMATION:

Kathryn Siegel
32 Lusa Drive
Greenville, SC 29615
Ph: (864)268-3610
Dianne Maalouf
Ph: (864)458-8463
E-mail: gmaalouf@worldnet.att.net

Photo by Ann Montalvo



American Suzuki Institute

August 1-14, 1999

AMERICAN SUZUKI
INSTITUTE-STEVENS
POINTUniversity of Wisconsin
Stevens Point, Wisconsin

DIRECTOR:

Dee Martz

PROGRAM OFFERINGS:

August 1-7, 1999:
Violin, guitar, piano, harp, and flute classes for children at all levels; Chamber music program for violin, viola, cello (a two-week experience); Lectures for parents and teachers.
August 8-14, 1999:
Violin, viola, piano, cello, and bass classes for children at all levels; Chamber music program for violin, viola, cello (a two-week experience); Lectures for parents and teachers.

FACULTY: (Partial Listing)

Violin/Viola: Margery Aber (WI), Loren Abramson (MO), Geri Arnold (MI), Joanne Bath (NC), David Becker, (WI), Sieve Biella (WI), Mark Block (MN), Jennifer Burton (TX), Louisa Clothier (IA), Danette Coughlan (IN), Carol Dallingier (IN), Patricia D'Ercole (WI), Kyoko Fuller (WI), Everett Goodwin (WI), Rand

Hellman (MN), Nancy Jackson (IL), Gail Johansen (AK), John Klein (NY), San San Kietzman (NJ), Edward Kreitman (IL), Alison Lawson (NC), Alice Joy Lewis (KS), Allen Lieb (NY), Joanne Martin (CANADA), Carolyn Meyer (WI), Marilyn O'Boyle (MN), Robert Richardson, Jr. (CANADA), Kathy Rollings (MO), Lewis Rosove (WI), Sarah Smith (IL), Stan Smith (IL), Edmund Sprunger (MI), Craig Timmerman (KY), Carol Waldvogel-Kahl (WI), Janis Wittig (IL), Kathy Wood (WI), Gilda Barston (IL), Carey Cheney (UT), Elliott Cheney (UT), Pamela Devenport (FL), Jean Dexter (MO), Rodney Farrar (CO), Lawrence Levinson (WI), Richard Mooney (CA), Carl Orzada (IL), Carol Tarl (CO), Bass: Derek Weller (MI). Piano: Carol Cross (WA), Ethel Fang (TX), Dale Hansen (WI), Yasuko Joichi (IL), Ann Marie Novak (WI), Nancy Pederson (MN), John Reglin (IL), Martha Thomas (GA). Harp: Mary Kay Waddington (CO), TBA. Orchestra: David Barg (NY), Terry Durbin (NY), Karla Philipp (TN), Flute: David Gerry (ON), TBA. Guitar: Alan Johnston (MN).

SHORT TERM TEACHER WORKSHOPS:

Week of August 1-7, 1999		
Piano	1B	Carol Cross
Piano	3	Nancy Pederson
Violin	1A	Marilyn O'Boyle
Violin	1B	Craig Timmerman
Violin	2	Ed Kreitman
Violin	3	Patricia D'Ercole
Violin	5	Nancy Jackson
Violin	7	Alice Joy Lewis
Flute	1A	David Gerry
Harp	Practicum	Mary Kay Waddington

Week of August 8-14, 1999

Piano	1B	Carol Cross
Piano	2	Yasuko Joichi
Piano	4	Nancy Pederson
Violin	1A	Marilyn O'Boyle
Violin	1B	Allen Lieb
Violin	2	Craig Timmerman
Violin	3	Ed Kreitman
Violin	4	Patricia D'Ercole
Violin	6	Nancy Jackson
Violin	8	Kathy Wood
Cello	1B	Jean Dexter
Cello	3	Gilda Barston
Cello	5	Rick Mooney

FEES:

Registration Fee (non refundable).....\$90.00
(One registration fee per family)
Students: (Pre-Tw-Book 2).....\$195.00
Students: (Books 3 and beyond).....\$215.00
Chamber Music - Two week program.....\$450.00
(Violin, Viola, Cello)
Parent Violin Class (no beginners) Small group violin lessons, one hr per week.....\$85.00
Adult Teacher Workshop Course (Participant or Observer).....\$210.00
Adult Observer (Student classes only).....\$110.00
Teen Activity Fee/Per Week.....\$200.00
(includes double room, meal ticket, activity fee)
Refrigerator Rental/Per Week.....\$25.00
Parking Permit/Per Week.....\$8.11
(If full payment is enclosed with application and is postmarked by June 7, subtract \$25.00.)

HOUSING:

Dormitory, per person/per week.....Single/Double Student (full-time thru age 21).....\$75.00/\$105.00
Adult.....\$90.00/\$110.00

MEALS:

Adults (ages 13 and older)	1 week/2 weeks
Youth (ages 8-12)	.....\$95/\$190
Child (ages 3-7)	.....\$70/\$140
Child (ages 3-7)	.....\$50/\$100

CHILD CARE:

Ages 0 up to 3 - \$80.00/Week; Ages 3 and older \$70.00/week. Note: Children ages 3 and older must purchase a meal ticket.

RECREATION:

Tennis courts, running track, fishing, swimming (indoors and outdoors).

ADDITIONAL INFORMATION:

Dee Martz, Director
American Suzuki Institute
University of WI-SP
Stevens Point, WI 54481-3897
715-346-3033 FAX: 715-746-1858
email: dmartz@uwsp.edu

August 2-6, 1999

HAWAII SUZUKI
INSTITUTE

Honolulu, Hawaii

DIRECTOR:

Katherine Hafner

PROGRAM OFFERINGS:

Violin, viola, cello: master classes, group classes, technique classes, theory, orchestra, chamber music, etc.

FACULTY:

Violin: Mary Cay Neal (NY). Cello: Barbara Wampler (CA). Others: TBA.

SHORT-TERM TEACHER WORKSHOPS:

Instrument	Book	Teacher Trainer
Violin	1A	Mary Cay Neal
Cello	1B	Barbara Wampler

FEES:

Student Tuition	.....\$270
Teacher Training Tuition	.....\$180

HOUSING & MEALS:

None available.

CHILD CARE:

Not available.

RECREATION:

Just minutes to beaches, public pools, hiking, parks, golfing, tennis, Waikiki. Guaranteed blue skies, gentle breezes, and abundant mangoes, papayas, and pineapples. Excellent bus system.

ADDITIONAL INFORMATION:

Katherine Hafner
1931 Puuowina Dr.
Honolulu, HI 96813
Ph: (808)538-1221
E-mail: khafner@juno.com

August 2-6, 1999 Teachers
August 3-7 StudentsGREATER NEW ORLEANS
SUZUKI SUMMER CAMPDelgado Community College
New Orleans, Louisiana

DIRECTORS:

Kathleen Tyree, Esther Tyree

PROGRAM OFFERINGS:

Short-term teacher training in violin and piano. Parent education with seminars for parents. Parent education with Jeanne Lucette. Student instruction in violin, viola, cello, harp and piano. Enrichment courses include Kodaly, jazz, fiddling, chamber music; orchestra, adult ensemble, note reading.

FACULTY:

Violin/Viola: Melody Brock (FL), Rocky DeGeorgio (FL), Mary Anne Fairlie (LA), Carrie Telhorst (LA). Cello: Tim Mutschlechner (TN), Stephen Weiss (AL), Piano: Bruce Boinier (KY), Jeanne Luedke (CT), Lana Rhinehart (LA). Harp: Rebecca Todaro (LA). Other: *Fiddling* - Tony Ludiker (MI), JayDean Ludiker (WI), *Jazz* - Tim Mutschlechner (TN), Stephen Weiss (AL), *Chamber Music/Orchestra* - Rebecca Todaro (LA), Rocky DiGeorgio (FL), Tom Schissler (LA), Carrie Telhorst (LA), Tim Mutschlechner (TN), Stephen Weiss (AL), *Kodaly* - Esther Tyree (LA), *Adult Ensemble* - Melody Brock (FL), *Note Reading* - Mary Anne Fairlie (LA), Melody Brock (FL), *Parent Education* - Jeanne Luedke (CT).

SHORT-TERM TEACHER WORKSHOPS:

Instrument	Book	Teacher Trainer
Violin	1B	TBA
Piano	2	Jeanne Luedke



Hawaii Suzuki Institute

August 2-7, 1999

THE HARTT SCHOOL
SUZUKI INSTITUTEUniversity of Hartford
West Hartford, Connecticut

DIRECTORS:

Teri Einfield and Linda Fiore, Co-Directors
Anne Kan, Assistant Director
Jane Bradley, Piano Coordinator
David Madsen, Guitar Coordinator

PROGRAM OFFERINGS:

Short-term teacher workshops in violin, cello, piano, and guitar. Student institute includes violin, viola, cello, bass, piano, and guitar. Special this year is a Teen Suzuki, directed by Catherine McMichael for ages 11 and up. See brochure for more details. Optional courses include: advanced program, composition, viola for the violinist, string orchestra, pre-orchestra, piano ensemble, Pipe Organ Encounter and jazz for guitar.

FACULTY:

Violin: Judy Yamada Blank (MI), Irene Bozarth (TX), Rebecca Ensworth (OH), Brian Lewis (NY), Kristen Marshall (NY), Doris Preucil (IA), Carrie Reuning (NY), Stephanie Sandeen (MO), Martha Shackford (VA), Carol Smith (TN), Gwendolyn Thornblade (MA), Viola: William Preucil (IA), Carrie Reuning (NY), Gwendolyn Thornblade (MA), Cello: Gilda Barston (IL), Pamela Davenport (FL), Nancy Hair (MA), Richard Mooney (CA), Bass: Domenico Fiore (CT), Piano: Katherine Barley (PA), Jane Bradley (CT), Kathleen Fitzgerald-Moser (PA), Yasuko Joichi (IL), Catherine McMichael (MI), Franciose Pierredon (OH), Guitar: Seiji Himmelhoch (NJ), William Kessler (NC), Frank Longy (CA), David Madsen (CT), Simon Salz (FL), Other: *Orchestra* - Domenico Fiore (CT), Kristen Marshall (NY); *Ten Musical* - Catherine McMichael (MI), *Pipe Organ Encounter* - Cheryl Wadsworth.

SHORT-TERM TEACHER WORKSHOPS:

Instrument	Book	Teacher Trainer
Violin	1B	Stephanie Sandeen
Violin	4	Doris Preucil
Cello	1B	Gilda Barston
Piano	1A	Yasuko Joichi
Piano	2	Franciose Pierredon
Guitar	1A	William Kessler
Guitar	3	Frank Longy

FEES:

Students	Registration, per student	\$30
Student Books 1-3		\$220
Student Books 4-6		\$215
Advanced Program		\$160
Composition		\$75
Teen Musical		\$75
Viola for the Violinist		\$50
Chamber Ensemble		\$50
Teachers	Registration	\$30
Teacher workshop, participant		\$205
Workshop for graduate credit (2)		\$276
Teacher workshop, observer		\$165

HOUSING:

Housing is on a first come, first served basis. Shared air-conditioned suites with private sleeping quarters and kitchens/bathes. Apartments with fully equipped kitchen, dining table, chairs and a living room.

Student Institute

Family of 2	\$225
Family of 3	\$320
Family of 4	\$415
Teacher Institute	
Single room	\$140
Shared room	\$130

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 (additional fee), tennis courts, beautiful grounds, pond, plenty of space for walking and jogging.

ADDITIONAL INFORMATION:

Teri Einfield, Linda Fiore
The Hartt School Suzuki Institute
University of Hartford
200 Woodland Avenue
West Hartford, CT 06117
Ph: (860)768-7768, ext. 7868
Fax: (860)768-4777

August 8-12, 1999

ADVANCED SUZUKI
WORKSHOP AT
STANFORDStanford University
Stanford, California

DIRECTOR:

Celia Volfow

PROGRAM OFFERINGS:

The five-day camps are designed for intermediate and advanced string students of all ages: Violin/Viola Book 4 and up, and Cello Book 3 and up. Classes include repertoire, technique and master classes as well as orchestra, enrichment, jazz, ensemble, viola for violinists, and a 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 individual needs and abilities. The attendance is small and the administration friendly. Brain Music Center is compact and convenient to dorms, food, and the center of the campus.

FACULTY:

Gail Arosca (CA), Clarisse Atherston (OR), Julie Athayde (CA), Robert Athayde (CA), Judy

Yamada Blank (MI), Beth Goldstein-McKee (OR), Joseph Kaminsky (MO), Brian Lewis (NY), Kimberly Meier-Sims.

SHORT-TERM TEACHER WORKSHOPS:

A 15-hour Overview Course emphasizing fundamentals of technique, talent development, and music experience. Teacher Trainer TBA.

FEES:

Student tuition	\$270
Tuition scholarships available	
Teacher training	\$245
Teacher observer, per week	\$60-\$120
Chamber Music	\$45
Applications/Tapes due	July 6
Final fees due	July 20

HOUSING AND MEALS:

Youth single/double	\$295/\$200
Adult single/double	\$320/\$275
Teen 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 through-out campus and to nearby shopping. Access to libraries, swimming, tennis and sports areas.

OTHER:

Merit scholarships for tuition are available and will be awarded based on the quality of the taped performance and overall contribution to the program.

ADDITIONAL INFORMATION:

Celia Volfow
2708 21st Avenue
Oakland, CA 94606
Phone: (510)534-7682
e-mail: volfowpp@att.worldnet.net

August 8-13, 1999 Teachers
August 9-13, 1999 Students1999 CALGARY SUZUKI
SUMMER INSTITUTE &
TEEN CAMPMount Royal College Conservatory
Calgary, Alberta, Canada

DIRECTOR:

Merlin B. Thompson

PROGRAM OFFERINGS:

August 9-13: Teacher Program
August 9-13: Student Program
August 9-13: Teen Program
Short-term courses in piano and guitar; piano and guitar student master class for all levels; enrichment courses include group classes/ensemble/movement class/lire dancing, par-

ent lectures, guest lectures, and concerts. Teen camp includes piano master class, ensemble enrichment classes, and movement class.

FACULTY:

Frank Longy (CA), Susan Magnusson (BG), Peggy Swingle (WA), Merlin B. Thompson (AB), Charlene Astrom (AB), Teresa Ho (BC), Glen Montgomery (AB), Lorrie Mercer (UT), Elsie Ng (AB).

SHORT-TERM TEACHER WORKSHOPS:

Instrument	Book	Teacher Trainer
Piano	1A	Peggy Swingle
Piano	2	Susan Magnusson
Piano	TBA	Merlin B. Thompson
Guitar	1A	Frank Longy

FEES:

Student Tuition (Book 1-4)	\$145	CND
Student Tuition (Book 5 & above)	\$165	CND
Teen Camp Tuition	\$165	CND
Short-Term Course Tuition	\$230	CND
Teacher Practicum	\$270	CND

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 \$25/night. Call (403)249-7224 for more information.

MEALS:

Cafeteria service is available Monday to Friday, 8 am to 4 pm. 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. Skycrapers, brilliant blue skies and red cowboys are trademarks of this Western Canadian city, which is home to Canada's largest oil companies. The young, well-educated hospitable, safe cities in Canada. Shopping, dining, and nightlife 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. Further west are the majestic Rocky Mountains and breathtaking wilderness, just 45 minutes away. Summer fun at world-renowned Banff National Park includes hiking, camping, shopping and gold mining in Calgary are the Banfflands where, millions of years ago, dinosaurs roamed. Open spaces, urban energy, friendly faces- Calgary, Alberta.

ADDITIONAL INFORMATION:

Merlin B. Thompson, Artistic Director
1999 Calgary Suzuki Summer Institute & Teen Camp
The Conservatory, Mount Royal College
4625 Richardson Road SW
Calgary, AB
Canada T3E 6K6
Ph: (403)240-6821

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The Complete Irish Fiddle Player by Peter Cooper. This inspiring book offers a practical guide to the art of Irish fiddle playing. It presents 80 traditional tunes including reels, jigs, hornpipes, and polkas. Bowings and chords included. Book #5406 \$17.95, Two-CD set #5406C \$24.98.



The Fiddlin' Workshop by Jeanine Orme. Written as a learning tool for beginners, this book begins with very easy tunes for learning basics of bowing and style, progressing in difficulty with each tune. Book/CD set #9531SBCD \$16.95.

Beginning Fiddle Solos by Stacy Phillips. A great selection of easy solos in several styles for beginners. Offers an explanation of rhythm and fingering, along with helpful playing hints for each tune. Book/CD set #9550BCD \$17.95.



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Southwestern Ontario Suzuki Institute

August 12-20, 1999

STUDEA MUSICA
INSTITUTEOrford Arts Centre
Magog, Quebec, Canada

DIRECTORS:

Dr. Gilles Comeau, Director
Rosemary Covert, Assistant Director

PROGRAM OFFERS:

Teachers: short-term teacher workshops in piano, violin, cello. All teacher training courses may be taken for undergraduate/graduate university credit. Core program of lectures and master class observations, plus daily Eurlythmics class and optional daily session with guest speakers. Daily private lessons, improvisation classes and a practicum program in which teachers receive feedback and help from a mentor teacher. **Students:** Individual and group classes in piano, violin and cello. Daily core program includes a master class (only 8 students per class), a group repertoire class (for string players) or a percussion ensemble group (for pianists), a Eurlythmics class and family choir. Another option is the chamber music program for piano and strings (ensembles of 3-4 students in a one-hour daily class). New this year is a concerto class for piano and string players. Music history classes and lessons on a second instrument are available. Parents may observe their children's classes, attend choir, recitals and informal groups with guest speakers. Parents may register in a daily adult Eurlythmics class and those who already play an instrument may sign up for individual lessons and an improvisation class. **Traditional program:** Traditional

students are welcome at the institute and have the same range of courses available to them.

FACULTY:

Violin and Viola: Teri Einfield (CT), Nancy Lokke (MN), Vicki Vorreiter (IL). **Cello:** David Eveschick (IA), Carol Tarr (CO). **Piano:** Fay Adams (TN), Dr. Doris Harrel (TX), Dr. Ralph Harrel (TN), Gilles. **Manny (PQ),** Mary Craig Powell (OH), Allan Sutton (PQ). **Others:** *Dulciss Eurythmics:* Donald Himes, (ON), Louise Mathieu (PQ). *Enrichment classes:* Francis Copatus (PQ), Maïté Moreno Sala (PQ) and *Computer-in-residence:* TBA.

SHORT-TERM TEACHER WORKSHOPS:

Instrument/Book/Teacher	Trainer	Dates
Violin 5	Nancy Lokken	Aug. 15-20
Cello	Carol Tarr	Aug. 15-20
Piano 1A*	Mary Craig Powell	Aug. 15-20
Piano 1B*	Mary Craig Powell	Aug. 15-20
Piano 2*	Dr. Doris Harrel	Aug. 15-20
Piano 3*	Dr. Doris Harrel	Aug. 15-20

*A nine-day session, combining Piano 1A and 1B or Piano 2 and 3 is available at a special rate.

ADDITIONAL COURSES:

Practica in all instruments - Suzuki trainers, August 15-20.

FEES:

	US/CAN\$
Application	\$35 /\$50
Teacher training tuition, 1 course	\$185 /\$265
Teacher training tuition, 2 courses	\$315 /\$450
Teacher options:	
Daily private lesson /30 min	\$126 /\$180
Daily improvisation class /1 hr	\$58 /\$80
Teacher practicum	\$126 /\$180
Student tuition, begin/inter	\$157 /\$225
Student tuition, advanced	\$168 /\$240
Student options:	
Chamber music	\$63 /\$90
History of music	\$31 /\$45
2nd instr. daily lesson (3/group)	\$105 /\$145

HOUSING AND MEALS:

Two types of accommodation available at the Orford Arts Centre: residences and cottages. Residences offer different configurations. Rooms can be provided with 2 and 3 beds for families; a limited number of adjoining suites are possible. Cottages are a short walk from the main areas and are designed for double and multiple occupancy. Central washroom and shower facility located close by. Regular and vegetarian meals offered in Centre's cafeteria. **Students/teacher-trainers (6 nights /17 meals):** Private room \$192 /\$275
Semi-private room \$157 /\$225
Cottages \$139 /\$199
Teacher-trainers only (9 nights /26 meals): Private room \$275 /\$390
Semi-private room \$224 /\$320
Cottage \$192 /\$275
(All rates are per person.)

CHILD CARE:

Children's activities provided during daily adult Eurlythmics class and guest speaker gatherings.

RECREATION:

The Orford Arts Centre, known for its prestigious summer music school and world-famous music festival, is located at the base of Mont

Orford and surrounded by the Mont-Orford Park. Bicycles are available for rent and there are several local lakes with public swimming areas. The Eastern Townships is one of Quebec's most popular summer recreational areas.

ADDITIONAL INFORMATION:

Studea Musica Institute
14 Columbus Avenue
Ottawa, Ontario
Canada K1K 1R3
Phone: (613) 860-0626
Fax: (613) 741-1190
E-mail: gcomeau@uottawa.ca
www.studeamusica.com

August 14-21, 1999

SOUTHWESTERN
ONTARIO SUZUKI
INSTITUTEWilfrid Laurier University
Waterloo, Ontario, Canada

DIRECTORS:

Paule Barsilou (strings), Gail Lange (piano)

PROGRAM OFFERINGS:

Individual lessons, groups and enrichment programs for violin, viola, cello and piano students—Pre-winkle to post-Suzuki—including advanced master classes. Opportunities in orchestra, pre-reading, reading ensemble, piano duets (Book 3 & up), percussion for pianists, cello choir. Fiddling, improvisation for strings, viola for violinists, early keyboard instrument options. Solo recital performance offered to all students. Also, young artist program for advanced level students in violin, viola and cello with Tom Wermuth (IL) and Paul Pulford (ON). Short-term teacher training for violin, cello and piano. Parent discussions and activities. Please request details for our half-day "mini-institute" for first time participants.

FACULTY:

Violins/Piano: Barrington (ON), Dragan Djerkic (PQ), Daphne Hughes (BC), Margot Jewell (ON), Karen Kinnert (France), Eric Madson (PQ), Joanne Melvin (AB), Robert Richardson (MB), Carol Smith (TN), Tom Wermuth (IL). **Viola:** Robert Richardson (MB), Gelles Pamela Devenport (FL), Rick Mooney (CA), Sera Smolten (NY), Paul Pulford (ON), Catherine Walker (PQ). **Piano:** Maaijyn Andersen (IL), Doris Koppelman (CA), Maureen Mc Reynolds (ON), Elizabeth Neeld (PQ), Françoise Pierrillon (OH). **Enrichment:** *Orchestra:* Dragan Djerkic (PQ), Robert Richardson (MB); *Musical Enrichment:* Michael McMath (ON); *Karen Haack (ON), Opera:* Anne Maley (ON); *Fiddling:* Joanne Melvin (AB); *Improvisation for Strings:* Sera Smolten (NY). *Early Keyboard Instrument:* TBA. *Viola for Violinists:* Robert Richardson (MB).

SHORT-TERM TEACHER WORKSHOPS:

Instrument	Book	Teacher/Trainer
Violin	1A	Daphne Hughes
Violin	2	Carol Smith
Violin	Sup*	Tom Wermuth
Cello	1A	Rick Mooney
Piano	1A	Françoise Pierrillon
Piano	Sup**	Doris Koppelman

*Advanced group techniques

**Coordination through the repertoire

ADDITIONAL COURSES:

Building working triangles (teacher seminar for all instruments), Daphne Hughes.

FEES:

	US/CDN
Student fees:	
Registration per family (before Mar 15)	\$18 /\$25
Registration per family (after Mar 15)	\$36 /\$50
Violin/viola to end Bk. 9	\$205 /\$285
Cello to end Bk. 6	\$205 /\$285
Piano to end Bk. 5 (Haydn sonata)	\$205 /\$285
Students beyond the above levels	\$215 /\$299
Young Artist Program	\$41 /\$60
Mini-institute	\$125 /\$175
Fiddling	\$30 /\$45
Viola for violinists	\$30 /\$45
Improvisation/strings	\$30 /\$45
Early keyboard instr.	\$30 /\$45
Opera	\$15 /\$20
Teacher Fees:	
Teacher training course, participant	\$205 /\$285
Teacher Course, auditor	\$170 /\$240
Teacher Seminar	\$75 /\$105

*Non-refundable.

HOUSING:

Two types of on-campus residence housing available—double dormitory rooms (\$43 CDN per night/per room) or four-bedroom with kitchenette apartments (\$105 CDN, night per apartment). Extra children sleeping on the floor at no or small costs. Hotels/motels located close to campus.

MEALS:

Meals available in on-campus cafeteria and many restaurants located nearby.

CHILD CARE:

Professional child care will be available.

RECREATION:

A full athletic facility including an Olympic size swimming pool is located on campus. A water park, biking trails and tennis courts are located within easy walking distance. Sightseeing opportunities abound in beautiful Memonto countryside surrounding the area.

OTHER:

Extra-curricular activities include faculty concert, concerto plays in faculty orchestra, an opera, craft activities, teen lounge and toddler room. Facilities are wheelchair accessible.

ADDITIONAL INFORMATION:

Joyce Johnson, Coordinator
Southwestern Ontario Suzuki Institute
PO Box 1191
Guelph, Ontario
Canada, N1H 4N3
Ph: Fax: (519) 824-7609

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THUNDER BAY SUZUKI MUSIC CAMP

Avila Centre, Lakehead University
Thunder Bay, Ontario, Canada

DIRECTORS:

Marjorie Peel, Director
Dorothy Vallunas, Business Administrator

PROGRAM OFFERINGS:

Instruction in violin, viola, cello, bass, piano, flute, recorder, clarinet, saxophone and voice. Orchestra, choir, early music education, chamber music, classical improvisation, parent string group and crafts. Extra evening classes for senior students and a special enrichment event, TBA.

FACULTY:

Violin: Viola: Katharine Rapoport (ON), Witold Swoboda (ON), Felicia Urbanski (ON), Christine Cumming (ON), Marjorie Peel (ON), more TBA. Cello: Diana Nottall (AB). Piano: Carol Mac Donald (ON). Flute: Recorder: Robert van Wyck (ON). Oboe: Vase- Jaqui Soudias, Clarinet, Saxophone - Cliff Ojala, Fiddling - Don Pettigrew, Tom Mathews, Classical Improvisation - Galleen Gibson, Early Music Education -

Jennifer Matak-Cohen, Crafts-Deborah Nichol-Johnston.

SHORT-TERM TEACHER WORKSHOPS:
None offered in '99.

FEES:

<i>Canadian Funds</i>	
Students:	
Registration, one per family (non-refundable)	\$25
After June 15, 1999	\$50
Early beginners (2 classes)	\$125
Beginners 7 yrs & up (4 classes)	\$160
Mum Camp	\$120
Other siblings	\$50
All electives	TBA
Evening class (senior students)	\$30
Parent class* (4 or more)	\$50

*No registration fee

HOUSING:

Very reasonable motel accommodations, camp grounds and B & B's available.

MEALS:

Bring lunch and snacks.

CHILD CARE:

None provided.

RECREATION:

Sports complex with Olympic pool nearby. On-going soccer game, if time permits. Great area for family holiday. Historic fort, parks, fishing, scenery with many good RV parks and motels.

ADDITIONAL INFORMATION:

Marjorie A. Peel
491 Lakeshore Drive,
RR 13
Thunder Bay, Ontario
Canada P7B 5E4
Ph: (807)683-6773

Dorothy Vallunas
Ph: (807)768-0587
Fax: (807)768-9132



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Camp Ogontz
Lyman, New Hampshire

DIRECTOR:

Susan K. Reed

PROGRAM OFFERINGS:

Individual and group instruction for violin, viola, and cello. Musical theatre classes, fiddle classes, chamber groups (for advanced students), play-ins, solo recitals, and a Festival Concert. Evening events include dancing, singing, games, concerts, and nightly chamber music readings for all!

FACULTY:

Violin and Viola: Ellie Albers (CO), Jennifer Armstrong (IL), Linda Fiore (PA), Michele George (OH), Brian Lewis (NY), Eric Madson (PQ), Susan Reed (MA), Craig Timmerman (KY), Cello: Nancy Hair (MA), Nathan Kimball, Catherine Walker (PQ), Musical Theatre: Jim Selway (VA).

SHORT-TERM TEACHER WORKSHOPS:

None offered this year.

FEES:

Registration (per person)	\$15
Tuition (per student)	\$195
Room, board, and activities (per person)	\$190
Weekend Attendees	\$100
Teacher Observation Fee	\$50
Two-day Fiddle Workshop	\$20

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 bedrooms and plumbing; others with open sides can be occupied by four to six people dormitory-style. All have electricity. Bring your own sleeping bags and pillows. Shower and toilet facilities nearby.

CHILD CARE:

None provided.

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 arts and crafts, tennis, hiking, swimming, and boating.

ADDITIONAL INFORMATION:

Susan K. Reed
328 Adams Street
Milton, MA 02186
Ph/Fax: (617)698-8229



Parents Helping Parents

by Ramona Stirling

In the last three years, parents at the Intermountain Suzuki String Institute held in Salt Lake City, Utah, have taken over the job of raising scholarship money. A small group of parents were asked in 1996 to form a committee to decide who would receive the small amount of scholarship money available. They took the responsibility very seriously, even contributing \$800 of their own money that year to meet all of the needs.

The second year, the group went the extra mile and held a fundraiser at the Institute. A local newscaster was asked to come and make the announcement. Chairs were hung up indicating the \$3,000 goal and baskets were passed at institute events. The goal was reached.

The next year, 1998, fund raising tickets were sold. For a \$1 donation, everyone received a large sticker of Dr. Suzuki to wear. Local merchants, faculty members, and parents donated articles for a drawing. Students dressed as clowns encouraged all to help out. A chart with 10 large chain doll children, representing students, was hung in the hallway and the dolls were colored in as the week progressed, representing the number of children who would be helped to attend the institute the next year. Volunteer parents again did all of the work, raising a total of \$3,000.

Scholarships have also been donated to honor teachers. The scholarship is given in the teacher's name in all publications. One family, whose son was killed in a car accident, has donated the cost of a full advanced string camp scholarship in his honor. The family will fund the Dustin Mitchell scholarship for many years. ➤

Below: Dressed as clowns, Megan Lindsay, Nanette Morgan, Emily Clayton, Jane Clayton helped raise scholarship donations.



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Graduation Stories

by Juliana Chitwood

The last issue of the ASJ contained a graduation story written by my student Ryan Kwak and his mother Ruth. Another student, Oliver Strand, was also intrigued by the idea of a story. Oliver's dad is a playwright and his mother an actress, so his environment is ripe for story-telling. Oliver's story is action-driven, but also reflects his emotional reactions to the pieces in Book 1. Writing the story encouraged Oliver to think about the kind of spirit he communicates with his violin. Oliver was comfortable talking about music in artistic terms but had trouble hearing the sound that came out of his violin. He tended to focus on the sounds in his head (his own personal soundtrack). Telling his story convincingly to an audience helped Oliver find a reason to evaluate his sound as it was presented to an audience.

After Ryan and Oliver's graduations, I circulated copies of their stories to other students in the studio. I was pleased to discover that, not long after this, the conversations in our group classes became more explorative—the students became more interested in discussing characters for the music and creating several interpretations for a single piece. (The stories were also published in our local Suzuki newsletter distributed by

SAGWA, the Suzuki Association of the Greater Washington Area.)

When I first thought about the idea of book graduations in my studio, I had very mixed feelings. One of the disadvantages of the sequential repertoire in the Suzuki method is that students and parents can get so wrapped up in working toward the "completion" of a piece or book that they can become less interested in re-visiting older pieces and books. I did not want to place the presentation of all the Book 1 pieces as the grandest achievement—I wanted an event to celebrate their hard work and a special opportunity for the students to share their interpretations of the pieces they know and love so well. While the stories for book graduations are still optional in my studio, more and more children and parents notice that telling a story helps one find emotional connections with the music.

Telling stories is one of the oldest and most engaging ways of communicating ideas and it is a way into everyone's heart. When the students participate in writing a story, they become interested in conveying that story and take pride in presenting their creation. I have found that the creation and sharing of these stories



have influenced many in my studio: the sibling (musician-in-training) listens more closely to Twinkle when imagining the night sky; the oh-so-advanced Book 5 student considers whether or not he or she agrees with the idea of "butterflies in the Minuets"; the parent finds another reason to practice Etude; the teacher is stimulated to consider Allegretto as a galloping steed. Everyone benefits from experiencing these pieces in new and thoughtfully-presented ways.

Book One Story by Oliver Strand

(Pieces, when mentioned, can be performed or listened to with Side Two of the Book 1 tape or CD. The pieces are in descending order.)

Once upon a time, there was a happy farmer who lived by himself on his farm in Hungary. (*Happy Farmer*) He was such a successful farmer that the Czar invited farmer to a royal ball. At the palace, the farmer saw the three beautiful daughters of the Czar, and decided he would ask each of them to dance.

First, he asked Princess Clothilde: she had long, purple hair and orange eye shadow. (*Minuet Three*) Next, he asked Princess Margarita. She wore black lipstick and her sharp fingernails were five inches long. (*Minuet Two*) Finally, he asked the youngest, Princess Annabelle. She had long, golden curls and her eyes were like stars in the winter sky. (*Minuet One*) The farmer was so charmed with Annabelle that he wished to engage her in conversation. He asked Annabelle what her favorite flavor of ice cream was. And here is how she answered him: (*Etude*) "Oh," said the farmer. "You like



every flavor of ice cream." He decided that Annabelle talked a bit too much for his taste, so he decided to take his leave, bowing grandly to all the guests as he left—and if you listen closely, you can hear him bow. (*Andantino*)

Outside the palace, the happy farmer breathed a sigh of relief, jumped on his horse and galloped quickly home. (*Allegretto*) But Princess Annabelle had fallen in love with the happy farmer. So she ran into the courtyard, jumped on a white steed, and galloped through the night after the farmer. (*Perpetual Motion*) The King was furious. He set out in his royal coach after his daughter. (*Allegro*) The King found Annabelle at the farmer's house, and demanded that she return to the castle immediately. But Annabelle pleaded with her father, explaining that she had fallen in love with the happy farmer. For the first time in her life, she spoke elegantly, without using too many words. (*Long Long Ago*)

Annabelle changed the King's mind. And when the happy farmer heard her speak so beautifully, he fell in love with her. Annabelle and the happy farmer rejoiced, and prepared for their marriage.

They all danced in joyful celebration. (*May Song*) But Annabelle's two sisters were heartbroken. They too had fallen in love with the happy farmer, and they pleaded with their father to let one of them marry him instead of Annabelle. (*O Come Little Children*) But the King refused. The two sisters became jealous and angry. They went to see an evil enchantress and asked her to cast a spell and stop the marriage. (**Go Tell Wick Rhody*) The spell was cast, and a high wind blew over the farm, lifting the farmhouse and animals and all the crops into the air, and carrying them far over the river. (*Song of the Wind*)

But Annabelle and the happy farmer would not give up. They followed the enchanted wind. When they came to the river, they jumped in a boat and rowed across. (*Lightly Row*) Once on the other side, Annabelle and the happy farmer found the farm and all the animals on a rocky hillside with prickly bushes all around. They looked at their sad new farm. But instead of crying, they laughed out loud. They knew that they would be happy anywhere in the world as long as they were together. They de-

ecided to call it "Prickle Bush Farm." That night, they went to the top of the hill to look at the beautiful night sky. (*Twinkle Twinkle Little Star Variations*)

THE END

* Go Tell Wick Rhody is played by substituting C-natural for C-sharp in this piece. ♪

Oliver Strand studies Suzuki violin with Julianna Chitwood through Frederick Community College's Young Musicians program in Frederick, Maryland. Oliver is a third grade student at Valley Elementary.

Julianna Chitwood is among the first generation of American Suzuki violin teachers who learned violin as a child with the Suzuki method. Ms. Chitwood, a recipient of the Joseph and Rose Lindsay Presidential Award, graduated with honors with a Bachelors of Music degree in violin performance from Florida State University and received her Master of Music in violin performance from the University of Maryland. Most of her Suzuki teacher training has been with Ronda Cole and Martha Shalckford. Ms. Chitwood is currently concertmaster and soloist for the Bach Sinfonia and Principal Second violinist with the Maryland Symphony. She teaches at the Levine School of Music, at her private studio in Rockville, MD, and is the founder of the Suzuki Violin program at Frederick Community College in Frederick, MD.

Seven Habits for Highly Effective Recitals

by Lisa Goldman

A few months into starting our Suzuki program I decided to have a little "recital" for our dozen or so new pre-twinklers. A board member at the community arts center where I am employed noticed the efforts at organizing this event. This interested yet uninformed person was amazed that tiny children who had only had three months of lessons were going to give a recital and proceeded to ask me how things were progressing. "Will it be good? Are they advanced?" (*Advanced?* Is anybody "advanced" while playing different rhythms on E and A?) Actually, I thought our pre-twinklers had more poise and concentration on an open E Twinkle than some other older "advanced" students. So what is this "advanced" business? "Advanced" does not translate as a "good recital."

A good recital requires a combination of well-prepared performers and an attentive audience. The following seven guidelines will help to achieve the end goal of a positive recital experience for both performers and audience. Your teacher will no doubt have more information to offer you, but the seven following areas should help you plan for the day, especially if a recital experience is new to you and your child.

Habit #1. Pick the Piece

Many children want to show off the most advanced piece they are working on. However, it is best to save that for another opportunity. Children should perform something they know well and are comfortable playing. The teacher will suggest a piece that he/she thinks shows your child's best playing, while enabling the child to feel confident and competent both technically and musically.

Habit #2. Prepare the Piece

When your teacher informs you of an upcoming recital, get ready to help your child polish up a piece. This is not the time to balk about review and say, "But we already did that." Polishing a well-known piece gives students a chance to refine many of the techniques found in the current piece within a familiar context. While providing some excellent preparation for new material, there is the extra benefit of raising children's overall level of ability as they bring their playing of review pieces to a higher technical and musical level. Don't overlook this opportunity.

Remember that it is important for the performer to be well prepared so the recital is pleasant and satisfying for the audience as well as the performer. It is not enjoyable to sit and watch someone stopping and stumbling through a piece of music.

Think ahead and ask your teacher what work is necessary to prepare a piece for a recital. Your teacher has the final say on this but here are some considerations.

* How far in advance does the teacher want the piece to be memorized with correct bowings and/or fingerings? (Many say at least a month or more ahead of time.)

* How many weeks before the recital does your teacher want students to be able to play their pieces at an acceptable tempo without stumbles or unnecessary stops?

* How much time is needed to internalize bowing nuances, breathing techniques, adjust fingerings, work on phrasing? All these "extras" (part of polishing) should become as natural and familiar as the fingerings and bowings.

* Make sure your child listens to the accompaniment before working with the accompanist. The reasons for counting extra carefully in a special measure or bringing out certain notes may not have anything to do with how your child plays the piece alone, but may mean a lot when parts are put together with an accompanist or other members of a group.

All notes, fingerings and bowings need to be on "automatic pilot." There will be unplanned distractions: an air draft may slam a door shut, a baby may cry and need to be carried out, or keys may drop to the floor. While there is no predicting what distractions might occur, the student should be able to keep playing as if nothing happened.

It may happen that children momentarily lose their place, have memory slips or play a wrong note and get flustered, resulting in what I call a "train wreck." Though a good accompanist will often make a "quick save," sometimes that is not enough. This does not have to be traumatic if children know what to do in advance. It is worth a conversation at a lesson to mention that these things can and do happen, and that it is okay to start over or at a designated spot such as a double bar or repeat sign.

Occasionally there is some difficulty in getting a child to cooperate in polishing a piece for a performance. Parents might be tempted to say, "Oh, let him embarrass himself once. Then it won't happen again." This is not a good idea. The only satisfaction the student will gain from the discomfort and embarrassment is that the recital is finally over. The student probably will not want to try it again.

Habit #3. Encourage a Positive Performance Attitude

Does the word "recital" make you ill at ease? Do your hands start to perspire with images of toe-curling hyperventilating anxiety? Most adults observing performances with children involved in the

Lisa Stang Goldman has been a Suzuki teacher for sixteen years, and is currently director of the Suzuki program at the Fairmount Fine Arts Center in Northeast Ohio. She has also taught in the Suzuki programs at the Cincinnati College Conservatory of Music and at the Cleveland Institute of Music and at the Western Reserve University and has served as an adjunct-instructor at the Cleveland Public School of the Arts. She received a B.M. and M.M. in music education from the Cincinnati College Conservatory of Music. Lisa has participated in SAA long-term and short-term training, has a certificate in special education from CCM and training in Dalcroze Eurhythmics from Carnegie Mellon University.



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Suzuki Method comment on how confident and focused the performers appear to be. Many Suzuki parents have not had this personal childhood experience of a positive performance experience, especially as young as our children do now. It is important not to let your own childhood images of playing on a recital get in the way of your current little performers' appearance on "the dreaded recital." Do not ask if they are nervous. Redirect that energy and ask if they are excited! (So, for instance, instead of saying "Are you nervous about going out there all alone in front of 500 strangers? I'd be!" Try, "Are you excited about going out there in front of 500 strangers? I'd be!")

Habit #4. Dress For Success

Ask your teacher if the recital will be casual or dressy. Either way, students should wear clothing that is comfortable to play in. Be certain that the arms, shoulders and whole body can move freely and without constraint.

Check for the placement of buttons and zippers. A pretty accessory can make a not so pretty "buzz" if it is located too close to a string instrument. Buttons, zippers, and other "special" items like ruffles near the neck can make holding a string instrument slippery or uncomfortable.

Practice in concert shoes *before* the day of the concert. A new pair of shoes with a different heel can disrupt balance even if the player is sitting.

Jewelry should not be distracting or inhibit movement in any way. This is not the time for wearing several bangle bracelets or earrings that dangle down to the shoulder.

Habit #5. Be An Attentive Audience

The audience has an obligation to be attentive and respectful of the performer(s) at all times. This is not the time to clean out your purse! However, it is the time to turn off your cell phone, beeper, pager and watches that beep.

Be prepared to stay for the entire concert. If you have to ask your teacher if you can play first or second because you have to leave and go somewhere else, consider picking another recital date. Sometimes a teacher will group certain kids together on a recital so they may experience each others' playing and share progress. Or, there may be

some selections of music that go well together. It is not polite to make other plans at the last minute.

Everyone should be quietly seated. Small children are not to be roaming around. Babies or children that start to cry should be immediately removed. Always walk towards the back and not in front of the stage area. If you must leave for other reasons, never get up and walk out while someone is performing or just getting ready to start. Save your exit for during applause or those few seconds when performers are changing places.

All children, even tiny ones, need to be quiet while someone is playing. A bag of small picture books, maybe a pencil and a small pad of paper are acceptable distractions. Nothing that makes even the tiniest crinkle of noise.

There should be no food or drink of any kind. Blowing bubbles with bubble gum is not well received either. Those little hard candies individually wrapped in cellophane? They are the worst culprits and are notorious for being an annoyance. If you must open something, wait until the performer is finished.

Flashing cameras are distracting to the performer. If flash is a must, have the performer pose after the concert is over. If using a video camera, be courteous to the people behind you.

If you are unsure about when to applaud, wait until the performer takes a bow.

Habit #6. Show Appreciation

Remind your children to be gracious performers:

* Take a proper bow. Thank your audience for listening to you.

* Thank your accompanist. If you want the audience to acknowledge him/her as well, simply extend your hand out toward the accompanist during the applause.

* Thank your teacher.
* Congratulate the other performers, no matter how they played.

Habit #7. Pull It All Together

Plan a well-timed trip to the potty. Consider what else is on your family's agenda that day. Rushing in from a soccer game and changing into appropriate clothing in the bathroom five minutes before the concert starts does not set your child up for an optimal performance experience.

Take advantage of an opportunity to give a "pre-recital" for a friend or relative.

The night before a recital is not the best time for an "up all night" sleep over.

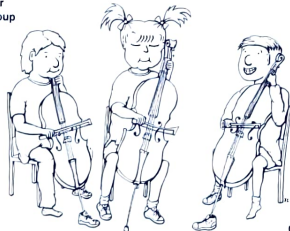
Find time for your child to play practice the piece the day of the recital (and practice a bit). It is not a good idea to show up without playing the piece through a few times earlier in the day.

If the performance is in a new place, try to find time for your child to run through the recital piece in the new surroundings. (This may not be possible, but it is worth a try.)

It's nice to do something special afterwards to celebrate the effort. Something simple like a trip to an ice cream parlor or pizza is standard fare.

Your teacher will have his/her own ideas to help children prepare and do their best. While every recital will be a unique experience, students' experience of doing their best should be the same whether they play an advanced concerto or an "advanced" open E. ♪

Ready for Cello Group Class!



by Joseph Cavanaugh

To Hear Ourselves As Others Hear Us

by James Boyk

MMB Music, INC. 78 pages softcover

Review by Dr. Ray Landers

I must admit right out that any book that contains a section on "outlining" already has my immediate attention. Outlining is the technique of first learning a piece by leaving out some of the notes, enabling us to understand the overall structure and feeling of a piece from the beginning. It can be very useful in both learning and teaching. (See sidebar, p.86.)

Mr. Boyk subtitled his book *Tape Recording As A Tool In Music Practicing & Teaching*. Though much of the book is devoted to this area of recording as a learning tool, much goes beyond this topic. In his introductory letter to the reader, Boyk indicates that his book is for a wide audience including musicians who simply want to deepen their own playing as well as teachers who want to help students learn to teach themselves. Thus, while he presents specific information on using recording to accomplish these goals, he also addresses larger issues musicians face as they practice, perform and teach.

The book is divided into four parts with each part containing several "sessions." Part 1 is devoted to ways of using recording equipment and techniques to improve our own playing; Part 2 focuses on teaching; Part 3 is the section on outlining mentioned above; and Part 4 is a comprehensive but accessible discussion of recording equipment.

I found *To Hear Ourselves as Others Hear Us* full of many wonderful pedagogical ideas. Though Mr. Boyk is a pianist and many examples are directly related to the piano, there is much here that will benefit students and teachers of other instruments as well. The stories he tells to illustrate different points are amusing and enlightening.

To convey the benefit of the book, I present here a summary of some of its ideas. In discussing recording and listening techniques, Mr. Boyk suggests, "Record a whole piece, a movement, a section of a movement, an eight-bar phrase—it doesn't matter what, but play it straight through with performance commitment. ... Next take a break, anything from a walk around the room to a walk around the block... Think about chocolate cake, or basketball scores. Now sit down comfortably to listen, away from your instrument. Listen without the score, focusing on the big picture, and see what you think needs work. ... [J]ot down just a few notes on the important things, then go to the instrument and work systematically through your notes. Then listen again for the details, this time with score in hand. Take complete notes and work through them."

He goes on to discuss specific ways of improving listening through tape recording work such as "Quinting Your Ears"—that is, learning to first get the

overall picture such as tempo, dynamics, etc., and later focusing on smaller details. In "Top-Down Work" he shows how to see and hear the overall picture first and then to fill in the details. "One Thing At a Time" presents ideas similar to Dr. Suzuki's concept of working on one thing at a lesson. (Though I must say that many teachers misunderstand what Suzuki meant by "lessen," he really meant what is being taught at the current moment—this being the current "lessen;" not necessarily to spend an entire hour or half hour on only one thing!) Boyk says, "But when you do the one don't worry about the other. When you pay attention to tempo, do some notes go wrong? Fine! That will come of itself, ... for the moment, keep things simple!"

He thus suggests, in a style like that of Suzuki and other great teachers, that through a cycle of careful practicing, recording, listening, evaluating, practicing, etc., one should work on one detail, get

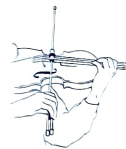
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that correct, work on another, get that correct, put the two together, get that correct, etc.

Other topics discussed in Part One include "Close-Up Listening" and "Maniacal Grin"—a way to help assure that when one is listening to oneself on recording one isn't just reiterating a kind of muscle memory by reenacting kinesthetic responses. I much advocate Mr. Boyk's position here, for I know from numerous teaching experiences the dangers when students do not utilize their full resources for learning—when they do not use their analytical, visual, and aural as well as kinesthetic resources. As Mr. Boyk says, "Performance involves us physically, mentally, emotionally, and spiritually, so hearing ourselves objectively is four times difficult for us." To help, he suggests techniques such as the Maniacal Grin: "If we're not careful, we will hear with our muscles instead of our ears. To avoid this, distract your muscles, including the important ones in the neck. Grin maniacally, float your head around, and flop your hands in the air. I always feel like such an idiot doing this that I start laughing for real, which is very good for objectivity."

The book offers so many more pedagogical sound and cleverly presented ideas that I can only encourage you to buy it and discover for yourself its many insights into performing, practicing, teaching, and listening. Above I have given some of Mr. Boyk's ideas found in Session 1 of Part I

and in Part 3. Other topics covered in Part I (*Teaching Oneselves*) include dancing, singing, and beginning a performance. Part 2 (*Teaching Others*) offers sessions on learning naturally, giving clear directions to students, and helping students develop their own musical judgment. Part 3 (*Outlining*) offers sessions describing reasons for learning with the approach, general rules for effective outlining, and advantages, disadvantages of slow practice. Part 4 (*Recording Techniques*) offers sessions on using your existing recording equipment, having equipment, evaluating quality of recordings, and making recordings for commercial release. The four appendices present recommended materials for reading and listening, a list of the author's own recordings and articles, technical information on microphones, and audio equipment sources.

I highly recommend *To Hear Ourselves As Others Hear Us*. I found many practical suggestions for both performers and teachers presented in a relaxed and entertaining manner. The book can be read quickly in one sitting. However, to best gain insights it is best to slowly and carefully mull it over, trying out its ideas as they are presented.

While Mr. Boyk provides several examples of possible outlines, here is an example from the Suzuki repertoire: "Lotosaune" in Hummel (Suzuki Piano School, Volume Two):

Note that students should learn only the circled notes first. One point of outlining is to first learn hand positions and "time" notes that help the student move into new positions at the correct time. Accurate speed in performance requires just as much that the hand be in its position as that the fingers move up to correct speed. Outlining helps in this procedure. Another reason for outlining is that it helps the student perceive various aspects of the music more clearly and assures a more firm memory. Aspects such as harmonic structure, melodic direction, counter-melodies, hand position, and sequential patterns are important factors and clarified immensely through outlining. It also helps encourage learning small sections up to speed right away—a technique that Mr. Boyk highly encourages. He is not totally against slow practice but argues that we overuse slow practice and often forget that different techniques are required in slow practice than in up-to-speed practice. In other words, we should use slow practice when needed—so correct uneven rhythm, to correct note mistakes, to assure accuracy, etc.—but that fast practice, in small sections at first, is essential to achieve accuracy and to use the correct techniques required. Outlining, just as the technique of playing broken chords in blocks, helps assure the needed overall understanding and performance accuracy of the music.

As Mr. Boyk describes its purpose: "An outline because it lets you perform a piece with complete emotional involvement from the first moment of learning—so we are always practicing what we want to do."

Dr. Ray Landers is a well-known pianist, teacher, author, composer, and soloist. He has taught and performed at numerous workshops and institutes throughout America and other countries. Dr. Landers is the Artistic Director of the International Music Festival-Indiana Suzuki Institute held at Anderson University.

Public Schools at the SAA 8th Conference

by Bill Dick and Laurie Scott

The public school area of the Eighth SAA Conference featured a poster session with several presentations from seven public school Suzuki programs. This column will highlight several of these programs in coming months. We know that interest in Suzuki is high in school circles, and we hope that the readers might recognize their own situations from reading the "nuts and bolts" information included in the profiles of these successful programs.

We are starting with a review of the Milam Magnet Elementary School in Odessa, Texas. The teacher at Milam, Darla Boyd, first sent us a paper about her first SAA Conference experience, written for a creative writing course she was taking. We asked her to do our first program profile with particular emphasis on how the program started and who paid for it. With the help of Charles Nail, the Director of Music Education for the Ector County Schools, Darla presents a profile of this west Texas program and her impressions of an SAA Conference.

The Suzuki Reservoir

by Darla Boyd

Chicago. The city's vastness excited the airport shuttle through night traffic, past landmark buildings and museums. At 11:00 p.m. on Thursday, May 21, they emerged only as shadows. Darkness curtained the waters of Lake Michigan. Not until next morning did their lapping waves unveil themselves through the hotel room's window. This view of watery abundance served as my introduction to the Suzuki Association of the Americas' Eighth Conference.

Thoughts of attending this conference suggested at my brain several times early in the year. I interpreted Wendell Crick's call to encourage participation in the poster session as a sign to follow the trail. I gladly transported my presentation all the way from arid Odessa, Texas. Visitors and natives alike have been known to describe the Permian Basin's environment as "semi-hostile to its inhabitants." Small, salty bodies of water sparsely dot the landscape. Yet, in the midst of the parched desert, an elementary school provides a home for the Suzuki method.

So, the morning of Friday, May 22, I placed the poster and handouts, entitled "Suzuki in the Public Schools, Milam Magnet Elementary," on their designated table. That evening at the Exhibitors' Reception, Poster Session, I met others who teach Suzuki in public schools. We compared notes and shared ideas. Conference attendees read handouts, looked at the presentations and asked questions. I felt deeply grateful for these companions and delighted with public schools' role in the Suzuki world.

That sense of appreciation continued throughout the conference. The demonstrations, meetings and exhibitions addressed our collective needs as well as special realms of interest. The concerts performed throughout the extended weekend honored Dr. Suzuki and his vision. Our hearts rejoiced in his life and legacy.

In remembering Dr. Suzuki, I depended on his own writings, those who have known him personally, and that which has been written about him. The Winner 1994 American Suzuki Journal includes a reminiscence of Dr. Suzuki's nineteenth birthday celebration. During this party he described himself as being fourteen years old! You see, according to the Suzuki method of age-counting, nine plus five equals fourteen. Having never considered age in this manner, I enjoyed the refreshment supplied by his form of new math.

As Dr. Suzuki's followers, let us continue developing this sense of childlike brightness which he modeled for the world. We can thrive even if we live in "semi-hostile" lands SAA events such as the biennial conference and summer institutes can help restore our reservoirs of faith and hope, energy and excitement, determination and dedication. Dr. Suzuki's example can help us replenish the nourishing waters of our lives.

Suzuki Instruction at the Elementarily Fine Arts Magnet at Milam

Charles Nail

In the fall of 1987, Ector County Independent School District in Odessa, Texas, began a magnet fine arts program at Milam Elementary. The determining factor in setting up such a program was to attract students from other attendance areas in the school district to Milam as a balance for a large minority enrollment, and to offer instruction at a very early age to those gifted students wishing to participate.

The Suzuki program was an inspired idea by Mr. J.R. McEvers, who was at that time Director of Music for the district. Prior to 1987, Suzuki instruction had been offered on a limited basis at some of the elementary schools in the district, but was not being taught in all cases by registered Suzuki teachers. The Board of Trustees and school administration had decided that Milam was to be a fine arts magnet for the district, and Mr. McEvers thought it only logical to designate that school as the location for offering Suzuki instruction by registered Suzuki personnel. All ECISD students in grades 1-5 wishing to participate in the Suzuki program would be allowed to attend the Elementarily Fine Arts Magnet at Milam. The Odessa public schools (ECISD) have had a long and distinguished history of excellence in music activities and both the administration and Board of Trustees were in agreement that, given the proven success of Suzuki instruction, the program would become a part of the curriculum at Milam. Since this was a local initiative, all classrooms, Suzuki instruments and ancillary equipment associated with the Suzuki program were paid out of local school district funds. For the first several years there was only one teacher and the enrollment began with fewer than thirty students, growing slowly to its present size of more than fifty full-time students.

In 1992, Milam Principal Cindy Abel applied for and received a federal magnet school grant that would enrich the programs for dance, drama, instrumental music, piano, art and Suzuki. This federal grant added approximately \$1.2 million to the overall budget at Milam

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over the 1993-94 and 1994-95 school years. One of the stipulations of the grant was that any programs instituted using federal funding be continued with local funds after the initial two-year period. Because of the large number of students on the waiting list to enroll in the Suzuki program, a decision was made to add an additional staff member in the Suzuki area.

Beginning in the fall of 1993 and to the present, there have been two full-time registered Suzuki teachers at Milam with a total enrollment in the program of more than fifty students and a waiting


list of some seventy additional students. Certainly two Suzuki teachers could accommodate more than fifty students, but for the past two years the teachers have also been asked to help teach a two-hour reading literacy block that involves all teachers and students in the school. I am proud to have been a small part of this program and know that the training these students receive is quite possibly the best thing that could happen to them in the area of self-discipline, responsibility and creativity. I applaud the efforts of our school district and especially of our

two fine Suzuki teachers, Ms. Darla Boyd and Ms. Hong Cheng, for their tireless work with students at Milam Elementary.

Milam Magnet Elementary School Suzuki String Program

Darla Boyd and Hong Chen,
Instructors

General information about our program:
Year program established: 1987
Number of students involved: 50
Is there a tuition charge?
 No, and the school district provides instruments.
Are teachers paid by the district as a "regular" teacher?
 Yes, teachers are on state contracts.
Do classes happen during school time?
 Yes, with some exceptions after school.
Do teachers have health and retirement benefits? Yes
Are classes mixed instrumentation?
 At this time, the program only has violin students.



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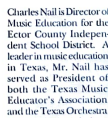
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For more detailed information on the Milam program contact Darla Boyd at:
 Milam Elementary Magnet School
 P. O. Box 3912
 Odessa, Texas 79760
 Phone (915) 357-1561
 Fax (915) 354-0705



Darla Boyd graduated from Texas Tech University in Lubbock where she studied violin and Suzuki with James and Barbara Barber. She is cocoonmaster of the Midland-Odessa Symphony in addition to her Suzuki teaching.



Charles Nail is Director of Music Education for the Ector County Independent School District. A leader in music education in Texas, Mr. Nail has served as President of both the Texas Music Educator's Association and the Texas Orchestra Director's Association. His performing groups have been selected as Home Groups by TMEA and have appeared at the MidWest Clinic in Chicago.

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Roots & Wings: Meeting the Needs of Every Child

ON BALANCE

BY PAMELA deWALL

Re-reading *Nurtured by Love* after many years, I am again struck by the tremendous force of the initial spark of the Suzuki Method: Suzuki's infectious amazement-reverence-joy about his revelation that "All Japanese children speak Japanese!" Such a simple idea. Such an obvious observation. But oh so powerful.

Working closely with Ronda Cole for the past several years on the fundamental basics of violin playing has occasioned a similar observation of my own: so obvious, so simple, so powerful. All children learn to balance themselves! I am continually so excited and awestruck by this idea that I can really understand Suzuki's thrill about noticing how children learn to speak their native language so well and with such ease.

All children learn to balance themselves! From the minute they are born until they can walk and run and jump with speed and ease, they spend a large portion of their daily existence learning how to balance. I watched my own three children go through this sometimes funny, sometimes painful process without realizing at the time how special it was. I now look back with utter awe. What is truly amazing to me is that nobody gives up. Nobody.

I have tried to imagine a society in which 5% of the population felt that learning to balance was just too painful, frustrating and time-consuming and just gave up trying. The picture of a businessman in a nice suit crawling to work, dragging his briefcase along the sidewalk is enough to make me smile on my most grumpy days. I imagine asking the gentleman: "Why are you crawling? Why didn't you learn to walk?" He replies, "Well, I tried and tried but I kept falling and falling down and hitting my head and it was just too frustrating and painful and it was taking too long so I just gave up!" Ridiculous, right? But why? Why does everyone succeed at balancing?

The answer, of course, is the same as Suzuki's answer: because the instinct and inner drive to balance is so incredibly strong. It defines us as humans just as the drive to communicate is strong enough to cause all people to do another incredibly complicated thing—learn to speak a language.

All children learn to balance themselves! This runs through my head quite frequently now and has given me new enthusiasm and conviction about helping students to play with a healthy natural posture that produces a free and open tone. Over the last 25 years, I have convinced many children (and parents) that if they can speak English, they already have what it takes to learn to play the violin: "It's just another language and you already have the skill to learn a language." More recently, I have begun teaching balancing of legs, torso, violin, left arm, fingers, bow arm and bow hold by appealing to children's inherent sense of balance. I encourage them to be aware of how powerful this force must be to have overcome all the difficulties they experienced as newborns and toddlers learning to balance themselves. Nobody gives up learning to balance! By age three they have what it takes to create and fine-tune a very complicated balance—one which includes a violin and bow.

Approached in this way, the children can feel that, for instance, locking their knees sets off a whole set of chain reactions in the body: the violin is thrown too far forward, which occasions clamping in the left hand, which encourages pressing on the bow. They can feel that playing at the balance point of the bow allows the weight of the tip of the bow to help with fast string crossings. They can feel that using the balance point of the bow arm to move the bow stroke is a more connected and even bow stroke.

Of course, we teachers all have our own ideas about teaching the specifics of the various balances which will enhance our students' violin playing. And I have certainly had my share of teacher frustrations with the seemingly "unnatural" activity of holding the violin (not to mention playing it). But then I remember—all children learn how to balance! Nobody gives up! There is an incredibly powerful force in each child which can be nurtured into a beautiful balance and thereby into beautiful tone. ▲



Pamela deWALL has been an active Suzuki violin teacher in the Harrisburg/Hershey, PA area for nearly thirty years. She founded and conducts the Jr. Symphonies of Central PA and the Harrisburg/Hershey, PA area for nearly thirty years. She founded and conducts the Jr. Symphonies of Central PA and the Harrisburg/Hershey, PA area for nearly thirty years. She founded and conducts the Jr. Symphonies of Central PA and the Harrisburg/Hershey, PA area for nearly thirty years. She founded and conducts the Jr. Symphonies of Central PA and the Harrisburg/Hershey, PA area for nearly thirty years.

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Dr. Suzuki's Camel Pillow

by Cathy Williams Hargrave



What a pleasant surprise to see a picture of Dr. Suzuki's cross-stitched Camel pillow in the *American Suzuki Journal* recently. The caption stated "Dr. Suzuki's office at the Kaikan," I have also heard the pillow is in the Suzuki's former house, which is now a museum. This brightens my soul, because I made that pillow.

On my first journey to Matsumoto for long-term study, I spent a great deal more time with Dr. Suzuki than I had anticipated. Being a pianist, my intention was to learn as much as possible about teaching the Suzuki Piano Method from Dr. Kataoka; however, Dr. Suzuki also became my teacher. He taught me his Mother Tongue philosophy, the history of the Suzuki Method, and countless lessons about living. The "lessons" came in a variety of forms—class lectures, public speeches, impromptu chats, afternoon tea, dinner at his favorite restaurant, lessons at the piano, etc. Gradually, my personality changed from that of an insecure young adult who loved music to a young, music-loving adult with new-found confidence and a dream for humanity.

Because of my affection for Dr. Suzuki, I wanted to give him something special for his birthday in 1983. I enjoy counted cross-stitch and happened to see a kit for the Camel pillow in a shopping mall called Jusco. (It was sort of like an upscale Japanese version of K-Mart!)

The following is an entry from my diary on Dr. Suzuki's birthday, October 17, 1983
Suzuki-sensei's birthday! I thought first thing in the morning would be a good time to give him his birthday present. When he found out I made it for him, he gave me a big hug and carried it around all morning. During our Shuujai class (the traditional art of writing Japanese characters), he showed the pillow to all the *kenkyusei* and said he might hang it on the wall. During his morning teaching, he put the pillow on a music stand in the middle of the room. In the afternoon, we had our weekly Monday Concert followed by a birthday party in the conference room. He explicitly showed us a birthday card that had been simply addressed to: Dr. Suzuki, Japan.

I graduated from The Talent Education Institute in 1983 but returned for one month in 1985. It was so gratifying to discover that Dr. Suzuki rested his back against that pillow every day during teaching. The pillow had become very dirty from the residue of his cigarette smoke, so one evening I secretly took the pillow, disassembled, washed, re-stuffed, and returned it before Dr. Suzuki arrived at school the next morning. I decided to wash it on each return trip to Matsumoto.

My next Japan trip was in 1988 and a planned three months of study stretched into three years. Secretly cleaning the pillow became a game. The object was to clean and re-stuff it every six months without Dr. Suzuki ever knowing. Much to my satisfaction, he always seemed to be comfortable and never noticed any changes.

Recently, Dr. Suzuki's long-time secretary Mrs. Michiru Furuse Hotaka wrote: "...After the naruse, Dr. Suzuki was led into the kaikan as his last visit and was placed

in his teaching chair in his studio with your "Camel pillow." He spent a few minutes there...

The "Camel pillow" has had quite an unexpected existence. When making it, I had no idea such a simple gesture would create such a lasting connection to Dr. Suzuki and his memory. It gives me immeasurable joy to have added a little humor and comfort to his abundant life. ♪



Cathy Williams Hargrave has Bachelor and Master of Music degrees in Piano Performance and graduated from the Talent Education Institute in 1983. She is a Teacher Trainer in the Suzuki Association of the Americas and has taught workshops in the U.S., Canada, and Japan. She is Secretary of the International Piano Basics Foundation and has recently published two books about teaching Suzuki students to read music. She currently lives and teaches in Dallas.

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International Suzuki flute workshop in Seaford, Sussex, August 5-10, 1999. Information: British Suzuki Institute, 39 High St, Wheathampstead, Herts, AL4 8JG, England, Tel: 44 1582 838424, Fax: 44-1582 834488, e-mail: ns@suzukimusic.force9.co.uk
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Photo courtesy Suzuki Music Institute

Research Symposium

The 5th International Research Symposium on Talent Education will be held between the weeks of the American Suzuki Institute on Saturday, August 7, 1999. Research papers relevant to Suzuki Talent Education, early childhood development and other areas of music education are invited for presentation. 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 and should be unpublished. The author's name, institutional affiliation, and mailing address and email address should appear on a separate cover sheet. Submit two copies of the complete paper and abstract by May 15, 1999 to Patricia D'Ercole, Suzuki House, UWSP, Stevens Point, WI 54481

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