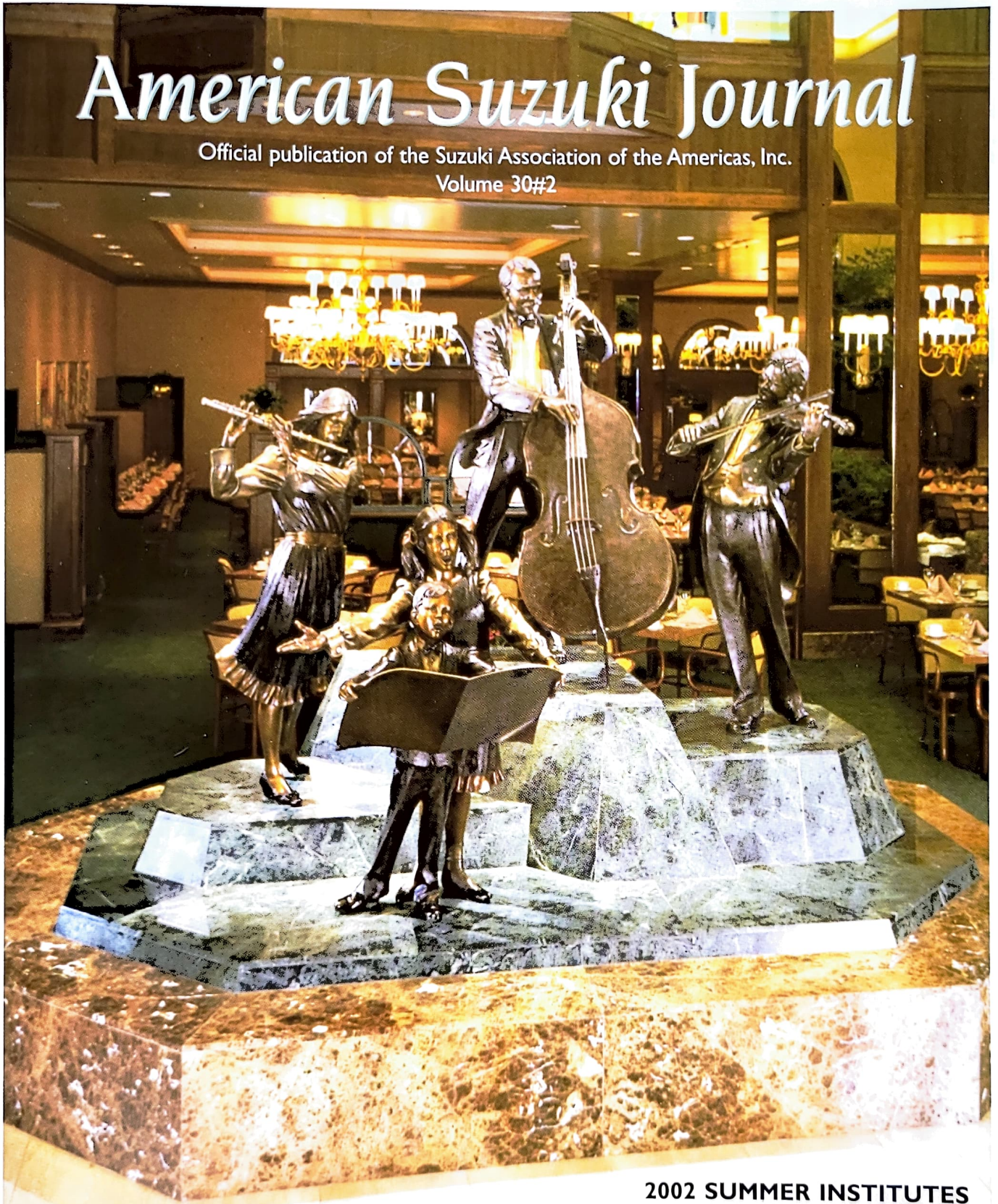


American Suzuki Journal

Official publication of the Suzuki Association of the Americas, Inc.
Volume 30#2



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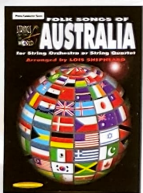
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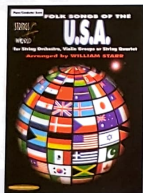


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American Suzuki Journal

Winter 2002

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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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About the Cover:

The Joy of Music by G.W. Lundeen graces the lobby of the Minneapolis Hilton and Towers, official hotel of the 10th Conference.

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Chair's Column

by Gilda Barston, SAA Board Chair

I recently had the pleasure of attending the **Teacher Trainers' Forum in San Antonio, Texas**. Approximately 45 SAA Teacher Trainers spent a long weekend sharing ideas and insights about teacher development issues. It was really exciting to hear so many thoughtful views! I especially want to thank Pat D'Ercole and Jeff Cox for their outstanding skills as facilitators. They made the event productive as well as thoroughly enjoyable. The free exchange of ideas has always been a hallmark of the Suzuki method, and the openness and desire to learn from one another was very evident throughout the weekend. I returned home invigorated and thankful that I have such wonderful colleagues!

The Teacher Trainer Forum was just a small microcosm of our Suzuki world. Attending the conference in May will give all of us the opportunity to be inspired by the ideas of our colleagues and guests and will be a great way to meet others and establish friendships. Although the theme of the conference is "Sailing Into Music Literacy" much

more than teaching note-reading will be covered. Music literacy as the ability to take written music and translate it into meaningful, intelligent performance will be discussed. Many other topics will be addressed. There will be master classes on all instruments featuring world renowned pedagogues working with our Suzuki students. Young students will have the opportunity to participate in orchestras. There will be sessions for parents. Teaching issues affecting beginning students to the most advanced will be addressed, and there will be sessions for novice teachers as well as for the most experienced. At the center of focus is the education of the child.

The 30th anniversary of the Suzuki Association of the Americas will be celebrated at the conference. This will be a great time to reflect on what we have accomplished and reaffirm our goals for the future. I urge all of you to attend this event. I am sure that you will find the conference to be educational, enjoyable and inspirational. ♪



Gilda Barston at the Leadership Retreat

CALENDAR OF EVENTS

- | | |
|-------------|---|
| February 28 | Conference Exhibit & Ad contracts due
"Creating Learning Community" awards materials due.
(Deadline extended) |
| March 1 | Spring ASJ deadline |
| March 30 | Conference early registration deadline |
| April 10 | Final postmark date for Board election ballots |
| April 19-21 | SAA Board meeting, Boulder, CO |
| April 30 | Hilton Minneapolis room registration deadline |
| May 24-27 | SAA 10 th Conference, Minneapolis |
| May 25 | SAA Annual meeting, 5:30 p.m., Hilton Minneapolis |
| June 1 | Summer ASJ deadline |

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SAA NEWS

Board Elections and Annual Meeting Active Members, please watch your mailbox for the arrival of your Board election ballot in early March. To be counted, ballots must be postmarked by March 31, 2002. Newly elected Board members will be welcomed at the SAA Annual Meeting, May 25, 5:30 p.m. at the Hilton Minneapolis.

Inquiries about Board participation and suggestions for future dates are welcome at any time. Please phone or email the office for an information packet, or contact Joanne Melvin, Nominations Committee Chair, at melvinj@cadvision.com.

Inauguration of Foundation Course: "Every Child Can..." Postponed
The Foundation Course Committee is continuing its course development work and is coordinating with the Teacher Development Committee and consider-

ing input from institutes and others in designing possible formats for the course. Full implementation of changes in short-term training that may result is scheduled for summer, 2004. (Some specialized use of the materials and pilot programs may take place sooner.) In the meantime, institutes will continue to offer 1A and 1B units, as in the past.

Suggestions and ideas related to the Foundation course, possible changes in the Book One format and numerous other Teacher Development topics were discussed at Teacher Trainers' Forum, January 4-6, in San Antonio, TX. Suggestions from that event will be considered carefully by the appropriate committees. Questions and further ideas may be sent to Pam Brasch, Executive Director, at the SAA office or to Nancy Lokken, Foundation Committee Chair, at n.lokken@worldnet.att.net or Pat

D'Ercolo, Chair of the Teacher Development Committee (Challenge Team II) at pdeercolo@uwp.edu.

SAA Website

The SAA website is certainly our best opportunity to communicate with the membership. It is updated regularly and usually displays more detailed and current information than can be provided through the quarterly *ASJ*.

If you are looking to "grow" your studio, sign up on the website's teacher search page. This new service provides a search database for parents and includes teachers' SAA-registered training.

New Committee Appointments

At the request of SAA's representative to the International Violin Committee, Louise Behrend, an ad hoc SAA Violin Committee has been set up. The International Committee is advising on the revision of the Suzuki Method Violin books. The SAA Violin Committee will advise and assist Louise in this important project.

Since the changes to the new International edition of Book One have now been approved, their next project is to discuss changes to Violin Book 2 and confer with other regions about proposed changes to a new International Edition of Book 2. Members are Louise Behrend, Chair (NY); Karen Kimmett (ON), Ronda Cole (VA), Lorraine Fink (CA) and Sanford Reuning (NY).

Videoaped Application Process for Teacher Training

Early winter months are a good time to prepare your videotape if you're planning to begin teacher training this summer. April 1 will be the deadline for sending videos. (Of course you may send your video in at any time, but the April 1 date will guarantee that the evaluation will be completed prior to the beginning of the institute season.)

The same rules will apply as last summer. Please see the SAA website (www.suzukiasociation.org) for complete information and application form or phone the SAA Office (888-378-9854) and request Videotape Application information.

If you plan to participate in SAA Teacher training courses, please note:

- If you have already applied and your videotape has been approved, you do not need to send another video for courses at the levels for which you were approved.

- If you have not yet taken any Teacher Development units, you may opt to apply at the Basic Level (videotape specified Book 4 pieces for your instrument), to be approved for taking Books 1-4. Alternatively, you may submit the specified pieces from your instrument area's most advanced book in order to qualify for all levels of unit training.

- Videotaped selections (sent to the SAA Office) are required for Books 1-4. Audiotaped selections (sent to the Institute you are attending) are required for study of Books 5 and beyond.

- Teachers who wish to repeat a unit or take an overview unit and who have completed and registered all books for their instrument (through short-term, long-term or apprenticeship training) are exempt from the tape application process.

- Apprenticeship trainees must also submit the videotaped application either prior to beginning study or prior to completion of the unit to be registered.

Note from the Encuentro

I'm back from Peru. I want to say how proud I am of the SAA for helping make the Encuentro such a success! It was really inspiring. Over forty teachers were there from Bolivia, Chile, Colombia, El Salvador, Uruguay, Brazil, even Argentina, and many parts of Peru. It was SAA funds that enabled many of these people to be there. Around 25 students travelled from Colombia, Chile, and Bolivia to participate. There was such a great spirit of cooperation and so much energy and eagerness to build the Suzuki program in their countries. I'd be happy to see more of a spirit like that in this country!

In my Book 6 class, I had a wonderful teacher from Cusco, Flor Canelo. She's an excellent pianist and brought a number of students, all well-trained, some quite advanced. And many of them don't own pianos. They have to take turns practicing on the available instruments while using a cardboard keyboard the rest of the time. It's so impressive to see what good work is possible under far less than ideal circumstances.

Voluntary Teacher Listings on Website

Teachers wishing to add students to their studios may opt to be listed on the SAA's website. Training registered with the SAA will be added to your listing. Check out the SAA Teacher Referral Service on our website: www.suzukiasociation.org.

Sailing into Music Literacy

Teachers and Parents should make their plans now to attend the 10th Conference, May 24-27, in Minneapolis, Minnesota. We have an incredible line-up of sessions and events, including a concert by the St. Paul Chamber Orchestra, featuring Garrison Keillor! See conference overview and registration forms, pp. 14-16. Thanks to Nancy Lokken and her conference team, this conference—the 10th and the SAA's 30th anniversary—is an event not-to-be-missed!

New Studio Memberships

Thanks and welcome to the following teachers whose student families have joined as studio members during the past three months: Piano: Cleo Brimhall (UT) and Susan Innamorato (NY); Strings: Celia Shanevelt (TN).

Two young teachers from the interior of Peru traveled 10 hours each way by bus over poorly country roads because they had to return to their seminars on the day off, but were back on time to resume the second half of their training. It was such a good idea to have the Encuentro and the training in the same place and time frame. This made it possible for people to do both.

One of the students in my class, a teenager who played a Bach Invention very beautifully, was from the orphanage here. The boys in the orphanage, which we had visited on a previous occasion, were formerly street kids—homeless children. The priest who runs the orphanage does a fabulous job with them. It's such a loving atmosphere. Most of them go on to higher education and a number of them are Suzuki students, like this one. It's tremendously impressive.

There is so much enthusiasm here, and such good work and devotion, I can't think of a more deserving place for our assistance. ♣

-Doris Koppelman

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- "Nurtured By Love: The Life and Work of Shinichi Suzuki" Award winning video, 27 minutes, VHS/PAL format, \$39.95 plus \$ 8. (Also available with Spanish or Japanese subtitles.)
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- First Class Tips for Suzuki Parents, \$10 US plus \$2 S&H, \$14 CAN plus \$3 S&H.
- SAA Teacher Development Card. Information on becoming a Suzuki teacher @ \$450/12.
- Long-term teacher training flyer and complete listing of current long-term programs. (no charge)
- SAA Membership Flyer, includes benefits of membership and application form. (no charge)
- Annotated Bibliography of basic Suzuki materials. Includes over 90 titles @ \$2.00 each or \$15.00/4.
- American Suzuki Journal back issues: \$7 each for members, \$9.50 each/non-members. (as available)
- American Suzuki Journal Complete Index, Vols. 1-29, alphabetical by author and by topic @ \$10 ea.
- The Violin Column by Milton Goldberg \$8.00.
- Videotape for purchase: Variations on a Theme by Mozart—\$40 plus S&H. Good introduction to the Suzuki Method.
- SAA Video Creating Learning Community. Describes the SAA's programs and goals. (no charge)
- 2001 Minijournals \$5.00 each, 12 or more: \$35 each. (Specify issues.)
- Teacher Trainer Application Packet—available to some members interested in becoming Teacher Trainers. (nc)
- Teacher Workshop Application/Institute Application—forms & information for anyone sponsoring a Teacher Development workshop or new summer institute. (no charge)
- SAA 9th Conference, 2002, and Ensembles videotapes, \$25 each.

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Job Listings

The SAA encourages members to send job postings for Suzuki positions either jobs wanted or jobs available. The fee for these listings is \$45 per issue. We now offer your listing on our website for an additional \$25. All listings will be included in a maximum 5 column inch paragraph in the next ASJ. Deadlines: December 15-Minute issue; March 15-Spring issue; June 15-Summer issue; September 15-Fall. Listings are paid advertising; no endorsement by the SAA is implied.

POSITIONS: Community Music School of Collegville is seeking qualified Suzuki piano and violin teachers for its growing Suzuki program, located in Collegville, GA.

QUALIFICATIONS: Applicants must have a bachelor's degree in music, registered SA teacher training, be committed to the Suzuki philosophy, enjoy working with children and parents, and be capable of coordinating group classes.

LOCATION: The CMS is located approximately 25 miles west of Philadelphia in the historic borough of Trappe, PA.

COMPENSATION: Commensurate with experience. Benefits are available.

CONTACT: Send resume and cover letter to Ms. Edwina French, Executive Director, Community Music School, 725 W. Main St., Trappe, PA 19028; phone: 610-489-3076 or email: french@cmstrappe.org

POSITIONS: Self-employed Suzuki violin and piano teachers needed for a strong Suzuki community in Rochester, MN.

DESCRIPTION: The South Eastern Minnesota Suzuki Association is an organization for teacher-teachers of violin, viola, cello, piano, and flute. We currently have a large demand for teachers. While there is no school with a waiting list, a new studio has the potential for quick growth. SEMSA offers group lessons featuring repertoire, string orchestra, and piano theory.

QUALIFICATIONS: SAA teacher training important. Bachelor's degree in music preferred. To continue with teacher training, there are SAA teacher trainers in the Twin City area for violin, and a piano teacher trainer living in Rochester.

LOCATION: Rochester is eighty miles southeast of Minneapolis/St. Paul. The Mayo Clinic and IBM are the largest employers plus many technology companies in the area. Performance opportunities with the Rochester Orchestra, and additional gigs are available in the area.

SALARY: Teachers are free to set lesson fees which currently range from \$35.00/\$50.00 per hour, depending on experience and training.

CONTACT: Ms. Linda Thompson, 1811 Walden Lane, SW, Rochester, MN 55902, 507-284-4575, email: lmintho@bigfoot.com, or contact Ms. Barbara Bartleson, 507-286-9230, email: bartleson@pacnet.net

POSITIONS: Suzuki violin and cello teachers for well-established Suzuki program at the Nelly Bernan School of Music, in the Main Line suburbs of Philadelphia, PA. The school is a certified member of the National Guild of Community Schools of the Arts.

QUALIFICATIONS: All applicants should have Suzuki teaching experience, SAA teacher training and a strong commitment to the Suzuki philosophy. A bachelor's degree and/or graduate training in music are preferred.

DESCRIPTION: The School is a full-service community music school with over 400 students and a faculty of 40. We offer Suzuki violin and cello within the context of the curriculum of the music school.

SALARY: Commensurate with experience. Open positions, so please apply immediately.

CONTACT: Please send cover letter and resume to: Ms. Nelly Bernan, Director, Nelly Bernan School of Music, 461 W. Lancaster Ave., Haverford, PA 19041, Phone: (610)886-8400, Fax: (610)886-0161, e-mail: bernanschool@home.com

POSITIONS: Rapidly growing community music school in Crystal Lake, IL, seeks additional part-time faculty to teach cello, piano, and violin.

DESCRIPTION: Private studio instruction and

weekly group classes using Suzuki pedagogy. Students may include beginners and transfers. There are opportunities for coaching chamber music and orchestra section rehearsals, accompanying (pianists), teaching Kindermusik classes (license required), and/or administrative assignments.

QUALIFICATIONS: Bachelor's degree with SAA teacher training for 1-A and 1-B is required. Support available for more teacher training.

COMPENSATION: Hourly rate for teaching and coaching chamber music; per session rate for orchestral coaching, accompanying. Administrative positions are paid by the month or by the semester.

LOCATION: School is located in northwest suburban Chicago area, which is about equidistant from Chicago, Milwaukee, and Rockford. Hours commuter train available from Chicago.

CONTACT: Application is by resume and please send to: Marie Ann Vos, Executive Director, McHenry County Music Center, 31 East Crystal Lake, Crystal Lake, IL 60147, Ph: 815-256-2926, Fax: 815-256-2928, email: mvamos@mcmusic.com and visit our website: www.mcmusic.org

POSITION: Suzuki violin teacher at the Rockford College Music Academy. Position is available: September, 2002. Applicant will join a growing Suzuki string program with over 100 students.

The string staff includes 12 teachers who work with over 200 Suzuki and traditional students.

QUALIFICATIONS: Suzuki pedagogy training is required. Looking for enthusiastic, caring teacher with the ability to motivate and lead students and their parents. Must have the ability to work well with our staff and faculty.

DUTIES: Includes individual and group lessons with the opportunity to teach reading and theory classes, coach chamber music during the school year, and assist at summer camps. Participation is required in annual weekend workshop with guest teachers.

DESCRIPTION: The school provides excellence in music education, it is well established. We serve students throughout northern Illinois and western Wisconsin. School is located on the campus of Rockford College, which houses our building, and we can offer dedicated studio space.

SALARY: Competitive, based on education, training, and experience. Schedule is flexible with bonus days. We anticipate a student load of at least 25 transfer students, with the opportunity to start beginners from waiting list. Position has adjunct faculty status at the college with benefits.

CONTACT: Send cover letter and resume to Ms. Martha Franz, Director, Rockford College Music Academy, 300 S. E. State St., Rockford, IL 61109, Phone: 815-226-2100, Fax: 815-226-3319, e-mail: music-academy@rock.edu

POSITION: Suzuki violin teacher to join an established program at Encore Music Studios in various locations, adjacent to Columbus, Ohio.

QUALIFICATIONS: SAA registered teacher training preferably through Book 1 with willingness to continue SAA teacher training.

DUTIES: Teach individual lessons and group classes of all ages and levels/pedagogy. Must be able to group performances. Applicant must be willing to join our faculty in promoting the Suzuki philosophy in the Columbus area.

LOCATION: Encore Music Studios was established as a Suzuki school in 1980. We offer both Suzuki and traditional lessons at our studio locations in Westerville, Dublin, and New Albany. Further Suzuki training is available weekly at Capital University.

SALARY: Negotiable and based on education and experience.

CONTACT: Please send resume and references to: MarFrances Kuhl, Encore Music Studios, 623-A Park Meadow Rd., Westerville, OH 43081. For more information, please call: 614-855-6978 or e-mail: encomer@aatt.net

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

LOCATION: CYM is a successful independent music school that is dedicated to raising capable musicians through the Suzuki Method. Located twenty-five minutes north of Pittsburgh.

QUALIFICATIONS: Bachelor's degree in music, or significant professional musical experience. Training in Suzuki pedagogy is required. Able to play instrument well and at least one year of teaching experience is required. Preference given to applicants with a Master's degree, extensive (3 years) of Suzuki teaching background, and those with training in methods of early childhood music education.

DUTIES: Teach private lessons in Suzuki and traditional students, ranging in ability from beginning through advanced levels.

COMPENSATION: \$33,000 annual salary with periodic increases, health, life and disability insurance available. Permanent positions with paid vacations.

CONTACT: Please send credentials to: Ms. Alicia McGrinnis, the Center for Young Musicians, 120 Lake Road, Westford, PA 15090, Phone: 724-935-0505, Fax: 724-935-0505 or email: cym@pslnet.net

POSITION: Boulder Suzuki Strings seeks a violin teacher to join a thriving 18-year-old program in Boulder, CO.

DUTIES: Private lessons, group classes, orchestra, chamber/ensemble music, and note reading classes are needed. Participation in recitals, festivals, recitals, concerts, and workshops. Must be willing to take new students from waiting list and build to a waiting list of students.

QUALIFICATIONS: Demonstrated playing ability and a commitment to Suzuki philosophy and pedagogy. Bachelor's degree in music or equivalent experience. Master's degree preferred. SAA teacher training through Book 4 with willingness to pursue further training. Experience preferred but not mandatory. Must be a graduate young professional, can gain experience in an established Suzuki program.

DESCRIPTION: Boulder Suzuki Strings, founded in 1982, currently has over 225 students in violin, viola, and cello with a faculty of twelve. The program offers private lessons with biweekly group lessons, an annual spring workshop, and many local performance opportunities. Qualified players will find many performance opportunities in the area.

LOCATION: Boulder, is nestled at the foot of the Rocky Mountains, 27 miles SW of Denver. It is a scenic, culturally rich university town.

SALARY: Competitive, based on training and experience.

CONTACT: Ms. Ann Giesner-Parkman, Director, Boulder Suzuki Strings, 2705 Standard Ave., Boulder, CO 80505, Ph: 303-449-2807, e-mail: pack@ucar.edu

POSITIONS: The Suzuki Music School of Westport, in Westport, CT, is looking for SA/trained teachers for all instruments for which Suzuki has been developed. Interested in teachers trained in Kodaly, Orff, and music and movement classes for preschoolers. School currently offers violin, piano, cello, guitar, flute, jazz, and toddler classes.

DUTIES: Teach private and group classes, participate in recitals and demonstration concerts as well as other classes. Little administrative work.

QUALIFICATIONS: Minimum: SAA teacher training for 1A, 1B and Book 2 for specific instrument or lead degree in Suzuki pedagogy.

LOCATION: Located in Westport, about an hour from New Haven and NYC. There are many touring opportunities in surrounding area.

SALARY: Dependent on training and experience. Health insurance is available.

CONTACT: Rebecca Christopherson, Suzuki Music School, 2001 Westport Post Rd., Ste. 103, Westport, CT 06880, Ph: 203-227-9744, e-mail: wesuzuki@aol.com, web site: www.wesuzuki.org

POSITION: Fulltime Suzuki cello teacher at the Preuci School of Music in Iowa City, IA.

QUALIFICATIONS: Master's of music degree in cello performance or pedagogy with SAA teacher training. Must have teaching experience with a strong commitment to the Suzuki philosophy and a willingness to be a team player with other faculty.

DUTIES: Teach 18 hours or more/week including private lessons and group classes at all levels. Participate in outreach performances, annual group concert, student recitals, faculty meetings, and serve on faculty committees.

LOCATION: Founded in 1975, the School is a non-profit member of the National Guild of Community Schools of the Arts. Our 27 member faculty serve over 600 string, piano, and woodwind students. The curriculum includes six orchestras, a chamber music program, high school certificate program, and theory classes.

CONTACT: Commensurate with level of training and experience. Contract is based upon a ten-month academic year with a seven-week summer session. Salary and benefits open to negotiation.

CONTACT: Send letter of application, resume, two letters of recommendation, a tape which represents your playing abilities, plus a videotape demonstrating three levels of teaching to: Ms. Sonja Zeitzelnd, Director, Preuci School of Music, 524 N. Johnson Street, Iowa City, IA 52245. Ph: 319-337-4156 x103.

POSITION: Suzuki violin instructor, part-time position, for the Powers Music School in Belmont and Lexington, MA.

DUTIES: Teach private lessons, group classes, and coordinate student performances.

QUALIFICATIONS: Prefer a candidate with bachelor's degree or master's degree with emphasis on performance or music education. Applicant must have completed some SAA teacher training and have a minimum of one year of teaching experience.

DESCRIPTION: School is a non-profit music school with locations in both Belmont and Lexington.

SALARY: Commensurate with credentials and experience.

CONTACT: Send resume to: Ms. Helen Clark Stevenson, Director, Powers Music School, P O Box 308, Belmont, MA 02478. Phone: 617-488-1096; Fax: 617-488-2353. e-mail: belmont@powersmusic.org

POSITIONS: Suzuki violin and cello teachers for established and growing program at Loma Linda Academy, in Loma Linda, CA.

DESCRIPTION: Teach private and group lessons, organize recitals, coordinate parent and teacher workshops. We have a long waiting list and new teachers could expect to teach as many hours as desired. Current teachers are highly educated and committed to the excellence of the program.

QUALIFICATIONS: Applicants should have a bachelor's degree, SAA teacher training with willingness to continue Suzuki education, a population of students, and a commitment to the Suzuki philosophy.

LOCATION: The Inland Empire is located about 100 miles east of Los Angeles, with a population of about 3 million. Nearby Loma Linda University employs faculty applicable high quality music instruction for their children. Performance opportunities available with local orchestras and ensembles.

SALARY: Current teachers charge an average of

\$40/ hour, and group classes are paid by Loma Linda Academy. The school provides teaching space and lesson materials.

CONTACT: Send cover letter, resume, and videotape/ audio tape of recent performance to: Mrs. Karen Houston, LLA String and Instrumental, 2000 Bellvue Ave., Redlands, CA 92373, Ph: 909-535-2888 or e-mail: khouston@llasuzuki.org or contact April Lopez, Ph: 909-796-9441, e-mail: aprillopez@lomaloma.com

POSITION: Suzuki violin teacher for a public school/private studio in Greenville, TN.

QUALIFICATIONS: Bachelor's degree in performance or music education or significant professional experience is required. Applicant must have SAA registered teacher training.

DUTIES: To help establish a Suzuki program in our community which would include teaching within the public schools and maintaining a private studio if applicants desire. A strong desire to be enthusiastic about starting a new program in a community with local support from the Greenville Suzuki Strings Association.

LOCATION: Greenville is located about 45 minutes northeast of Dallas. We are close enough to enjoy all the benefits and cultural opportunities of a big city while living the small town life.

CONTACT: Commensurate with experience and education. Salary is negotiable.

CONTACT: Mr. Scott Potter, Assistant Superintendent for Administration, Greenville L.S.D., P O Box 200, Greenville, TN 37931. E-mail: poters@greenvilledemo1.net or contact Mrs. Frances Green, Greenville Suzuki Strings Association, P O Box 2327, Greenville, TN 37940. Ph: 903-635-6463. e-mail: fgreen@brenson.com

POSITION: Suzuki violin teacher for rapidly growing music school in Freiburg, Germany.

DESCRIPTION: Private studio instruction and advanced group classes using Suzuki pedagogy. Students may have Pre-Twinklers, beginners, and weekly. There are opportunities for coaching chamber music, accompanying, teacher training, and Suzuki teacher education.

QUALIFICATIONS: Bachelor's degree with SAA teacher training for 1A and 1B is required. Applicant with knowledge of the advanced Suzuki repertoire is preferred.

LOCATION: Oberlin Kinder University is located in the southwest part of Germany, in the Black Forest area. We are a private, non-profit organization.

COMPENSATION: Hourly rate for teaching, coaching chamber music, and accompanying. Administrative positions are provided for young adults.

CONTACT: Application is by resume. Please contact: Ms. Joan Donat or Sigrid Oberlin, Oberlin Kinder University, Postfach 10, D-72114 Freiburg, Germany, phone: (0761)-85-648, Fax: (0761)-89140, e-mail: FOV@joan-donat.com

POSITION: Suzuki violin teacher needed to join an established program at the Dutchess Community College Music School, in Poughkeepsie, NY.

Employment begins January 2002.

QUALIFICATIONS: Minimum SAA teacher training for 1A and 1B required with a commitment for Suzuki teacher education.

RESPONSIBILITIES: An enthusiastic, confident Suzuki teacher is needed to take on both new and advanced Suzuki violin students, and group classes. He/ she will teach three week-long classes plus private students, and midweek lessons. Potential for additional, more advanced students, and you may work with numerous Suzuki education students on schedule, if desired. Chamber music coaching also available.

DESCRIPTION: School is part of the STATE UNIVERSITY OF NEW YORK at Binghamton, and our Suzuki violin program is one of the largest in the state. The program is expanding. We offer Suzuki violin classes through Book 5, a Suzuki Cello program, a string quartet program, beginning and intermediate level teaching groups, with local orchestras and ensembles, and an extensive Kindermusik program.

LOCATION: Poughkeepsie is located in the Hudson Valley, about 30 minutes north of New York City. The city, village, and surrounding area include the Hudson Valley Philharmonic, and the Woodstock Chamber Orchestra.

CONTACT: Please send resume to: Dr. Dutesch Comm. College Music School, 53 Pennell Rd., Poughkeepsie, NY 12901, Ph: 845-431-8016, Fax: 845-431-8888 or e-mail: wvinograd@sunyschools.edu

POSITIONS: The University of Minnesota-Duluth, Duluth, MN, is seeking applicants to teach private applied lessons in the areas of violin, viola, cello, harp, and/or piano lessons, orchestra, and/or theory in the Suzuki program. Appointments are made according to current needs of the department.

QUALIFICATIONS: A minimum of a Bachelor's degree in music or significant professional musical experience is required. Other requirements include: Registration and membership with the SAA, ability of play instrument well and one year teaching experience in music demonstrated. Evidence of effective teaching and communication skills required. Preference will be given to applicants holding a Masters degree in Music and an extensive (3 or more) Suzuki teaching background, and to applicants with experience as a Suzuki student.

PROCEDURE: Review of applications will continue until the end of the year as spaces open. Complete applications include: letter of application, curriculum vitae, transcripts, and names, address and phone number of three references.

CONTACT: Send application materials to: Ms. Janet Lemire, Department of Music, Suzuki Search, 251 University Drive, Duluth, MN 55812, Ph: 218-726-8208. The University of Minnesota is an equal opportunity employer.

POSITION: Suzuki violin instructor to join an established program in Huntsville, AL. Our program is in the process of reorganizing and expanding.

QUALIFICATIONS: Bachelor's degree with concentration in music education. Must be warm, enthusiastic and able to work with a strong commitment to the Suzuki approach. There are chamber music coaching opportunities available.

DUTIES: Using the Suzuki method, teach private and group lessons from pre-Twinklers to possibly advanced. Attend and organize recitals, events, and work with faculty members. Strong possibility of starting a program in adjacent communities.

LOCATION: Huntsville is a progressive community with citizens from diverse backgrounds, and parents who are providing their young children with the best possible musical instruction available. Cultural events are well supported in our community.

CONTACT: Please send cover letter and resume to: Ms. Marjorie W. Smith, Smith String Studio, 921 Willowbrook Drive, Huntsville, AL 35802, or P.O. Box 2159-31997, or e-mail: strings@bellsouth.net

POSITION: Suzuki violin teacher to join existing program in Jefferson City, MO. Our present teacher is moving out of state.

DESCRIPTION: Suzuki Violin of Jefferson City has an existing program of 47 students. In the past, one hour lessons have been given to over 1000 students. The applicant will have the opportunity to teach 14 to 20+ students. Work options of quartet coaching and accompanying teaching/orchestra also available.

QUALIFICATIONS: Bachelor's degree in education, and SAA teacher training through Book 4, with a commitment to additional training. Must show evidence of Suzuki teaching experience. Must have teaching young children in private and group lessons.

SETTING: Jefferson City is Missouri's capital city, positioned between Kansas City and St. Louis, and 100 miles from Columbia, MO. It is a beautiful town located at the edge of the Ozark Mountains.

SALARY: \$30,000-\$35,000 per hour dependent on training and experience. Performance opportunities with the Jefferson City Symphony and other groups.

CONTACT: Send resume to: Ms. Linda Hlubratski, 1216 Jefferson, Jefferson City, MO 65109. Phone: 573-636-6985, e-mail: jhrubratski@peoplepc.com

POSITION: The West Windsor-Plainboro Community College Suzuki Program seeks a Suzuki violin/viola teacher, to teach in a well-established Suzuki program, located near Princeton, NJ.

DESCRIPTION: The WWPCC Suzuki Program offers violin, viola and cello training in the Suzuki style to children and adults in the greater Princeton area. There is a great demand for Suzuki teachers in this area.

QUALIFICATIONS: Bachelor's degree or higher in Music, Performance or Education. SAA registered teacher through 1B, with commitment to further Suzuki SAA teacher training and group Suzuki lessons, predominantly for beginners through Book 2.

DUTIES: Hourly rate based on training and experience. Competitive with area rates. Many local performance opportunities are available.

LOCATION: Princeton has an intellectual and artistic atmosphere that is exciting to live in. Equidistant from NY and Philadelphia, it is easy to reach both cities for further professional and recreational activities. Greater Princeton continues to grow as families move in to take advantage of opportunities for all ages.

CONTACT: Ms. Barbara Greenberg, 323 Glenn Ave., Lawrenceville, NJ 08648-9244. Phone: 609-882-5775, e-mail: pgreene@earthlink.net

POSITION: Violin or viola instructor and cello instructor for teaching students three to eighteen years, at the Mid-City Conservatory in Omaha, NE. Omaha is a metropolitan area of over one million residents.

REQUIREMENTS: Prefer a master's degree in performance or pedagogy, SAA teacher training through Book 2, and a dedication to develop students to the highest level. The Conservatory has excellent teaching resources. We strongly encourage our faculty to explore their continuing education. This position is dedicated to excellence in teaching.

SALARY: Salary for full time is negotiated per commensurate with applicant experience and qualifications. There are other associated positions, like an private school, and the other at a violin shop. The combination of these three positions has the potential of earning about \$40,000 per year with benefits.

CONTACT: Mr. Alexander Ross, Director, Mid-City Conservatory, 18325 Pacific Street, Omaha, NE 68114. Phone: 402-823-4978 or Fax: 402-827-9273.

POSITIONS: Private piano, strings, and guitar teachers at the Suzuki Music School of West University in Houston, TX. Also need a group teacher for early childhood classes. Studios in central Houston and Sugar Land, TX.

DUTIES: Teach weekly private lessons, and possibly biweekly group classes. Traditional instruction and Suzuki are needed for students and adults.

QUALIFICATIONS: Bachelor's degree and/or some teaching experience required. Suzuki experience necessary for strings teaching. Guitar and piano instructors with some credentials are desirable, but applicant must agree to learn and use Suzuki Music School materials.

DESCRIPTION: Established, growing studio with two locations. Supportive environment with assistance for additional training, local students who refer, and offer consistent advertising in area for recruitment.

CONTACT: Paul Boyd, Dir., Suzuki Music School of West University, 3601 So. Sandman, Ste. 202, Houston, TX 77098. Ph: 713-522-3310, e-mail: plm181@hmail.com

POSITIONS: Suzuki violin instructors needed for full- and part-time positions (Grove) at the Foundation Suzuki School in Belmont, MA.

DESCRIPTION: The School is well established, and has been operating for 23 years. Currently, we have a large waiting list - so please apply ASAP.

SALARY: Based on teacher qualifications and experience.

CONTACT: Please send your credentials to: The Foundation, 1276 Sun Rd. Westborough, IL 61570. Ph: 309-216-8403. Fax: 309-246-3480, or e-mail: suninfo@fundco.com or visit our Website: www.sunfoundation.org

POSITIONS: Current openings for Suzuki violin, cello, and piano teachers at the Dartington Five Arts Center, in suburban Philadelphia, PA.

DUTIES: Rebuild Suzuki string program. Opportunity to teach 18 weeks of teaching both individual and group lessons to students ages three years up and older.

DESCRIPTION: The Center is a non-profit community school of the arts, with solid community support.

SALARY: Commensurate with experience.

CONTACT: Please send cover letter and resume: ASP to: Diana Henneman, Executive Director, Dartington Five Arts Center, 277 W. Baltimore Pike, Wawa, PA 19083, Ph: 610-336-8682 Fax: 610-336-0819, e-mail: D5M@dartingtonfivearts.org

QUALIFICATIONS: Bachelor's degree in education, and SAA teacher training through Book 4, with a commitment to additional training. Must show evidence of Suzuki teaching experience. Must have teaching young children in private and group lessons.

SETTING: Jefferson City is Missouri's capital city, positioned between Kansas City and St. Louis, and 100 miles from Columbia, MO. It is a beautiful town located at the edge of the Ozark Mountains.

SALARY: \$30,000-\$35,000 per hour dependent on training and experience. Performance opportunities with the Jefferson City Symphony and other groups.

CONTACT: Send resume to: Ms. Linda Hlubratski, 1216 Jefferson, Jefferson City, MO 65109. Phone: 573-636-6985, e-mail: jhrubratski@peoplepc.com

POSITION: The West Windsor-Plainboro Community College Suzuki Program seeks a Suzuki violin/viola teacher, to teach in a well-established Suzuki program, located near Princeton, NJ.

DESCRIPTION: The WWPCC Suzuki Program offers violin, viola and cello training in the Suzuki style to children and adults in the greater Princeton area. There is a great demand for Suzuki teachers in this area.

QUALIFICATIONS: Bachelor's degree or higher in Music, Performance or Education. SAA registered teacher through 1B, with commitment to further Suzuki SAA teacher training and group Suzuki lessons, predominantly for beginners through Book 2.

DUTIES: Hourly rate based on training and experience. Competitive with area rates. Many local performance opportunities are available.

LOCATION: Princeton has an intellectual and artistic atmosphere that is exciting to live in. Equidistant from NY and Philadelphia, it is easy to reach both cities for further professional and recreational activities. Greater Princeton continues to grow as families move in to take advantage of opportunities for all ages.

CONTACT: Ms. Barbara Greenberg, 323 Glenn Ave., Lawrenceville, NJ 08648-9244. Phone: 609-882-5775, e-mail: pgreene@earthlink.net

POSITION: Suzuki violin teacher at the Bermuda School of Music, in Hamilton, Bermuda.

DUTIES: Teach individual lessons from beginner through advanced students, organize and conduct recitals, and perform in community concerts.


QUALIFICATIONS: At least a bachelor's degree in music, or recognized music teaching diploma, and SAA teacher training through Book 4, desirable. Experience teaching young children and adults is required.

DESCRIPTION: The Bermuda School of Music is Bermuda's only music school, with over 1100 students; piano, strings, voice, woodwind, brass, percussion, composition, theory, and Kindermusik. You will join a faculty of twenty teachers, some are Suzuki trained, and the others utilize a more traditional approach.

LOCATION: Bermuda is a semi-island, 180 miles east of the north Carolina coast. Our standard of living is high, and our culture places a strong value on education. Currently, the Bermuda dollar is at par with the US dollar.

SALARY: Salaries range from \$36,000-\$45,000, depending on applicant qualifications and experience. For a five-week teaching year. Excellent medical/dental benefits available. The School offers a three-year contract, based on a 30-hour teaching week. Some assistance with relocation expenses available.

CONTACT: Please forward a resume, a video of your teaching students, and three references by April 30, 2002. Send materials to: The Principal, Bermuda School of Music, Suite 436, 48 Par La Ville Road, Hamilton, HM 11, Bermuda. Phone: 441-296-3100 and Fax: 441-292-0686, e-mail: musicsschool@northrock.bm



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SAA Tenth Conference Overview

The SAA Tenth Conference, "Sailing into Music Literacy," takes place in Minneapolis, Minnesota, May 24-27, 2002.

This unique biennial event brings together teachers, parents, students and many others interested in the Suzuki approach to education. This year's Conference lineup includes artist performers and clinicians, student performances, panels and sessions by guest and member presenters, plus networking opportunities and outstanding entertainment. Of course, many of the sessions will focus on the important topic of music literacy.

Hotels & Convention Facilities

The SAA 2002 Conference headquarters hotel is the Hilton Minneapolis in the downtown area. This beautiful, large facility will provide an excellent venue for major conference events as well as beautiful, newly decorated guest rooms for our members and guests. The hotel is located across

from the Minneapolis Convention Center, where many of our sessions and events will be housed. Both facilities are modern, bright and very well suited to SAA conference activities.

Downtown Minneapolis is rich with shopping, dining and cultural opportunities, and participants will appreciate the convenient, pleasant overhead pedestrian skywalks which connect convention facilities and most other major downtown buildings.

Arrival and Departure

Registration begins at 10:30 AM on Friday, May 24, and continues throughout the afternoon. The first Friday sessions will begin at 12:30 PM, and the day will end with a special evening trip to St. Paul for a performance featuring Garrison Keillor. The weekend schedule is as follows:

Friday: 12:30-10:00 PM
Saturday: 8:00 AM - 8:00 PM
Sunday: 8:00 AM - 10:00 PM
Monday: 8:00 AM - 12:00 noon

Exhibits

An enthusiastic group of music industry and other commercial businesses will join us in Minneapolis. Exhibits will offer wonderful opportunities to view the latest in music technology, try out new instruments, look through bins of sheet music, and maybe take home some free samples. The opening of this very special portion of the conference will be celebrated with a conference-wide reception in the Convention Center Ballroom on Friday evening. Exhibits will open at 3:00 PM on Friday, May 24, and close on Sunday, May 27, at 3:00 PM.

Travel

Northwest/KLM (partnering with Continental Airlines) is the official airline for the SAA Tenth Conference. Call Northwest for discount details: 1-800-328-1111 (Meeting Services Reservation Desk). For domestic reservations refer to WorldFile #NEM2J. For international flights check SAA website or phone the SAA Office for information. Discounts are 10% off published round-trip fares when booked 60+ days in advance, and 5% off when booked 0-59 days out. Fares are good from May 19, 2002-June 6, 2002. This special Northwest Airlines conference discount can save you money while also supporting the SAA!

Hotel Accommodations

Secure your hotel reservations without delay! Hilton Minneapolis rates for our Conference are \$98/night for singles and doubles and \$118 for triple and quadruple occupancy. Lodging and other taxes apply (currently 12%). Children under 18 may room with a parent or adult guardian at no extra charge. Final date for guest room reservations is April 30, 2002. For phone-in reservations, phone 1-800-Hiltons or you may call the hotel directly at (612)376-1000. You may also make your reservation on the Hilton website: www.hilton.com. Our conference group code is **suz**. Reservations may also be made by mail. (Please note that the SAA's use of the Hilton Minneapolis meeting facilities is based on the advance sale of our guaranteed block of reserved guest rooms.)

Roommates

The SAA Office will keep a list of participants seeking roommates for the Conference. Please phone or e-mail the SAA Office to add your name and room requirements to the list.

CONFERENCE EVENTS

Master Classes

Suzuki students have been chosen through a videotape process to perform for Conference master teachers in their instrument areas. We will welcome three outstanding violin master class clinicians: Jorja Fleezanis, concertmaster of



the Minnesota Orchestra; Louise Behrend from The School for Strings in Manhattan; and Sanford Reuning of Ithaca College in Ithaca, NY.

Selected cello students will have the privilege of performing for major performing and recording artist, Steven Doane, Professor of Cello at Eastman School of Music in Rochester, New York.

Piano master class participants will be taught by Larry Graham, virtuoso performer and popular clinician who recently retired from the piano faculty at the University of Colorado. Additional lessons will be taught by SAA teachers Fay Adams, Barbara Shepherd and Marilyn Taggart.

Again this year flutists in attendance will benefit from instruction by Suzuki Flute Method founder, Toshio Takahashi, who will offer master classes, teacher sessions and his popular opera class, which is open to all instruments.

For the second year recorder will be featured. Master class clinician will be Clea Galhano, well-known solo and chamber musician, who serves on the

faculty at St. Paul Conservatory and at Macalester College.

Selected bass students will perform for artist teacher-performer Dr. Diana Gannett from the University of Michigan at Ann Arbor.

Viola master class clinician will be Corey Konkol, distinguished performer and recording artist and viola professor at the University of Minnesota. Four students have been selected to perform for Professor Konkol.

Finally guitar coordinators have invited artist-performer and Suzuki teacher Michael Koeppel from Berlin, Germany, to teach master classes and will present an overview of Suzuki guitar in Germany.

Concerts

Suzuki Youth Orchestra of the Americas 2002

This year two orchestras will participate in this special workshop and performance! With close to 100 young students included, the two orchestras will rehearse for three days and present a final performance on Sunday, May 26, 4:30 PM. Manny and Claudette Laureano of the Minnesota Youth Symphonies will be co-conductors for SYOA 2002.

Guest Clinician Recitals

Steven Doane, Cellist
Diana Gannett, Double Bassist
Baroque Ensemble with Clea Galhano



Manny and Claudette Laureano

Ensembles Concert

A feature of SAA Conferences since 1992, the Ensembles Concert will take place on Sunday evening, May 26, 7:30 PM. Four outstanding student groups have been selected to perform: MacPhail Centre for the Arts Suzuki Tour Group, Windy City String Ensemble, School for Strings Orchestra and Buffalo Suzuki Strings.

30th Birthday Celebration & Creating Learning Community Awards Ceremony

2002 marks the SAA's 30th year. What could be a better way to celebrate this milestone than with Suzuki colleagues at the May Conference! We will honor our past accomplishments and dedicate the event to our visions for the future. As part of the special Anniversary events,

Special Event: Mr. and Mrs. Olson

When members first learned that the Conference would take place in Minneapolis, many asked right away whether we could connect with the much-loved NPR radio show *Prairie Home Companion* and its host Garrison Keillor. Conference planners set about to learn what our opportunities would be and soon learned of a very special weekend event in nearby St. Paul's Ordway Center: Garrison Keillor and the St. Paul Chamber Orchestra will be premiering Keillor's *Mr. and Mrs. Olson*. This new work, written and narrated by Keillor, is a comic opera or amusing musical story, which Keillor describes as "a pastiche...cobbled together from classic." All Conference registrants will be provided with tickets and transportation for the Friday evening performance. (Tickets will be limited, so register for the conference early to reserve a seat.)



Garrison Keillor



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2002 CLC awards will be presented to outstanding individuals and groups who have made a major contribution to the SAA's "Learning Community."

There's Lots More!

In addition to the master classes, recitals, and other events, the following are just a few of the other activities:

- String quartet and piano trio master classes
- Piano concerto performed with orchestra by an outstanding Suzuki student
- Early Childhood Education sessions
- Public School sessions highlighting ideas and successes in this burgeoning area of Suzuki development

- Sessions on chapter activities
- Sessions in the featured area of music literacy by Barbara Rubenstein, Tanya Carey, Peggy Wise, Caroline Fraser, Loma Heyge, Winifred Crook, Mary Gay Neal, Michiko Yurko and others
- Many general and instrument-specific sessions by well-known members, including Ed Kreitman, William Starr, Mary Craig Powell, Ed Sprunger, Pam Denverport, David Dunford, Doris Preucil—just to name a few!

- Poster sessions on various topics of interest to Suzuki teachers and parents
- "Park Bench" chats with SAA Board members

Conference Fees

Once again the SAA Conference planners hope to provide great value for modest fees—the same low fees as in 2000, SAA members attending the full Conference



See you
in
Minneapolis!

Bass Sessions to Feature Dianna Gannett

by Michael Fanelli

The SAA Tenth Conference double bass sessions will be highlighted with a masterclass pedagogical session and recital by Dr. Diana Gannett, distinguished Dr. Gannett will work with double bass students of various ages and performance levels, demonstrating instructional strategies for developing her approach to the recital at the conclusion of her presentations.

Other bass sessions will include a presentation of the newly revised Suzuki Bass School Books 1 and 2, a session by Dr. Daniel Swaim and Virginia Dixon on "cello-basses" for use in instructing the young double bassist and a session by Michael Fanelli on adapting the Suzuki Bass School for the middle school and secondary double bass students. We are looking forward to seeing many of you at these events. ♪

and staying at the Hilton Minneapolis will enjoy the lowest registration fees—only \$149 US, if registration is post-marked by **March 30, 2002** (deadline for early registration discount).

Please watch for your Conference brochure in the mail or go to www.suzukiasociation.org for a full listing of fees and a registration form.

Parents as Partners 2002

Parents as Partners 2002 is the second biennial SAA mini-conference designed especially for parents. A time of learning and sharing with other parents who value music education, it is scheduled in conjunction with the Tenth Conference and takes place on Saturday, May 25, 2002, from 8:00 a.m. through 5:30 P.M. at the Minneapolis Convention Center.

Sessions will include several presentations and panels, prepared by experienced and knowledgeable Suzuki teachers and parents. A preliminary list of presenters includes Ed Sprunger, Joanne Bath and Elizabeth Stuenkel-Walker and numerous others.

Please check your Conference brochure or the SAA website for more information. ♪

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MEMORIES OF MARGE

by Tanya L. Carey:
November 27, 2002

I was introduced to Suzuki teaching by Doris Precuil who established the program at our university in 1972. Doris and Yvonne Tait (the first Suzuki cellist I had met in the spring of 1974) prevailed upon me to see the larger world of Suzuki. It wasn't until the summer of 1975 that I finally made arrangements to visit the mecca of the Suzuki World, Stevens Point, WI. There I was to meet the cello faculty, observe the process, and enroll in teacher training. I smile now at my attitude. I was busy with a doctorate in progress, a family, teaching and performing commitments and a host of other activities. My "urgency" at arranging the visit was like many people I have met who had yet to experience the special magic of a Suzuki summer study—it took some time to make the visit a priority!

My notes tell me that on a bright August Monday at 8:45 in the morning I was in Michelson Hall at the University of Wisconsin-Stevens Point with some 100 plus other people, ready to start my formal Suzuki training. My teacher? Marge Aber. I remember feeling the vitality and energy radiating from her as she began the first session. My first en-



try in my notebook is "Suzuki is a way of life. The teacher should live that example for the children." "A Soul meets a Soul."

That day we met from 8:45 to noon, 1:15 to 4:30 and 7 to 9:00 p.m. Never did Marge's energy wane. It seemed to grow as the hours went by. Her sense of humor kept us all engaged as did playing the violin (which I did not have!).

There was no formal cello program in teacher training at that time. Marge taught principles, showed the videotapes of Dr. Suzuki teaching that Bill Starr had made and had us observe the teachers at the institute working with the children. I was drawn into the process as though into a whirlpool! I marvel looking at my two full notebooks at how much was accomplished in the two-week session which went from pre-Twinkle to as far as we could go, which was into Book Three. There were no book levels of teaching. The violinists in the class were both new and experienced teachers. Was I the only cellist? Marge and I laughed in later years about my standing up during the middle of the second week and asking when were we going to address cello matters! She fielded my inquiry with her usual grace and didn't miss a beat in the focus of her presentation.

I think when we teach it is the beginnings that stay the longest with us. Perhaps details fade, but the memory of the feeling, the approach, the style, the philosophy become woven into our very souls. Marge made this beginning for me the best of experiences. Later I was even more impressed when I realized that her vision, commitment, and organization created the American Suzuki Institute and kept it running while doing all the teacher training also!

An enduring picture in my mind is Marge leading a long trail of young violinists in a winding path through the aisles of the auditorium playing Twinkle with laughter and many turns and twists along the way. What fun!

Marge always had time for people. As we became friends and colleagues I saw that she had a remarkable ability to see the whole person. It was Marge that introduced me to canoeing. Winding our way through the rapids and rocks, she instructed me in the art of paddling, steering, and working as a team—another life lesson. Thank you Marge! She was particularly proud of nurturing new instrument groups—cello, viola,

piano, flute, voice and others all had special encouragement and opportunities to incubate evolving ideas during the Institute. The cello program owes Marge a deep debt of gratitude for providing encouragement, meeting space, favorable scheduling, and inviting the people who needed to be together to the Institute. Over the summers at the Institute, the cello repertoire was discussed, revised, edited and planned. The cello teachers spent many a late evening in the lounges figuring out what was working, what needed revision, and deciding what would be the trial pieces for the next year. As the cello program grew, Marge arranged for our concerts to be in the beautiful Sentry Insurance Company auditorium.

Later her mission expanded to encourage teachers from other countries to come to Stevens Point for study. She made it possible for them to do this through grants and any means possible. I know financially she has made major contributions to the Suzuki Association of the Americas and to the Suzuki Foundation at Stevens Point. My suspicion is that she also used her own financial resources on many an occasion to help a student, a teacher or a family. Marge was one to put her ideas into action—the sooner the better.

I found Marge to be a good listener and her advice was sound. We talked about teaching, philosophy, nature, family, running programs, committee work, how to realize Dr. Suzuki's ideas, history, and the things we loved. How I treasure those conversations. Her love of teaching and of people and her devotion to Dr. Suzuki's philosophy were evident in all she did. Her vision provided the environment where the Suzuki Method could grow. I feel that was pivotal in the early years of Suzuki in North America. I value her friendship, the model she gave me, and the joy she transmitted. Hip, Hip, Hooray times infinity! s

Tanya Levinaky 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 Iowa. She is cello professor at Western Illinois University, and has served the SAA as president, Cello Committee chair, and Board Member. She teaches pre-college at DePaul University, and summers at the Meadownmount School.



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Session 2 - June 26-June 30, 2002

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TEACHING CADENZA IMPROVISATION

by Peter Alexander

The spirit of improvisation was alive and well at this summer's Greater Washington Suzuki Institute. Students from Randy Sabien's Jazz Improvisation class kicked off the final concert with rousing, bluesy solos. What was more unexpected, however, was that the improvising continued into the classical repertoire: the advanced group class, under the direction of Katie Lansdale, improvised their own cadenza for Mozart Adagio in E Major. Following a basic harmonic plan, they took turns passing each other Mozartian flourishes as they built toward a powerful closing cadence.

At first glance, improvising seems opposite of what classical musicians do—they peruse the written page seek to realize every detail, and polish a piece to ever greater levels of perfection. The cadenza is no exception. These days most cadenza performances, though presented in a spontaneous and quasi-improvisatory spirit, are usually thoughtfully prepared recreations of someone else's composition. Most often they are the Romantic creations of a 19th century soloist such as Joachim. But such deliberate preparation could not be more opposite from the practice in Mozart's time. In that era, the soloist created a cadenza on the spot (although admittedly with a harmonic road map in mind). Thus, performances of the same concerto differed dramatically from one another, each receiving a soloist's personal and creative stamp.

I feel this wonderfully free and individualistic tradition is well worth reviving. Though performers today might at first be unsure of themselves in creating their own cadenzas, they quickly gain sure footing when they realize that improvising,

like anything else, has to be practiced. Because this process has such rich creative potential, I was delighted with the invitation to give a seminar on "How To Write Your Own Mozart Cadenza" as part of Katie Lansdale's course on Mozart Concerti at the Washington Institute. Having recently written cadenzas for both a Paganini violin concerto and a Haydn cello concerto, I was enthusiastic about delving further into the process.

To prepare for this seminar, I turned to those few cadenzas that Mozart himself wrote. For piano concertos No. 23 and 27, for the Rondo in D for piano and for the concerti for multiple soloists (e.g., flute/harp, violin/viola), Mozart was obliged to coordinate soloists in their shared cadenza. Consulting these works gives us an abundance of information about how Mozart created his cadenzas: we can see his favorite harmonic schemes, how thematic material was used, how the cadenza is structured. Particularly instructive was to see the degree of Classical purity Mozart preserves, even in the most virtuosic passages, which can lead us to question the Romantic anomalies of Joachim's cadenzas.

Seeking to present a straightforward structure for a musical form that, by its very nature, seems amorphous proved at first to be elusive. However, I began to notice idiosyncrasies common to a number of Mozart's own cadenzas, allowing me to derive "rules" for an archetypal form. (Thankfully Mozart's evolving imagination provides a plethora of counterexamples, making my endeavor unnaturally formalistic!)

I divided the cadenza into five typical sections. Though there are alternate harmonic possibilities for each section, the sections in Mozart's cadenzas often follow this plan:

- Bold ascent;** clearly recognizable theme. Moves from I to either IV or vi.*
- Passagework,** derived from transitional themes; greater momentum. Returns to I.
- Contrasting mode** (major to minor or vice versa, often parallel minor in major keys), by way of ii, iii, or vi. Previously unused theme(s) stated in full, followed by passagework.
- Builds toward climax.** Emphasizes V (and diminished and secondary dominant harmonies). Huge leaps, rapid changes.
- The grand wind-up.** Fast, loud, ascending run to end on trill over V six-four chord. Run begins on either the first or fifth scale degree of V.

*Roman numerals represent chord progressions, in this case for a piece in a major key.)

Variety is of utmost importance in the cadenza. Rarely does the same material persist for more than one or two phrases. A typical ratio of harmonic rhythm to theme may be three changes of harmony to two theme fragments. Furthermore, the order of certain sections may shift: C can be exchanged with either B or D, or any middle section can be omitted altogether.

In my research, two other sources proved invaluable as well. D. C. Turk, a contemporary of Beethoven, wrote succinctly and elegantly on the subject, giving ten rules in his *Clavier Schule* (1789) with the intention of guiding the improviser towards a tasteful execution of the cadenza. Turk writes, for example, that the cadenza should provide commentary on the concerto, intertwaving some of the important themes in any order. We found his words helped violinists in the seminar to keep a

Classical purity in their cadenzas: "The cadenza should contain thoughts that are suited to the main character of the composition." The most practical rule was this one: "Modulations should be avoided or used only in passing, and should never stray beyond the main keys established in the piece." Lastly, Turk describes the desired state of mind: "A cadenza may be usefully compared to a dream, in which events that have been compressed into the space of a few minutes make an impression, yet lack coherence and clear consciousness."

From our own era, renowned Mozart scholar Robert Levin has written complete cadenzas, with an element of improvisation, for the Mozart violin concerti. Like a chef offering a varied menu, Levin composed cadenza fragments, all completely stylistic and redolent of Mozart's language. He asks the performer to choose the order of the fragments, hopefully never the same way twice, thus preserving the spontaneity of creating on the spot. I found the Levin creation an ideal source, not only because they are beautifully crafted, but also because the segmentation reveals much about the harmonic and melodic construction of this idiom.

In practice, we found that the first and most important step for the seminar participants was to start taking risks. Everything that followed was easy after that. Working in stages, Katie and I created exercises towards improvising in the Classical style, creating a vocabulary of Mozart flourishes. For example, we wandered from key to key on our violins, practicing the "Top Ten Ways Mozart Traverses the Octave," using wandering chromatic scales, patterns of trills and turns, sequences of broken thirds and other common gestures.

After a quick review of functional harmony, other exercises were devised to help players think harmonically. For instance, the class began to regard the flatted seventh of a dominant triad—a pivotal note indicating a strong downward resolution—as the "Exit" note. In that exercise, the class chose one of the themes of a concerto movement and took turns improvising on that theme, introducing the "Exit" note so that the next person would repeat the theme in a key a fifth lower, thus taking the class through a circle of descending secondary dominants.

Lastly, small homework assignments gave the class the opportunity to write sections of their cadenza, whether it be the bold opening statement, an active or tranquil middle section, or the glorious wind-up toward the end. By the end of the seminar students were spontaneously volunteering their own cadenzas for consideration, producing some impressive cadenzas.

I could not have asked for a more enjoyable group of participants for this workshop, and I learned a great deal from the experience. First, I came to appreciate that the construction of a successful cadenza requires strong compositional skill and finesse, but that the rewards of diverse, personalized cadenzas are at arm's reach. Second, the fact that this process requires full understanding of chord function and its relationship to scale degree, as well as form and motivic development, brought a renewed sense of relevance to my theory study. Third, I realized that the players enjoy the exploratory process as much as I do, that investigating and creating in class format is deeply rewarding, and that there is infinitely more left to explore in this idiom. ♣

Peter Alexander received his PhD in Music Composition from Harvard in 1994. His compositions have won the ASCAP and Knight Awards, and he has received commissions from the Koussevitzky and Meet the Composer foundations.

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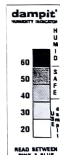
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CD Review

Artist: Katie Lansdale

by Joanne Bath

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I recommend these recordings to any one who wants to be touched by the beauty and timelessness of Bach. They are a glorious source of inspiration for our students and for us. What a wonderful tribute Katie Lansdale's playing is to her strong Suzuki background!

Joanne Bath is the director of the Suzuki Pedagogy Program at East Carolina University in Greenville, North Carolina.

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INFORMAL SIGHT READING OF CHAMBER MUSIC

by Stephen C. Spaeth and Sarah Babbitt Spaeth

We dedicate this article to the teachers and parents who prepare students for playing chamber music and to all of the beginning and experienced players who share their talents and enthusiasm for chamber music.

A student lifted her bow to cue the ensemble; faculty and students began Schubert's magnificent unison chords. The students were excited to play a piece they had wanted to try for more than a year.

On the fourth evening of the 2001 Suzuki Institute of the Palouse, string players gathered informally to read chamber music of Schubert, Dvorák and Mendelssohn. The group included five faculty, a teacher trainee, and six secondary school students. They played in the lounge of the dormitory where SIP participants were staying. Families heard the music through open windows and young string players came down

in their pajamas with pillows and stuffed animals to camp out and listen. As younger kids and their parents faded and returned to their rooms, others passing through the lobby replaced them. We imagine that kids fell asleep listening to chamber music.

Musicians and audience enjoyed themselves thoroughly. A Suzuki mom could hardly believe it when she heard a high school student encourage the group to play an *allegro* movement a little faster because "It's easier to count that way." One of the cello teachers reported that four of her students came to her the next day, brimming with excitement: "I saw you! I saw you!" Another mom cited the event as one of the high points of a great week. Faculty players reported being impressed with the musicianship of the junior and senior high school players. Teachers were also encouraged because students had taken the initiative and organized the event by themselves. The process gratified my daughter Sarah and me because the event culminated five years of learning about another dimension of ensemble music.

Inspiration

Our first experience seeing a group sight-read chamber music surprised us. Sarah, a thirteen-year-old violist at the time, had attended the Institute for four years and had participated in the chamber music enrichment class twice. She had played movements from Mozart and Haydn quartets and had learned firsthand how much work it took to prepare a quartet performance. When we heard Schumann's quintet in this informal reading, we could hardly believe it. Students

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Book Review

String Quartet Literature: An Annotated and Graded List of Selected String Quartets

Edited by Nancy Jackson
String Consultants: Carol Dallinger, Nancy Jackson, Robin Keaton, Kathryn Reiswig

String Quartet Literature is a very useful guide to help in deciding what is appropriate to play, when coaching players of different playing levels and experience. Originally, this work was compiled by Carol Dallinger for a presentation at the Indiana Music Educators' Conference in 1991. It has also been presented at the Kentucky Music Educators' Conference and at the American Suzuki Institute, Stevens Point, Wisconsin.

Most of the standard quartet literature from Ariaga-Verdi is included and is graded for technical difficulty. The American String Teachers' Association grading system for musical and reading difficulty is used for determining the technical and interpretive difficulty of the literature. Every instrument is given a grade of difficulty as well as more general criteria, such as easy, medium, and difficult.

I have been spot checking some of my favorite quartets used with students who attend the chamber camp at the American Suzuki Institute, Stevens Point. I will use one as an example of how the book works—Haydn Quartet Op. 74, No. 3 "The Rider." As usual, the Violin I part is the most difficult in all movements. Violin 2 and Viola are easier. Sometimes the cello part presents clear challenges.

To give the reader a clearer idea of the book, this is how the Haydn quartet is listed:

Quartet in G minor, Opus 74 No. 3

	Vln. 1	Vln. 2	Viola	Cello
Allegro	V Diff.	III Med.	III Med.	III Med.+
Largo assai	IV Diff.	III Med.	III Med.	III Med.
Menuetto-Trio	III Easy	III Easy	III Easy	III Med.
Allegro con brio	V Diff	III Diff.	III Med. +	III Diff

Comments:

- Mvt. 1 Awkward triplet passages in Vln. 1. Tenor clef in cello
Mvt. 2 4 sharps makes intonation difficult. Cadenza-like passages for Vln. 1. Tenor clef in cello
Mvt. 3 Somewhat difficult key in Trio. Some octaves in Vln. I part
Mvt. 4 Vln. I has high virtuoso writing.

For teachers who often coach ensembles in their communities or at institutes and workshops, this is an invaluable guide. They are often faced with a group where three of the players are of a certain level and one is at a very different level. This guide helps enormously in those situations. Coaches at all levels should enjoy this, as well as die-hard, dedicated chamber players. It is an easy to read, user-friendly guide for many situations.

Thanks to the group of string consultants who put this volume together; Nancy Jackson for the editing and formatting; and to Western Springs School of Talent Education for distributing it.

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Carol Tarr is a cellist and SAA-registered Teacher Trainer. She maintains an active studio in Lakewood, Colorado, and teaches pedagogy at the University of Denver Lamont School of Music and is especially interested in issues related to "readiness" for pre-Twinklers. Carol has served on the SAA Board of Directors and the ASJ Advisory Committee.

just a few years older than Sarah, doubled on parts with faculty members. Their performance had some rough spots but they played through it and clearly enjoyed the challenge and fun of making music together. That experience inspired Sarah to new dedication and effort with the hope that she might participate in such an impromptu ensemble.

Participation

The first opportunity to read chamber music came at the Wallowa Chamber Music Festival in eastern Oregon. Sarah was delighted to find that this informal group read a wide range of chamber music as a free time activity. She enjoyed this form of music so much that we started collecting recordings in order to reminisce and hear more chamber music.

After a year of hard work, Sarah eagerly anticipated playing in a similar session during the Institute. To our dismay, it seemed like no one was preparing for the event. By talking with faculty members who had participated the year before, we learned that the previous year's event developed from the interests of a particular group of faculty who had dispersed. We approached her current quartet coach at the Institute, Meredith Arksey, to see whether we could recreate the event.

Meredith had not participated the year before but she saw the value and the motivation for it. Together we organized the session. Meredith announced the plan at a meeting of faculty and trainees and encouraged both groups to participate. She then gathered a selection of quartet parts from the music library. Sarah and I posted signs, gathered chairs and stands, and moved furniture to prepare the chamber for music.

At least one experienced adult player covered each part in the string quartets and four or five teenagers joined the group. When a violinist friend declined to join, Sarah encouraged her knowing that it would make it more fun to have a friend. After the musicians started playing, the audience grew to 40 or more.

Our first experience organizing chamber music reading surpassed our aspirations. This group provided what a student quartet had not. Sarah had worked diligently before the Institute to prepare the viola part of the first movement of Dvorák's "American" Quartet for her enrichment class; it was her highest priority. Others in her quartet had focused their efforts on preparation for solos and special parts in orchestra. One week was not sufficient time to prepare the full move-

ment under these conditions. The student quartet performed a shortened version of the movement. The sight-readers played the full movement at close to performance tempo.

We enjoy this activity so much that we organized a chamber music party for family and friends. We invited 35 young (upper elementary school through high school) string players, a young bassoonist (playing from cello music) and several adults to gather for a morning of reading. We wanted to find out whether our enthusiasm for chamber music would spread to younger members of our local community. They started with Suzuki Book One pieces arranged for string quartets. By starting with familiar pieces, kids who might otherwise have been reluctant to try got involved. The challenge gradually increased to Mozart K.157 and K.159. After starting, even novices realized that in this environment they could read and play more than they had imagined. As kids reached their limits, they stopped playing and listened. We suspended the general reading with a reading of Schubert's "Trout" Quintet for the more advanced players. Since we had planned for this piece in advance, we had listened to a recording many times at home before the session. Rosa, our younger daughter, surprised herself by staying with the more experienced violinists for most of the piece. "At that time, I didn't even need to sight-read, my fingers just knew where to go by themselves." After Schubert, we cycled back to the beginning for a second set to give all players a chance to finish the day playing chamber music.

Leadership

During our commutes to this year's SIP, Sarah and I reminisced about previous sight-reading sessions. Those memories inspired her to organize a sight-reading session. Several friends had participated in earlier readings and were eager to try another. She found another Institute alum who helped plan for an evening reading. They chose sheet music from the music library. They invited Erich Lear, Professor of Music at WSU, to join the session. He offered rooms in Kimborough Music Building and eagerly participated.

We deliberated over tradeoffs in selecting a place to play. The music building afforded a convenient setup for playing music and the comfort of air-conditioning on a moderately hot July night. In contrast, the dorm lounge required setup and was hot but not unbearable. However, the lure of an appreciative audience trumped convenience and comfort; we chose the dorm. The audience response clearly made the choice worth the extra effort.

Summary

The sessions are often called "sight-reading" but often are more aptly described as sight-refreshing of pieces experienced musicians have heard and often have already played. That experience provides the structure that holds the reading together and makes it possible for less experience players to participate. However, many students really are sight-reading. We are impressed by students who have prepared sufficiently well that they can read and enjoy challenging music. Opportunities to play exciting music with skilled musicians for pleasure motivate many of the teenage musicians we know. To have received such inspiration and then to share it with aspiring players and their parents and teachers has been extremely gratifying. ♣

Sarah Robbin Spach is a member of the Vendrell Quartet and a senior and principal violin at Pullman High School, Pullman, WA. Stephen Spach is her father. They have a common interest in interactions among science, math and music.

Tips for Conducting Informal Chamber Music Readings at Institutes:

- **Enlist the support of one or more of the members of the institute faculty.** They can encourage other faculty members to join. Don't try to coerce faculty to participate. They already work hard to help your children; don't overload them.
- **Delegate as much of the preparation for the event as possible.** Advance students and parents can prepare and post announcements, gather a selection of pieces, set up, manage music distribution and collection, and clean up.
- **Choose music carefully.** Match the selection of pieces to the skills of the players. Where you have a wide range in playing abilities, play a range of challenges and help less experienced players to understand which is which. Don't try to play Mendelssohn's Octet just because you finally have enough players to cover the parts. On the other hand, Mendelssohn wrote the Octet when he was a velocity-and-acceleration-craving sixteen year old; well-prepared teenagers can appreciate that feeling and rise to the challenge.
- **Consider using more than one copy of each part.** It is difficult for more than three players (two cellists) to read from a single part. If you are successful in drawing a substantial number of players, you don't want lack of parts to limit participation. Use original published copies of music rather than photocopies. The market for chamber music publishing is small; we all benefit by keeping it healthy. However, you may not need to purchase every piece; we frequently borrow from music libraries or friends.
- **Prepare by listening.** You can prepare to play a piece by listening to good recordings to become familiar with it. We borrow recordings from our public library's CD collection. After listening, it will be much easier to predict where you are, should you get lost during a sight-reading.
- **Choose a time and a site carefully if you want to keep one of the most important elements of your audience: young musicians and their parents.** They need to arrive early if they are to be ready to play the following day.
- **Share leadership of the group.** Pair experienced sight-readers with less experienced ones; coach lightly. Rotate violins among parts. Limit directing; this is still chamber music, not orchestra.
- **Keep reasonable expectations.** "You can have quartet sound or broader participation, not both."—Erich Lear. We prefer inclusion. Don't expect to play every note; re-finding your place while others play on is a significant accomplishment.
- **Enjoy one of life's great pleasures.**

Of Finger Pops and Fingerless Pops

by James Stern



Sometimes teachers use an image drawn from the physics of stringed instruments to help students approach the instrument in a good way. For example, asking the student to imagine the spinning of the string has a positive influence on the way the student draws the bow. An exploration of the phenomenon we call “finger pops” yields some similarly helpful imagery that can improve left-hand technique and the way the left hand coordinates with the bow.

Finger pops are the pleasingly crisp, precise, plucking sound that you hear when slurs are done well. Galamian has described them as a percussive action of the fingers (*Principles of Violin Playing and Teaching*, p. 65) and also recommends a left-hand pizzicato action on descending slurs. Whether finger pops are regarded as a percussive action (on melodically ascending passages) or a plucking action (on descending passages), there is much good work that can be done on the physical posture and relaxation of the hand so that these actions are effective. However, I think that we can sometimes be fooled about the extent to which plucking or percussion actually come into play in producing these sounds; such actions may, in some cases, have very little to do with the pop that we hear. In other cases, it will simply be good to have an alternative concept for producing these pops. The main clue that there is an alternative comes from string crossings. In the same passage cited above, Galamian observes that a slurred string crossing should be able to produce the very same popping sound as the finger actions. Thus in this scale,



the open D gets the same articulation as the notes leading up to it (the effect is clearest when the 3rd finger remains on the C half-way through the D). It's not very difficult to achieve this effect; in fact you can even feel the positive impact of the D-string pop transmitted through the bow to your right-hand fingers. But where does this pop come from, since there's no percussion or pizzicato?

I believe that the answer lies with the effect of sudden changes to a rapidly moving object, such as a vibrating string. Before addressing the question of what makes the pop on a string crossing, let's look at what occurs with the finger actions. A good analogy would be to imagine that you slowly insert a pencil into an electric fan. At a certain critical moment, there would be a marked percussive effect and dramatic rebound, but this would not be because of anything you did. The energy was in the fan. Something similar must happen when your finger approaches an already vibrating string

on an ascending slur. Although rapidity of the finger action is important for cleanliness, at least half of the impact must come from the motion of the string. The more the bow is stimulating the string, the less the interfering finger has to do. I also enjoy the dramatic image that, for about a hundredth of a second or less, the motion of the string is wildly chaotic as it reorganizes itself around its new length. This has to happen because the old wavelengths do not divide evenly into the new string length. Note that it easiest to get pops when the string length changes the most. It's on half-steps that you most need to resort to percussion or pizzicato.

I believe that the same phenomenon accounts for much of the pop that we hear when releasing a finger on a descending slur. Even without the left-hand pizzicato action, the sudden reorganization of a string that is already in rapid motion produces a violent yank whose force is equal to, and even similar in mechanism to a pizzicato. The benefit of taking this viewpoint is to relieve an overly muscular left hand and distribute more responsibility to the bow. The bow's job then is to make sure that the string really is vibrating healthily at the moment that the finger releases it. Here's an example from the *Dumka* movement of the Dvorák piano quintet where the sound of the pops is integral to the dramatic passion of the music. I cite it as an example of typical violinistic behavior because I have recently heard a few different violinists treat it similarly and very beautifully.



The fundamental left-hand mechanism that provides a really deep-sounding pop on the F# (marked with an asterisk) is a very sudden relaxing, softening or letting go of the third finger (these are all expressions I might use in a lesson). The main place this softening happens is in the base knuckle, the place where the finger attaches to the main part of the hand. Simultaneously, there is a very slight increase of weight on the first finger, which should have already been in place. It is interesting to note that the actions associated with left-hand pizzicato make both of these things happen. The most crucial requirements are the suddenness of weight shifting to the first finger and that the moment when the F# begins is a moment when the bow is providing the most intense stimulus to the string. This last point is particularly important because it goes contrary to the habit of many students, who lighten up and slow down the bow in the transitions between notes, regardless of the musical context. I call this the “portato habit.” To correct the portato habit, we imagine that

the bow scoops through the string, and the finger pop happens at the bottom of the scoop (marked with the “X”):



In both the ascending and descending versions of the finger pop, the quickness of the finger is very important. However this is not for the purpose of percussion or pizzicato. The real purpose of the quickness is sneakiness! The string needs to be taken by surprise so that it has to suddenly adjust to the new conditions. An analogous action would be to hold a ball on your palm without grasping it. Then move your hand straight downward, faster than gravity so that the ball has to catch up. You surprise the ball, which then has to adjust to the new conditions, but you do not do anything violent to it. Another image I frequently use is the pop-up safety lids on bottles. It's fun to pop these in and out with your finger. But it's less fun if you release your finger slowly. What you really want to do is get your finger out of the way fast enough so that the lid is left behind, and it then pops up on its own.

It is the pops on string crossings that really demonstrate how little the left hand needs to do if the bow is being used right. Returning to example 1, where the open D is approached by a string crossing, we may reflect that the D string doesn't “know” it is being approached by a string crossing. It simply “knows” that the bow is being applied to it with gradually increasing pressure but fairly constant speed. The fact that the bow is resting on the G string and gradually transfers its weight to the D string helps give us stability and control, yet it is not essential; we should be able to make the D string pop even when starting right on it. Just begin with a *sul ponticello* sound. The trick then is to accelerate and add pressure, keeping the acceleration a little ahead of the pressure increase. The *ponticello* transitions into a full sound with a sudden pop, the impact of which you will feel in the fingers that hold the bow. You can also see the D string explode into full vibration. If you succeeded in doing this, then you have now seen, heard, and felt a pop that simply came from the vibrating string rapidly reorganizing itself under the pressure of the bow. You have done an unusual thing which is to start something with a slurred articulation—normally you have to have been coming from another note to do that! Now in the case of actual slurred string crossings, that preparatory *ponticello* sound is drowned out by the end of the previous note. The C# in the Dvorák example is this type of articulation; although a finger is used to play it, no finger action is used. The F# finger and the C# finger remain in place through the whole action.

If you are able to make open D-string pop in the manner described above, it follows that you could do it several times in one bow. What you have then is a new kind of portato in which the release of sound is gradual but the return to full sound is a slurred pop. Another way to look at it is that you are creating slurred pops without changing pitch! The only other way to accomplish this is with string crossings:



So, what I'm suggesting is that you be able to produce the same sound this way:



This exploration takes us rather far afield of common performance practice, but there are several good reasons to pursue it. First, a full exploration of our artistic material—the instrument and the possibilities inherent in it—is always beneficial. This is especially so if you are exploring the logical consequences of something ordinary. The difference between logic and common sense is that logic can lead you to some wonderfully uncommon places. Second, learning to make a “fingerless” slurred pop requires a flexible and imaginative adjustment of the speed/pressure ratio in bowing. This is a kind of flexibility that we tend to have all too little of; indeed we tend to get locked into habits or patterns that may or may not serve the needs of a particular musical moment.

The third benefit is related to what we call “French” shifts. These are the shifts where we travel on the old or departure finger, popping the arrival finger when the new position is reached (when ascending, that is; when descending, it's the release of the old finger that makes the pop). The musical effect is a glissando that ends in a pop. Normally, one needs two fingers to do this. However, it is possible to bring a fingerless pop into play in places where it's convenient to shift on only one finger (departing and arriving on the same finger) but the sound of a French shift may be desired, as in this example from the Franck sonata where the fingerless pop is marked by an asterisk:



In this example, one tends to accompany the shift with a bit of portato anyway. This makes it almost inevitable that someone who practices it a lot will discover the fingerless pop even by accident.

The fourth and most important benefit of practicing fingerless pops is that they provide a good example of a more general principle of articulation, or diction, as I often like to call it. I can explain the principle best by an analogy to actual spoken diction. It is that we bring the greatest amount of clarity to our consonant sounds when they occur at the moment of greatest air flow and pressure. If you pronounce each of the following, *nnnahl*, *lllahh*, *mmmaah*, you will get the greatest crispness and clarity of the consonant (really it's the release of the consonant into the vowel). If you air flow accelerates through the sustained consonant sound, maximizing the pliosiveness of its release. I think we all use this principle instinctively when we want to speak clearly or emphatically. I chose those particular consonants as the ones I find most onomatopoeically close to slurred pops in string playing. In playing, it is the bow which must accelerate and add weight through the pop. The value of practicing the fingerless pops is that it is impossible to produce the sound without doing this.

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Many advanced students have a habit of doing the opposite. One of the habits I most frequently have to correct is the tendency to back away from transitions, reducing speed and pressing around bow changes, string crossings, finger pops and shifts. Sometimes this is a good thing, but at least as often it is not, and runs contrary to what we instinctively do when we speak. What goes along with this is a confusion about the concepts "smooth" and "connected." These are not at all the same thing. In the stroke we use for the opening of Kreisler's Praeludium and Allegro for example, the notes are as connected as can be—there is certainly no space or silence between them—but the bow changes are not smooth. In fact, we seek to maximize the impact of the bow change. An image I sometimes use for this is that of a dancer making a dramatic entrance by crashing through a wall of paper. In a similar manner, we sometimes need to burst through the transitions between notes.

I can't resist observing that the vocal sound that is actually most physically analogous to a finger pop is yodeling. This is the one instance of a vocal sound where the vocal cords suddenly reorganize the way they are vibrating (from fundamental to harmonic and then back again) so as to jump from one pitch to another without a glissando connecting them. Young men whose voices are changing have this happen by accident, but can also make it happen on purpose. One simply glides upward (or downward) to the point where the jump takes place, then pushes through it. Again, the cleanest jump, and the clearest pop, is achieved if the air flow is greatest at the moment of the break. This is what makes it a good analogy for how the bow should behave for finger pops. I've had a certain amount of success teaching female students to yodel; one of them was particularly grateful because it was a technique used by a popular singer she admired.

We can yodel on the violin! In fact, if the *punctello* approach to the fingerless pop didn't work for you, then the yodeling approach may. Start with a harmonic on the A string, then take your finger away from the node in such a way that the harmonic goes on sounding (or partially sounding). Then bear down and accelerate the bow until the fundamental A sound pops into place. An upward

yodel is harder, and it amounts to doing the following



without using the left hand at all. In this case, you play the open A with a slow, intense bow next to the bridge, then accelerate and release pressure. Immediately after the upper octave pops into place, you have to add a little pressure again. By the way, none of these things is easy. It's the fact that they're possible that's interesting.

Now that we've relieved the left hand of some its responsibility, let's look at what it is doing. On ascending slurs, you get the best pops by throwing the fingers from the base knuckles. For me, one of the assumptions that goes along with the idea of throwing is the idea that the thing I'm throwing is not part of me. Beginning with the obvious, I can throw a ball and say, "This is not part of me." Then I can extend the idea backward, shaking the hand which some prankster has attached to the end of my arm and saying, "This is not part of me." A lot of physical technique amounts to decisions about what part of you takes on the role of doer and what part of you takes on the role of inanimate "doe." When students understand that throwing is not something their fingers do, but something their fingers have done to them, the ascending slurs improve in clarity, you takes on the role of inanimate "doe." When students understand that throwing is not something their fingers do, but something their fingers have done to them, the ascending slurs improve in clarity.

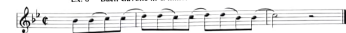
For descending slurs, we can generalize from the Dvóřák example and say that each transition is accomplished by softening the old finger while adding a small amount of weight to the new one. In this example from the Suzuki Book III version of Dvóřák's Humoresque (some aesthetic similarities to the other Dvóřák example), each thrown finger is indicated by a single asterisk, while each softening-plus-weight-transfer is indicated by a double one:

Ex. 7 Dvóřák Humoresque



On descending slurs, it is almost always detrimental to actively lift fingers off the strings. It is much better to let them fall away from the string as a result of the softening knuckle. Book III provides another seed for growing advanced technique:

Ex. 8 Bach Gavotte in G minor

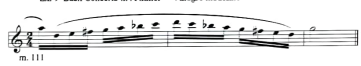


I call these "syncopated slurs;" the bow changes on off-beats while the left hand changes on on-beats. Also, the bottoms of the bow's "scops" are on on-beats. Once the student has studied this piece, the syncopated slurs should become a life-long companion, as they allow the student to practice left-hand transitions (shifts and pops) one at a time, and at whatever tempo

is needed. The bow can thus be trained to keep its momentum through each transition individually before it takes on the harder task of scooping through a whole sequence of them.

Likewise, the left hand has a chance to perform each popping action freely without the tension that tends to result from trying to cover too many notes simultaneously. For example, this passage from the Bach A minor concerto

Ex. 9 Bach Concerto in A minor Allegro moderato



may be practiced



is vital important that the rhythmic integrity be preserved. If the student begins to feel the beat on the first note of the slur, then the value is lost.

It is my sincere hope that some of the ideas in this article will be helpful in instances when the teacher has otherwise run out of ideas for improving left-hand articulation. When everything about the left-hand actions seems in order, but the articulations still are not clean, we can turn our attention to the use of the bow and the concept of momentum through an articulation. ♣

James Stern concertizes worldwide as a recitalist and chamber musician. He is a member of two ensembles, the Stern-Andrist duo with his wife, Canadian pianist Andrew Andrist, and Strata, a trio in which the two of them are joined by clarinetist Nathan Williams. He is associate professor of violin and chamber music at the University of Maryland School of Music.

Jeanne Switzer Memorial Concert

By Leena Koroja-Crothers

On October 14, 2001, Jeanne Switzer's colleagues, friends and former students gathered to pay a musical tribute in her memory. Jeanne passed away on June 29, 2001.

Jeanne started the Neighborhood Music School in New Haven, CT, which now has 22 Suzuki instructors. After almost 30 years at NMS, Jeanne continued to teach privately at the North Haven Congregational Church, where the wonderful memorial tribute took place.

The program included a play-down by a large number of former students and solos, accompanied by the Greater New Haven Youth Chamber Orchestra, conducted by Jeanne's long-term colleague, Philip T. Ventre, who is conductor of the Wallingford Symphony. Interspersed in the program were comments both emotional and humorous by friends and families about the times they share with Jeanne.

How very typical that Jeanne waited until her beloved and respected sense passed away first! She always insisted on the proper order in overseeing her students and their growth. Musical education in New Haven, and in the worldwide Suzuki community, are the poorer for her passing. We miss you, Jeanne. ♣

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Cello Chat

by Carol Tarr



Celloists are noted for their ability to get along with one another, share ideas and have fun! The following great ideas were shared by some of our cello colleagues. Keep sending us your ideas, and thank you, my dear cello friends. This month's column includes ideas about ways to practice, fun ways to review, and tips for students who feel they play better at home than they do for their teachers. The ideas come from the studios of Charlene Wilson, Priscilla Jones, Tanya Carey, and Laurence Leviton.

How to Practice

The most dangerous practice habit, I think, is making an error... correcting... and moving on. Chances are very good that the student (or we) will do exactly the same thing the next time, through the piece; make an error and correct it again. This way the error plus the correction becomes what one is learning to do. The only way to break this cycle is self-insistence on correct repetition. When a cellist misses a shift, bows in the wrong direction, plays a wrong note or wrong finger, she should Stop-Think-Play in this manner: Stop and isolate the problem, for instance a faulty shift. Think what is causing the difficulty— not preparing, arm elevation, etc. Isolate the shift and practice the two notes on slurs, both up and down, organizing the muscle memory for that shift. Then practice the shift until you can play it five times in a row perfectly. (That is, if five is your magic number. You may need only three, or ten or even as much as twenty-five for your magic number.) Then you can play the phrase, and the shift should work. If your magic number is realistic for you, the shift should also work somewhat. Playing a piece through is not practicing; correct repetition is practicing. Also, the student should be extremely careful the very first time he is reading something new. If he plays a note or rhythm incorrectly that is not only what he hears, but also what he has in his head as the model the next time it is played. (It is still amazing to me that students' ears are developed to this level!) He should also prepare the dynamics from the very first reading, or he will end up having to relearn how to use the bow to produce them.

—Charlene Wilson

Improvisation and Review

I've been thinking a lot about improvisation lately because we are hosting Gideon Freudmann, electric cellist, this next weekend. It has been fun for me to ask individual students, in group classes, to make something up and play it for the group. Most often, however, the setting for this exercise is a collective writing of a "piece"—all done during the group hour. Sometimes we pick a mood (great job for a younger student). Then we need a beginning, an ending, a key, and several phrases to occur in the piece. This opens the door to talking about key signatures, the tonic note, form, the shape of phrases, as well as different kinds of rhythms, bowings, and dynamics—and how they all affect the mood. I find this to be a wonderfully fun way of talking about music, and all the information we use to make up the composition can be connected back to the Suzuki literature. Review is no longer a mere

repetition but a challenge, encouraging us to make the music come alive as if we were writing it today.

—Priscilla Jones

Fingerboard Geography: Self Learning

A student of mine at Michigan State that was having about the fingerboard came up with a terrific idea that has helped me along with fingerboard geography.

Take two sheets of 8 1/2 by 11 paper (one legal and one letter sized if it is a big cello). Scotch tape the paper together lengthwise. You should now have a paper fingerboard. Slip the paper under the strings of the cello, which is lying on its back on the carpeted floor. Take a pen and use the strings as a guide to make four string lines on the paper. Pluck to find the target notes 1/2, 1/3, and 1/4 string harmonics; matching notes (with open strings). Mark all of these in light pencil with a small square on the paper fingerboard. Take the paper out from under the strings to color. The target notes can be darkly outlined for clarity. Choose seven colored pencils, one each for A B C D E F G. Write these letters on the paper in the chosen colors to serve as a guide. Mark and color the squares according to your color choice. All A's the same color, all B's the same color etc.

Slip the paper under the fingerboard again and by plucking the string find and mark circles for all the sharps and flats. If D is red and E is brown, you would color one half of the circle red for D# and the other half brown for E flat. (Note: it is easier to read if all the sharps are on the right of the string and all the flats are on the left of the string.)

This takes about an hour in a group class. The benefit of making your own chart is terrific. Relationships become clearer. The chart is foldable to music size. The chart can be "fingered" to clarify relationships and positions (like the second half of the Vivaldi Sonata #5, 1st movement). A bit of tape fixes the paper fingerboard to the music stand to be used as a guide during practice.

—Tanya Carey

I played it better at home! or How to Play it Better at the Lesson

The story sounds familiar: you come to your lesson and your teacher asks you to play your polished piece. You've been working hard on it all week and followed through on all aspects of the assignment. You're concentrating as hard as you can and trying your best; yet, some doubt starts to creep in: "I wasn't playing that passage so out of tune at home.... I've played the runs much better and cleaner.... Is this really my best tone?" You finish and you can't keep the slight look of disappointment from your face. Your teacher notices and asks you why you look so downcast and you say, "I played it better at home." Whoa! How many times has the teacher heard that? The statement is so well known that a clever person even used it on a button. It was there at the Suzuki



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I Played
it Better
at Home!

I often hear this statement at lessons after a student plays through a piece of music. They say that their playing invariably goes better in the comfort and safety of their own practice space at home. After thinking about this statement for a while I began to examine why this feeling is so prevalent. It led to a couple of questions: What are the factors that differentiate the satisfaction with your work at home from the lesson playing? Why can you play with confidence and feeling in one situation and not the other? It prompted me to explore some strategies that would help change this perception and outcome. Here are a few ideas that will improve the quality of your work at home and your satisfaction with your lesson experience.

Be an Active Listener at Home

Why do things seem to go so well at home? There are several factors that probably contribute to this perception. On one hand, you probably do play better; you're more relaxed and you don't feel the pressure of having your teacher sitting across the room from you. In addition, you are probably more at home in your own practice space. The surroundings are familiar. You're used to the chair and the acoustics of your room, and you are the one in charge of how to structure the practice session.

On the other hand you might not be listening with the same critical ear that you do at lessons. When you're at your lesson, you are aware that there is a trained observer listening to your performance and you are probably listening more attentively to your playing than you do at home. This might also lead to a less critical self-appraisal than the one you make at your lesson. I think this can be said for all string players, pianists, and other instrumentalists. When we are playing our magnificent instruments, it is easy to get caught up in the beautiful sounds that we are making and perhaps stop listening in a detailed and attentive way.

The challenge in the practice session is to listen carefully to your playing and reserve a portion of your brain for self-evaluation and a cataloging of things

that you both enjoyed in the playing and those that need to be worked on. One thing that I recommend is to imagine one of your important musical mentors or teachers standing outside your practice area listening carefully to your work. You'd be surprised at the difference in your attention to detail with this image in your mind.

Making the Most Out of the Lesson

The Importance of the Warm-up

Often students come to the lesson right from school without having had contact with the instrument that day. Sometimes this is difficult given the busy life styles of many of you, but I would encourage you to be creative in your efforts to make time for a warm-up before your lesson. This will help, even if you only take your instrument out for ten minutes during study hall at school or home right before the lesson. These ten minutes or so can make the difference between feeling comfortable at the lesson or feeling tense and not ready. Hopefully, you have taken the time to go through a number of warm-up exercises, whether they are tonalizations, scales or review pieces, or a combination of the above. Go over some of the "hot" spots in your working pieces. You know which ones they are. Warming up properly lets the muscles relax, gets your fingers and bow arm "primed", and puts you in the best possible position to get the best results at your lesson.

I find that this lesson day practice session is perhaps the most important time to practice. A careful warm-up will enhance your lesson experiences and put you in the strongest position to do your best, duplicating your home playing experience.

Get There Early

When time permits, get to your lesson a few minutes ahead of time. You can use the time on the way to the lesson to do some listening if you have a tape or CD player in your car. During that five or ten minutes of time between home and your lesson, you can listen to your working piece several times. Give yourself time to "decompress" outside of the studio. Take out your music and slowly go over significant technical and musical issues in your head. You will find that this "practice" away from the instru-

ment can pay big dividends in terms of your concentration level and readiness when you get into the lesson. Allow yourself a few quiet moments to get into the lesson frame of mind and leave your school issues behind.

Have Fun at the Lesson

There are a couple of things that you should keep in mind when going to your lesson. First of all, you should know that your teacher is one of your biggest fans and supporters. He or she wants to hear you playing at your best. Your teacher isn't there to catalogue your "mistakes" or keep a running count of your out-of-tune notes. A colleague of mine in the music department shared having some of these same issues with students. He advised them to "check their egos at the door." I think I know what he means by this; he wants the students to go to the lesson with the goal to learn and take in as much as possible and not have their sense of self-worth hinge on their lesson performance. You need to sound perfect and your self-critical ear are at peak levels when you play at the lesson. It is okay to give yourself permission to make a few mistakes and not have a flawless performance at the lesson. This will allow you to relax and enable your musical ideas to flow freely and without self-judgment. It will let you play with ease, warmth and a greater freedom of expression.

As a teacher I am more moved by a performance that is heartfelt, expressive and spontaneous. Your teachers are not there to keep a running count of what has gone wrong. Have this in mind when you come to your lesson. Give yourself permission to not be perfect. You'll find that the lesson will be more rewarding for you, and perhaps even fun!

These are but a few ideas that can make work at home and at the lesson more rewarding. Perhaps putting them into place will create the need for a new button. It has a catchy feel to it!

—Lorraine Leviton

*Stay "tuned" for the next column that will include more great ideas from more great teachers. ♣

Carol Fan is a cellist and SAA registered Teacher Trainer. She maintains an active studio in Lakewood, Colorado, and teaches pedagogy at the University of Denver Lamont School of Music.

I Played
it Better
at My Lesson!

Thoughts for Graduates on Music, College and the Future

by Barbara Schneiderman

What can we say about music and life to our graduating seniors as they go off into the world, many to college? Those who have pursued music study for many years already know in the deepest sense, through experience, the power of music to shape our lives, to inspire, comfort, refresh, even to enable us in other realms. They *know* in the best way possible, the most meaningful way, what music does for us human beings—its transformative magic. They have felt over the years how it has clarified their thinking even as it has given deep pleasure—enhancing the ability to schedule time, study effectively, organize material, to focus, persist and see the results of such determination. They have felt, without words, music heightening their sensitivity to all other art forms and even to people, stimulating a regard for beauty and a love of learning, expanding knowledge, teaching composure, developing personal discipline and the vital self-esteem necessary to any endeavor. Music has also provided for them a vital link with culture through the years and across oceans.

These graduating students have grown up with music. They know in their bones what it does for human beings, and some may even have articulated this as we saw in our recent *ASJ* piano column. (Five seniors wrote essays describing how music was woven into other important life interests and how much they appreciated its influence.) This moment, when our students are poised on the threshold to the future, may be a good time to share verbally and philosophically what music may mean to them in the future—how it might fit into their very busy college years, how to continue the rich interactive process. They will be maturing even more

and evolving intellectually. This may be a moment to look back as well as forward, to assess the important role music has played in their lives and may play in their own family's future.

"Art makes me feel whole."

A life of art—specifically for many of us, of music and teaching—can indeed become a vast river with many tributaries. One never knows what bit of information or daily experience, what tiny new stream of meaning, will flow into one's thinking to widen the understanding of music, of child development, of pedagogy and the learning process. Or such an insight might deepen our awareness of how we live our lives, so we may hopefully pass that greater appreciation along to our students.

This occurred recently when my attention was captured by a powerful *New York Times* article by Ken Larson entitled "Art, a Healer, Draws Out the Artist in the Afflicted" (Sunday December 2, 2001). It was illustrated with an arresting and brilliant painting by a stroke patient, formerly a poet, who now paints many hours each day, yet gropes with difficulty for every word. His right side is paralyzed and he painted "After the Fall" with his left hand. The article's message is beautifully summed up with the final statement:

"Mastering his words like precious fruit from a paradisaical tree [he] gasped, 'Art makes me feel whole.' That says it all for me in the most direct and meaningful way—that music and all the arts have a way of completing us. They provide through a symbolic language a generous means of expressing emotion, of communicating from the deepest currents of being, of allowing

us to share what it means to be human. Our students have experienced this profound gift through music. Throughout the challenges of their college years and beyond, they can continue to be enriched in the same way—bringing more complete selves to bear on any task, feeling "whole" and making all of life richer.

Repertoire Refreshes Us

For students going out into the world, their repertoire is a most precious possession and a valuable resource. For non-majors who may not have time to study new works, especially during freshman year (and for music majors as well), the pieces they have already learned can provide a refreshing "music break" from academic work. The catharsis of experiencing the rich and varied moods of different compositions will renew their energies, restore a sense of balance, clear the mind and warm the heart. Hearing a variety of composers and periods, responding to the distinctive styles of each can be invigorating. And that wondrous synthesis of all one's senses and faculties involved in music making will be integrative and healing. Eleasa Teng described her moments at school with the piano as "soothing and relaxing."

It is possible that this repertoire which they have worked with dedication to build over time might even offer reassurance away from home—a connection to family life and the past years of childhood. Revisiting the music into which they have poured their hearts, applied their minds, shaped and reshaped phrases over months and years—revisiting its familiar cadences is confirming of their intrinsic selves. It gets them back in touch with who they are in a most beautiful way even as it unconsciously



evokes new emotion and awareness they undoubtedly feel. Personal expression through music brings a form of delight and satisfaction that grows riper, more resonant with living. "It talks to me more now," said one student of a piece learned earlier.

A broad repertoire can also be helpful as a comforting refuge during those inevitable ups and downs of life. If one knows a piece or passage that matches a particular mood, it goes a long way toward releasing and relieving that emotion as you express it through the music, or, if appropriate, celebrating that emotion! I go to my piano at certain moments for such conversations with composers as well as for many other musical experiences—developing and enjoying my repertoire, studying new works, seeking to understand and interpret elusive passages, working on technique, analyzing, memorizing, meditating—consulting my "old friends" with whom I travel through life.

Beethoven vividly described his personal experience of transmitting mood into music through his composing: (*NYT* Book Review, Dec. 16, 2001, p.17)

"...moods are translated by the poet into words, by me into tones that sound, roar and storm about me until I have set them down in notes."

This rich vein of emotion is there for us to mine and combine with our own feelings. What a plentiful source of comfort we may find in living with great art; it reflects back to us such potent understanding of the human condition.

Enrichment of New Knowledge

We can remember how the world seemed to open up for us in the college years as our minds expanded into the boundless store of knowledge and information available to us. How stimulating was the fertile atmosphere of people gathered for learning, devoting every day to intense mental work, focusing energy on a deeper kind of thinking, reading, writing, discussing. We were inspired by our teachers' ideas, by new concepts and theories of art and science, by the figures of the critical process, by exposure to unfamiliar music, by museums, by conversations with our peers. We

experienced intellectual growth even as we sensed the immense universe that lay beyond our ken. And at the same time, we were feeling our first years of independence. What a heady mix! What a special time in one's life.

Of course we discover later that this process of enrichment, of growing and "becoming" oneself more and more completely, continues throughout our life journeys. Music can, both directly and indirectly, participate in the process and benefit from it. We have already spoken of the emotional support music can lend as a rare form of personal expression. It may also have the effect of integrating experiences as we invest in our music a new discernment, maturity and knowledge derived from them.

Our understanding and interpretation of new and old repertoire deepens with information about the cultural history of musical eras, with details of the social and political milieu composers knew, the events they were exposed to, the daily realities that surrounded them, the customs, habits, manners of their times. This expanding knowledge provides a rich background for our appreciation of composers' works while casting light on them as people—helping us connect in a very human way with their music.

Students will find that deeper digging into the "science of music"—music theory—will enhance their pleasure and their skills. The ability to analyze music from a structural and harmonic perspective is a vital resource to an advanced musician. Again quoting Beethoven, in a letter to a friend: (*The Symphony of Life*, U.S. Library Association, Inc., 1983, p.34)

"Go on practising your art, but at the same time penetrate to its core; art deserves it. ... The true artist... knows that art has no limits, he feels dimly how far he is from his goal, and while he may be admired by others, he grieves that he has not yet reached what his better genius, like a distant sun, makes shine before him."

So we can go on learning forever. To hear such a musical genius speak so modestly and inspiringly of persevering in his development, we can only humbly hope to echo to him with our own devotion and determination to keep improving, to "penetrate to the core" of our musical art.

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Many colleges offer fine training in harmony, counterpoint, music history, composition, orchestration and more. Our students may find courses that explore intensively the lives and works of particular composers, countries, eras or genres such as opera, symphony, chamber music, the duet literature, sonatas, cantatas, lieder. The history of culture and ideas is extremely interesting. Especially so is the stimulating cross-fertilization among creative artists that sometimes occurs in a particular city at a given time. A fascinating example of this is Paris in the early decades of the 20th Century, when Stravinsky, Picasso and Diaghilev collaborated in the field of ballet.

Musical Friendships and Other Suggestions for our Students

Visit all the pianos on your campus and try out your repertoire on them

Develop the delightful habit of befriending each one you see on your daily excursions. This is a wonderful way to discover aspects of a particular piece because of the specific attributes of the instrument. For example, a warm bass register may help you hear, enjoy and bring out a hidden melody in the musical fabric.

You will find this is also a meaningful way to make new friends. It is so satisfying to meet others who share your love of music and reflect your interests, to participate in a unique community within the larger college world. Studying a solo instrument can sometimes feel lonely, while sharing with like-minded friends may be comforting. Beautiful lifelong friendships have developed through musical experiences—playing repertoire for each other, discussing interpretation, favorite composers, memories. You will love exploring the duet and chamber music repertoire—hearing sounds and producing energy larger than oneself. I have seen such musical friends inspire each other and stimulate the desire to keep learning and growing.

Develop musicianship skills

Christine Ho calls her music theory and sight-singing course "great—my most exciting class...a break from the homework loads of my other classes...Every day we sing through scales and small exercises. I can't tell you how much I enjoy it." There is a joy in group singing, employing our most basic human instrument, the human voice together with others. And there is the added delight for Christine of reviewing, consolidating and expanding her musical knowledge and abilities.

Explore other works of composers you enjoy

Again quoting from Christine: "I've checked out the...music library as well...the amount of sheet music they had was overwhelming. I didn't know where to start. So far I've checked out some Brahms and Chopin to just read through. Our dorms provide music rooms downstairs, so I get to really play on my leisure."

Continue to grow as an artist

I recently found some inspiring thoughts relevant to musicians tucked away in an interview with current Russian theatre people. It never surprises me to discover principles shared across fields of the arts. Within a discussion of the role of the director, Anatoly Smeliyan, dean of the Moscow Art Theatre School, said, "The director in Russia is an artist at least equal to a playwright." It struck me that a performer of music is, in a sense, the director and the actor. The mind as director develops the interpretation and artistic fulfillment of the text by the "actor."

As musicians we need to continue always to grow as artists comparable to composers—to go far beyond instrumental skills to build the broadest, deepest reservoir of knowledge and analytic ability equal to the task of interpreting, "directing" and recreating the lasting works of our culture. Our realizations will become richer and fuller as we peel away ever more layers to the core of our

sensitivity, our vulnerability—further opening ourselves to the beauty and power of music. We develop our physical technique up to the next levels of mastery, persisting with wise problem solving, natural fluid movement—employing all the resources we have learned and using imagination to discover new ones. Now with greater maturity and determination, we expand our sense of what is possible.

Valery Fokin, a prominent director, offered:

"A real director, in the true meaning of the word, is the author of the production...[understanding] the sense of the play—the spirit of the playwright...not [as] a vehicle for the director's own ambitions...Meyerkhol, who put into practice the idea of the director as the author of the production, was led by the main artistic task. He had a profound knowledge of not just the particular play but all the works of the dramatist...When he directed The Inspector General in 1926, it was based on all Gogol's works and he discovered all of Gogol through this play. The real director illustrates the genius of a play and creates his own world; even interpretation is not enough, he composes a new reality." (NYT Arts p.5; December 2, 2001)

Christine is intuitively on the track of such expansion of her understanding as she reads through and becomes familiar with a range of other works by beloved composers—enriching her knowledge of their styles through a broader expression of their spirit.

Discover other possibilities on campus

You may find other musical delights awaiting you when you explore the bulletin boards, campus newspapers, music department notices or talk to friends and advisers. There might be a chorus, music club or opera group, perhaps visiting artists or speakers, occasional workshops, master classes and student recitals, opportunities to accompany singers or other performers—potentially a very meaningful and fulfilling experience. When I was at college, I had a job accompanying classes at a nearby ballet school which was interesting in many ways as well as helpful to my budget. I attended rehearsals of the Boston Symphony Orchestra at student rates—an

unforgettable and formative experience for me. I also organized a "musical nursery" in my apartment where I thoroughly enjoyed introducing preschool children of graduate students to many aspects of music. Looking back I see that my pleasure in a playful yet content-full approach anticipated the later excitement I was to know with our Suzuki philosophy. Teaching or tutoring in music or your instrument might be possible. As a graduate student, I tutored undergraduates in music appreciation and basic skills, and taught some piano as well (which I had done since high school).

If you don't have time for taking regular lessons, perhaps you could arrange occasional coaching sessions with a fine teacher. Make use of interstitial moments for brief visits to your piano—decidedly better than zero time—and you might be delighted to discover how much you can accomplish cumulatively this way. These could be music breaks in the evening between subject assignments or ten minutes while you wait for a friend to arrive. I used to enjoy finding a piano on Friday afternoons to "celebrate" the week's happenings and the beginning of the weekend! Sometimes I would go on and on for hours.

Future Joys: "intensity, integrity and warmth of the spirit come out."

As musicians, you can look forward to endless growth and pleasure in your art: it gets better and better. The passing years continually bring greater depth and awareness to our music even as music, touching us, energizes and changes us. This beautifully interactive process enriches our lives forever. As we grow in wisdom, knowing ourselves and the world better, we are able to give and evoke more in our interpretations.

John Browning expressed this so well in *Great Pianists Speak for Themselves*. (Dodd Mead 1980, p.91) <indent>

"As far as my own playing is concerned, I think it has changed. It's gotten warmer, not really because I have tried harder, but because I think I know a lot more than I did. The older one becomes, the more the body begins to wear down, and that's when the real intensity and integrity and warmth of the spirit come out.

Our Thanks for the Gift of Music

Writing on September 27, 2001, during the aftermath of the September tragedy and my first month of college, these words from Christine: "I guess I just want to end with a thank you. You gave me a gift to appreciate and really love music. It has anchored me to some stability amidst the changes I've gone through and seen in the past month." This reminds us keenly of the deeply restorative power of music, the balance it brings, the resource it can be for us throughout our lives, the comforting contrast it may offer to the rush of world events and the sometime pressures of our days.

The changes wrought by music are gentle and incremental. Simply exercising those more nuanced parts of your hearing, feeling and thinking is sensitizing. We know now that music "lights up" the whole brain, integrating all our senses and faculties. And it is emotionally fulfilling. Knowing the beauty exists and will always be there for you and others—

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that we can return to it, commune with it again and again—it is a deeply heartening and reassuring thought. To be touched by a piece of music, to hold it in your ears and heart, expands one's vision of life and gives hope.

Finally, we are all grateful to have received this inestimable gift of music from our parents and teachers. Many of you will undoubtedly enjoy passing the gift along to your families and students, invigorated and amplified by your own persons—by your own warmth, experience, knowledge and vital energy. Each of us is an important link in the musical chain reaching far back in time and hopefully, well into the future. Thus we participate in and contribute to cultural history even as we share fruitfully and intimately with others one of the sweetest, most profound forms of human expression. ♣

Barbara Schneideman, pianist, SAA Teacher Trainer, author of *Confident Music Performance: The Art of Preparing* and contributor to *Teaching Suzuki Piano*, has taught, lectured and performed throughout North America. Having studied with Walter Piston, Sidney Foster, Horacio Frugoni and Aube Zerkow, she has degrees from Harvard University, the Royal Academy and UCSD. Barbara has spoken at national conferences, both Suzuki and traditional, served on the SAA Piano Committee and is piano columnist for the *American Suzuki Journal*. She is devoting increasing time to writing and lecturing. Her studio is in Del Mar, California.

Parent Education: the Cornerstone of Children's Development

by Winifred Crock

Special thanks to Parkway School District String Parent Education Committee Members for their input for this article.

Most children need a nurturing, positive environment in order to realize their potential. Parent involvement and parent education are vital to the creation and continuation of this environment. Dr. Suzuki realized this fifty years ago and made it a cornerstone of his philosophy.

Without parent education, parents tend to repeat patterns of their own childhood with their children. Many of us still remember or even experienced these child-rearing notions: "children should be seen and not heard" and "spare the rod and spoil the child." A parent's sarcastic, derogatory or even casual attitude towards music education has a lifelong impact on the child's love for and involvement in music. One misplaced comment about a squeaky violin tone can ruin a child's attitude toward an instrument.

Sarcasm, negative humor and teasing are equally misplaced. They have a wicked core of truth and linger forever in the subconscious. Likewise parents who foster arrogant, competitive or superior attitudes create other negative issues for their children.

Steven Sondheim wrote:

*"Careful the things you say,
children will listen.
Careful the things you do,
children will learn.
Children may not obey,
but children will listen.
Children will look to you for which way
to turn and which way to be.
Careful before you say, listen to me..."*

Fortunately the Suzuki philosophy gives parents tools to create a wonderful environment for children. The positive, honest environment of a Suzuki household is an incredible gift for any child. Parents need to be exposed to the Suzuki philosophy and need to have continuing education as their child grows. Parental involvement changes as a child grows, but it doesn't become less important. Parental roles evolve from direct involvement in practicing into roles of support and encouragement. Parents of children in school programs need this education as much as anyone.

Parent education is crucial, but even in the most perfect of circumstances parent/teacher contact is limited. The following ideas are mostly common sense, but perhaps they will encourage teachers to further expand their parent education programs and parent contact opportunities. The best plan is to develop and improve their parent education program gradually over a period of time.

Ideas to educate and involve parents of school music students

Contact parents through written materials.

- Develop a packet of written materials to be dispersed throughout the child's education.
 - Cover basic philosophical and practical topics first year.
 - Expand and develop series for subsequent years.
- Develop a string education newsletter.
 - Include practical information such as concert and program information, special rehearsal or group schedules

- Include practice and motivation ideas.
- Include special recognition for students' musical or academic accomplishments.
- Include information on local concerts and performances.
- Write mini reviews of special CDs or music and books for students.
- Include information on mail order music companies such as Shar [and other SAA-supporting mail order houses], as well as local dealers.
- Submit appropriate education articles and information to school newsletters.
- Include educational information in concert programs.
- Send positive notes and special accomplishment certificates home.
 - Design perfect posture awards or Polaroid posture pictures.
 - Pre stamped "you were great" post-cards with student's address filled in by the student.
 - Have each child bring in a blank video tape and video a class solo performance to send home.
- Use practice charts, practice score cards or practice assignments charts that parents must sign and return.
- Develop a positive "Suzuki based" report card to send home regularly. Don't give "grades" but send a report of child's accomplishments.

Use concerts, open house, demonstration nights and any other time parents are in school to contact parents.

- Give lectures or demonstrations with handouts during open house, registration, class meetings night and conferences.
- Host a special string parents' education night.



- Speak on concert nights or invite a principal or other guest to speak on philosophical issues.
- Use a concert as an educational "large class" experience.
 - "Games we play in class and why."
 - "What we have been working on."
 - "This is how we sight read a new piece." Then do it.
- Give mini concerts at the mall, nursing homes or preschools and involve parents in the planning and execution.

If parents do not attend lessons or classes, foster an open classroom/ open door atmosphere.

- Invite parents to observe classes in progress.
 - Have a specific open house week to observe classes early in the year.
 - Give an informal concert during each string class and invite parents and younger grades to watch later in the year.
- Train and involve parents as Suzuki class helper aides.
- Start a Suzuki parent playing class.

Use technology (telephone and computer) to contact parents.

- Make regular positive phone calls to parents. Speak to as many parents on phone as possible each year.
- Encourage parents to call you.
- Set up a web site with parent information and educational information.
- Encourage parent contact by e-mail.

Other Ideas

- Foster and educate substitute parents: grandparents, other teachers in school, day care teachers.
- Share the Suzuki philosophy with other teachers in staff development.
- Consider classroom teachers as substitute parents.
- Make parent education books available through the school library.
- Put up bulletin boards: "Music is essential." "Strings in the news" "Who was Shinichi Suzuki?" "Audition tips" "Preparing for college music study"
- Purchase and display copies of *Strings* and *Strad* magazine and *ASJ*.

- Encourage parent membership in the SAA.

In conclusion, I realize one would need a clone to accomplish even half of this list. However, if we can gradually improve the education and involvement of our parents, we will improve our programs and our children's lives. Parenting is one of our most difficult jobs and the one for which we receive the least training. Our parents want and need the information we have. Teaching in schools grants us the opportunity to reach them. Please e-mail me with ideas at wwpcorch@hotmail.com. The Suzuki in the Schools Committee welcomes your input. ♣

Winifred Crock is orchestra director at Parkway Central High School and maintains a private violin school in suburban St. Louis, MO. She holds music degrees from Southern Illinois University at Edwardsville and Kent State University in Ohio. She also graduated from the Suzuki Talent Education Institute in Matsumoto, Japan, and holds Kodaly certification.

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Latin American Update

Submitted by Caroline Fraser

During the months of September, October and November 2001, several teacher training courses were offered in Latin America. Suzuki philosophy courses were given in Santa Maria, Brazil, and in Mar del Plata, Argentina. A piano 1B course was given in La Plata, Argentina, and violin 1B, and 5, were offered in Santa Maria, and São Bento do Sul, Brazil respectively. A special congratulations must go to the organizers of these courses. Despite enormous economic problems in both countries, and thanks to their determination and hard work, they have succeeded in enriching the lives of the teachers, parents and students of their communities by providing these courses. Behind each organizer is a dedicated team of families and colleagues, providing unconditional love and support. This is a true example of the Suzuki spirit in action.

Suzuki in Santa Maria, Brazil

Submitted by Maria Isabel Aude

The Talent Education Association/Suzuki Center of Santa Maria (AETSMA) in Rio Grande do Sul State, Brazil, is an association made up of parents, teachers, students and others, calling itself Suzuki's family. The Association follows the principle that education is above all love and that music education is a way towards self-knowledge and self realization. The main purpose of the Association is to help parents and teachers create a musical environment, to promote meetings and auditions and to take care of the professional growth of the teachers and their assistants.

The Suzuki method was introduced to Brazil by Sister Maria Wilfried in 1973, in Santa Maria, Rio Grande do Sul State. This program is different from other Suzuki Centers in Brazil, because we have about ten violin teachers, almost all of whom are taking their degrees in Music (Violin) at the Federal University of Santa Maria. The classes and the violin students have been linked to the University as an Extension Program

since 1979. So we constantly need training in the Suzuki Philosophy, because we have about one hundred students ranging in age from four to sixty.

The only one of Dr Suzuki's books to be translated into Portuguese is *Nurtured by Love: A New Approach to Education*. The translation was done in Santa Maria



La Plata guitar workshop

(Educação é Amor: um novo método de educação) and is now in its second edition.

The AETSMA aims to train Suzuki teachers to teach music to children through Talent Education and to give annual Suzuki courses for teachers. We started with the Suzuki Philosophy course which was offered in 2001.

The Talent Education Association/Suzuki Center of Santa Maria, along with the Music Extension Course from the Federal University of Santa Maria, sponsored the Suzuki Philosophy Course, level 1A, taught by Caroline Fraser from September 7 to September 10, 2001. The course was open to everyone interested and was directed to teachers of piano, recorder, flute, violin, cello, guitar and harp, advanced students and parents.

Thirty-seven teachers of guitar, cello, violin, flute, recorder, piano and voice from different states of Brazil (Minas Gerais, São Paulo, Paraná, Santa Catarina and Rio Grande do Sul) participated in the course. Everyone praised both the organizational aspect and the course content. In the opinion of Fabiano Lovato Trindade, singing professor, the course "was excellent, much

more than what I was expecting. What I learn does not help only my students, but also my life and thoughts. Thank you, teacher Caroline."

In my opinion, as a mother of two children studying violin with the Suzuki method, an important point discussed during Caroline's course is that everything begins with the parents and not with the students. The children first observe and assimilate before beginning classes; hence the importance of creating the musical environment. The children develop their concentration, memory, co-ordination, and mainly self-confidence. This course reinforced the concept that Talent Education only works if it is formed by the triangle—parents, students and professor—creating first the musical environment and then developing the child's character and abilities.

A report from Mar del Plata, Argentina

Submitted by Graciela Alias

The first Suzuki philosophy course offered in Mar del Plata, was held in the Conservatory Luis Gianneo from September 27th through 30th. The participants were professional musicians, teachers and advanced students of various instruments: piano, guitar, violin, cello, flute and oboe. A total of thirty-seven people attended the course, representing cities such as La Plata, Buenos Aires, and Bahía Blanca, and of course Mar del Plata.

It is the first time that a Suzuki Method conference was given in this city. It was received very well by the participants, who now want to continue their training with courses in their specific instruments. Following this course a project will be presented to the Conservatory, for a string program for children between the ages of five and eight. Up until now children must be at least nine years old in order to enter the Conservatory to begin their musical studies. Since taking this course our teachers are enthusiastically looking forward to ap-

plying the Suzuki method in the future. This is another contribution to our institution: a new pedagogical approach which opens new possibilities for the youngest children.

A report from La Plata, Argentina

Submitted by Graciela Vides and Diana Chagali

The first Suzuki 1B piano course to be offered in the city of La Plata, Argentina, took place in the Moster Conservatory Gilardo Gilardi, from the 14th to the 18th of October, 2001. Caroline Fraser was the teacher trainer. The Conservatory, which belongs to the Province of Buenos Aires, offers a Suzuki program to the students free of charge. We believe it is the first such program in Argentina. In 1999 piano teachers Graciela Vides and Adriana Bianchi founded the program, and in 2000 guitar was included under the direction of Diana Chagali. The current enrollment is twenty-two piano students and fourteen guitar students between the ages of three and seven.

This pedagogy course was organized by Veronica Alvarez, Sabrina Abalo and Graciela Vides. Eleven teachers participated, including teachers from Mar del Plata, Tandil and Buenos Aires. Twenty-three young children and their parents attended the master classes. Both the parents and the children paid close attention to the teacher's instructions. Some children and their families traveled from Buenos Aires to participate. The course concluded with a final concert in which all the pianists and the young guitarists from the Conservatory program performed. The public listened attentively and was surprised by the young age of the performers and by their natural stage presence. It is worth noting that the concert received very good press coverage.

2001 was a good year for growth and development in the La Plata Suzuki Project. In addition to the 1B piano course, the children gave a number of concerts in different locations and a group of guitar students, accompanied by their teacher and parents, attended the Second Young Guitarists' Workshop. "Segundo Encuentro de Niños Jóvenes Guitaristas," held at the University of Cordoba. This workshop was a wonderful experience for everyone. The enthusiasm resulted in a proposal being made by the teachers and the coordinator of the Suzuki Method in Cordoba for another such workshop to be held in La

Plata, not only for guitarists, but also for young violinists.

For next year, 2002, we are planning to hold a book two piano course, and we are looking into the possibility of inviting a guitar teacher trainer to come to La Plata. We are going through very difficult times in Argentina; however, we do not want to abandon our projects. We want our program to continue to develop and flourish.

Brazil 2001 Update

Submitted by Barbara Barber

Each year for the past six years I have had the wonderful opportunity to travel to Brazil to conduct Violin Teacher Training courses, teach at student workshops and perform concerts. On November 1, 2001, I traveled to Santa Maria, a city of 300,000 in Rio Grande do Sul, Brazil's southernmost state. I was travel-weary when I arrived but was quickly cheered by a group of twenty violin students performing in the hotel lobby. Their "welcome concert" consisted of Suzuki pieces, the state song of Rio Grande do Sul and God Bless America, which they had learned especially for me!

Caroline Fraser had taught the Suzuki Philosophy course in Santa Maria the previous September, so an eager group of twenty-one teachers awaited me for the beginning of Violin Unit I. We spent five intense days discussing and playing the all-important steps to teaching Twinkle and teaching points for Volume One. I also taught Volume One students each day for the teachers' required observations and conducted a play-in for all the local students.

Maria Isabel da Silva Aude, Coordinator of Centro Suzuki-Santa Maria, organized the course, held at the Federal University of Rio Grande do Sul. My friend and colleague from Curitiba, Simone Sawatzki, was there to translate the course, help with cultural and pedagogical differences (South Americans teach in solfège) and play a duo violin recital with me at the Teatro Tuce de Maio, a historical theatre in the heart of downtown Santa Maria.

On our last day in Santa Maria, we visited the convent and shrine of Schoenstatt, to which one of the teachers in the course, Sister Sandra Regina Netto, belongs. This order has 108 identical chapels or shrines all over the world. This was an especially interesting place to visit because of its connections

to the Suzuki movement in Brazil. In 1949 Sister Maria Wilfried, a violinist, came to Brazil from Austria and started a music school in Londrina (near São Paulo) and later a music school at the Schoenstatt convent in Santa Maria. She read an article about the Suzuki method and was fascinated by its possibilities in Brazil. "Irmã" Wilfried contacted Waltraud Suzuki and they corresponded in German for several years. Mrs. Suzuki suggested that the contact John Kendall about coming to Brazil. In 1980, Mr. Kendall gave the first Suzuki teachers' workshop in Brazil at this Schoenstatt convent and the Suzuki programs began to flourish throughout Brazil. I never met Irmã Wilfried—she died in 1987—but had heard about her when I started going to Brazil in 1996. What a special place to visit!

A day's travel by plane and car took Simone and me to São Bento do Sul, Santa Catarina for the Unit 5 course with the group of teachers who have worked with me every year, and the 9th Encontro Sul-Brasileiro or Southern Brazil Workshop. These twenty teachers know me well by now and can say, "Save the bow," "Finger pattern," and "DON'T RUSH!" in very good English! My Portuguese is also improving but I am hopeless at singing quickly in solfège. The teachers work very hard from year to year to prepare for each course, and I have been impressed with their improved level of playing. These skills, of course, are transferred to their students.

Cilene Stuminsky Gums, Music Director of the Escola de Música de Artes in São Bento, coordinated the Teachers' Course and the Workshop. The local teachers had worked very hard for a year, playing in restaurants and hotels, in order to pay for our meals and lodging. Because of the inflation of the Brazilian *real* in relation to the U.S. dollar and my resulting skyrocketing airfare, I decided to use my frequent Iber miles for this year's trip in order to help the teachers with their expenses. In Santa Maria, the teachers received a reduction in their course fee. In São Bento, each teacher received a reimbursement for which they were very appreciative. One young teacher said this money would help her to buy a better bow; another used it to help her students with their workshop expenses; another used it to buy theory flash cards for her studio from one of the other teachers; another returned it

to the association to help with workshop expenses; others used it for their travel and lodging expenses. We all felt good about helping each other.

São Bento is a beautiful little town of 70,000 and everything about it reflects the culture of its German immigrants—its second language, the food, music, crafts and architecture. One evening we enjoyed a concert by the Edelweiss Choral and Music Group. The concerts were held in the Sociedade Ginástica e Desportiva São Bento. About 500 people attended our duo concert. What a joy it was to look out into the audience and see the smiling faces of so many teachers, parents and children that I know from all the cities where I have taught in Brazil—Jaraguá do Sul, Ivoti, Curitiba, Blumenau, Volta Redonda and Santa Maria. We played two encores: one of Michael McLean's tangos, which the audience went wild over, and William and Constance Starr's arrangement of "America the Beautiful," well-known by Brazilians and received with heartfelt respect.

The 9th Encontro Sul-Brasileiro consisted of two and a half days of master classes, group classes, orchestra and concerts. From all over the south of Brazil came 300 students of violin, viola, cello, flauta doce (recorder) and flauta transversal (flute) with their parents. After the orchestra concert on Saturday night, the floor was cleared of chairs and a German band struck up a lively polka. Within seconds everyone—students, parents and teachers, young and old—was dancing! This went on until late into the night. Following the traditional Brazilian "Twinkle Variation de Samba" at the conclusion of the final concert the next morning, every single red, yellow and green balloon which had decorated the hall was burst in a frenzy of bow-stabbing!

I made this trip to Brazil less than two months after the tragic events of September 11 in the United States. Brazilians were deeply affected by the terrorist acts just as Americans were; after all, some 60 Brazilian citizens lost their lives that day. My Brazilian friends were afraid that I would cancel my trip. I was, of course, apprehensive about traveling, but felt committed more than ever to being there with them. While in Brazil, I wore an American flag with red, white and blue ribbons over my heart, in remembrance of the victims and in support of the United States. Two days after the

play-in in Santa Maria, the mother of a four-year-old student told me that her young daughter had just realized that I was from the place "where all the people were hurt." This was the same day that President George W. Bush met with Brazil's President Fernando Henrique Cardoso in Washington, D.C., to discuss their mutual desire to fight and win the war against terrorism. This was also the same day that I heard President Bush on CNN address firefighters and policemen in Atlanta. He told the story of the four-year-old American child who had said, "Why don't we just tell them all our names?" as she tried in vain to understand who the terrorists were and why

they did such things. Somehow this all came together and I knew that I was doing the right thing by being in Brazil, so far from home, to share the joy of music with teachers, parents and children and to further Dr. Suzuki's vision of world peace. I returned home to enjoy Thanksgiving in Colorado, thankful for my family and friends. It was a great pleasure to meet many new teachers and families in Santa Maria and renew friendships with those in São Bento. Their thoughts and prayers for all Americans over the past months have been deeply appreciated. I am grateful for my many, many friends in Brazil and look forward to seeing them again in 2002. ♣

Novidades de America Latina

Presentado por Caroline Fraser
Traducido por Marcial BF.

Durante los meses de septiembre, octubre y noviembre del 2001 se ofrecieron varios cursos de capacitación para profesores en América Latina. En Santa Maria, Brasil, y en Mar del Plata, Argentina se dieron cursos de Filosofía Suzuki. El curso de piano IB se ofreció en La Plata, Argentina, y los cursos de violín 1B y 5 se ofrecieron en Santa Maria y Sao Bento do Sul, Brasil, respectivamente. Los organizadores de estos cursos merecen felicitaciones especiales. A pesar de dificultades económicas enormes en ambos países y gracias a su determinación y arduo trabajo para ofrecer esos cursos, ellos lograron enriquecer las vidas de profesores, padres de familia y alumnos. Detrás de cada organizador hay un dedicado equipo de familias y colegas que dan su apoyo y cariño incondicional. Ello es un verdadero ejemplo de el espíritu Suzuki en acción.

Filosofía e Metodología Suzuki no Brasil
Maria Isabel da Silva Aude
Presidente do AETSMa

A Associação da Educação do Talento/Centro Suzuki de Santa Maria (AETSMa) situada no Rio Grande do Sul, Brasil é uma associação que reúne pais, professores e alunos, formando a família Suzuki. Segue o princípio de que educação é acima de tudo amor e tem a

educação musical como um caminho para o auto-conhecimento e auto-realização. A finalidade da Associação é auxiliar pais e professores a criarem um ambiente musical, promovendo encontros, audições e cuidando da atualização e formação de professores e monitores.

O método Suzuki foi introduzido no Brasil pela saudosa Irmã Maria Wilfried em 1973, em Santa Maria. Nossas características são diferentes de outras Associações Suzuki do Brasil, porque quase todos eles estão fazendo a graduação em Música (violino) na Universidade Federal de Santa Maria. As aulas e os alunos estão ligados à Universidade como curso de Extensão desde 1979. Daí a constante necessidade de treinamento na filosofia Suzuki, pois temos aproximadamente 100 alunos de violino, com idades variando de 4 a 60 anos.

O único livro traduzido para o português, *Nurtured by Love: A New Approach to Education of Shinichi Suzuki* foi traduzido em Santa Maria (Educação é amor - um novo método de educação), estando em sua segunda edição.

A AETSMa está oferecendo habilitar professores para ensinar música para crianças por meio da educação do talento e pretende realizar um curso para professores a cada ano, a partir de 2001, iniciando pela Filosofia e Metodologia Suzuki.

A Associação da Educação do Talento/Centro Suzuki de Santa Maria em parceria com o Curso Extraordinário de Música do Centro de Artes e Letras da Universidade Federal de Santa Maria, ofereceu o Curso sobre Filosofia e Metodologia Suzuki, Nível 1 A, ministrado pela professora Caroline Fraser de Blondet de 7 a 10 de setembro de 2001. O curso foi aberto para todos os interessados em conhecer esta pedagogia musical, envolvendo a filosofia, técnicas e metodologia da Educação do Talento, portando direcionado para professores de piano, flauta doce, flauta transversal, violino, violoncelo, violão e harpa, alunos avançados e pais.

Participaram do curso 87 professores de violino, violoncelo, violão, flauta doce, flauta transversal, piano e canto, vindos de diversos estados do Brasil, entre eles Minas Gerais, São Paulo, Paraná, Santa Catarina e Rio Grande do Sul. Todos os participantes elogiaram muito a organização e o Curso, pois realmente somos carentes em treinamento Suzuki para os professores.

Na opinião de Fabiano Lovato Trindade, professor de canto, o Curso foi "ótimo, aliás muito mais do que eu esperava. O que eu aprendi não vai ajudar somente os meus alunos, mas também na minha vida e forma de pensar. Muito obrigado, professora Caroline.

Na minha opinião, como mãe de duas crianças que estudam violão de duas mãos Suzuki, um ponto muito discutido durante o Curso ministrado pela professora Caroline Blondet é que se começa com os pais e não com os alunos. As crianças devem primeiro observar e assimilar para depois iniciar as aulas, daí a importância da criação do ambiente musical. As crianças desenvolvem a concentração, capacidade de memorização, coordenação e principalmente auto-confiança. O curso reforçou os conceitos de que educação do talento só funciona se for formado o triângulo pai, aluno e professor, criando primeiro o ambiente musical e principalmente desenvolvendo auto e caráter e depois as habilidades.

Mar del Plata
Por Graciela Añelos

En el Conservatorio Provincial de Música Luis Giammeo de la ciudad de Mar del Plata, Argentina, se realizó el

Primer Curso de Filosofía Suzuki, entre los días 27 al 30 de Septiembre dictado por la profesora Caroline Fraser. El mismo contó con la participación de músicos profesionales, profesores y alumnos avanzados de profesores de distintos instrumentos: piano, guitarra, violín, violoncelo, flauta travesera y oboe. Asimismo los participantes, en total 37, se acercaron de distintas ciudades, no sólo Mar del Plata, sino también La Plata, Buenos Aires y Bahía Blanca. Es esta la primera vez que se realiza un Encuentro con el Método Suzuki en dicha ciudad, habiendo sido recibido con muy buena disposición por parte de los asistentes y dejando muchas ganas de continuar con los siguientes específicos por instrumento. También está el proyecto de comenzar con un taller en quedas con niños penseros, entre cinco y ocho años de edad, que hasta el momento era inexistente en esta institución, donde los ingresantes deben contar por lo menos con 9 años cumplidos. El éxito del mencionado Curso dejó grandes expectativas y entusiasmo para la futura aplicación de esta metodología, y es un aporte mas para nuestro establecimiento en otra nueva línea pedagógica que amplía las posibilidades para los mas pequeños.

La Plata
Por Graciela Vides y Diana Ghagali

Del 4 al 8 de octubre de 2001 se realizó en la ciudad de La Plata por primera vez, el curso IB para profesores de piano, a cargo de Caroline Fraser, en el Conservatorio de Música Gilardo Gilardi de La Plata. Este instituto pertenece a la Provincia de Buenos Aires, y es el primero en el país en el que se ha puesto en practica, en forma gratuita, un programa Suzuki. Funciona desde el año 1999, en el que comenzaron las profesoras de piano Adriana Bianchi y Graciela Vides. En el año 2000 se incorporó el proyecto en guitarra a cargo de la profesora Diana Ghagali. Actualmente el programa cuenta con veintidos alumnos de piano y catorce de guitarra que tienen entre tres y siete años de edad.

La organización del curso estuvo a cargo de Veronica Alvarez, Sabrina Abalo y Graciela Vides. Contamos con la asistencia de once profesores, la mayoría de nuestra ciudad, y algunos venidos de Mar del Plata, Tandil y Buenos Aires.



Participants at the La Plata piano workshop

Participaron en las clases maestras veintitres niños, que siguieron muy atentamente las indicaciones de la profesora, lo mismo que sus papás. Algunos de los alumnos vinieron de Buenos Aires, acompañados por sus familias.

Cerrando el curso se realizó un concierto en el que además de los pequeños pianistas tocaron los igualmente pequeños guitarristas que estudian en el marco del proyecto Suzuki del Conservatorio. El concierto contó con una gran asistencia de público, que escuchó con mucha atención y asombro por la corta edad de los concertistas y por la naturalidad con que se manejaron en el escenario. Asimismo cabe destacar que tuvo muy buena repercusión en los medios de comunicación.

El año 2001 fue un buen año para el crecimiento y difusión del Proyecto Suzuki en la ciudad de La Plata. Además de realizarse el curso IB de piano, los niños brindaron varios conciertos en distintas salas de nuestra ciudad y un grupo de alumnos de guitarra asistieron acompañados por sus padres y profesora al Segundo Encuentro de Niños y Jóvenes Guitarristas llevado a cabo en la Universidad Nacional de Córdoba. En esta oportunidad además de vivir una hermosa experiencia se planteó con gran entusiasmo, junto a los profesores y coordinadora del Método Suzuki de Córdoba, la posibilidad de un encuentro en nuestra ciudad no sólo de niños guitarristas sino también de violonistas.

Para el próximo año tenemos la intención de realizar el curso del libro dos para piano y evaluamos la posibilidad de invitar a un profesor capacitador de guitarra. Estamos atravesando momentos muy difíciles en nuestro país, pero no queremos dejar de hacer proyectos y llevarlos a cabo.

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Novidades do Brasil 2001

Barbara Barber

Translated by Eloisa Padilha

Durante os últimos 6 anos, uma vez por ano eu tenho tido a grande oportunidade de ir ao Brasil para dar cursos para alunos e professores, bem como concertos. No dia 1º de novembro eu viajei para Santa Maria, uma cidade de 300.000 habitantes, situada no extremo sul do Brasil, no estado do Rio Grande do Sul.

Eu estava exausta quando cheguei mas logo fui recepcionada por um grupo de 20 alunos de violino tocando no saguão do hotel. O concerto de boas-vindas consistiu de músicas do Suzuki, a canção oficial do estado do Rio Grande do Sul e "Deus Abençoe a América" a qual eles aprenderam especialmente para mim. Em Setembro passado Caroline Fraser, deu o curso da Filosofia Suzuki em Santa Maria, portanto um grupo de 21 professores aguardava ansiosamente por mim para começar a Unidade 1. Nós passamos 5 dias discutindo e tocando todos os passos importantes para ensinar as Estrelinhas bem como o primeiro volume. Eu também dei aulas todos os dias para alunos do primeiro volume, para que os professores pudessem cumprir com as observações necessárias e liderei um grupo de alunos locais.

Maria Isabel da Silva Aude, Coordenadora do Centro Suzuki em Santa Maria, organizou o curso, nas dependências da Universidade Federal do Rio Grande do Sul. Minha amiga e colega Simone Saytzky, estava lá para traduzir o curso, ajudar com as diferenças culturais e pedagógicas (os Sul-Americanos ensinam em solfejo) e tocar um recital de duos comigo no Theatre Treze de Maio; um teatro histórico no coração de Santa Maria.

No nosso último dia em Santa Maria, nós visitamos o santuário e convento de Schoenstatt, ao qual pertenciam uma das professoras no curso, Irmã Sandra Regina Neto. Esta orden tem 168 capelas ou santuários idênticos ao redor do mundo. Este foi um lugar especialmente interessante para visitar por causa da relação com o movimento Suzuki no Brasil. Em 1919 a Irmã Maria Wilfried, uma violinista, veio da Austrália para o Brasil e começou uma escola de música em Londrina (perto de São Paulo) e mais tarde no próprio convento



Barbara Barber with unidentified child

de Schoenstatt em Santa Maria. Ela leu um artigo sobre o método Suzuki e ficou fascinada com as possibilidades que poderia ter no Brasil. Irmã Wilfried entrou em contato com Waltrud Suzuki e elas se corresponderam em alemão por muitos anos. Sra. Suzuki sugeriu que ela entrasse em contato com John Kendall para que ele viesse ao Brasil. Em 1980, Sr. Kendall deu o primeiro curso para professores no Brasil no convento de Schoenstatt e programas Suzuki começaram a se espalhar pelo Brasil. Eu nunca conheci a Irmã Wilfried—ela morreu em 1987—mas tenho ouvido falar muito dela desde que comecei a ir ao Brasil em 1996. Um lugar realmente especial para se visitar!!!

Lxou um dia inteiro de viagem de carro e avião para nós chegarmos à São Bento do Sul, Santa Catarina, para a Unidade 5 com o grupo de professores o qual vem trabalhando comigo todos os anos, e para o 9 Encontro Sul-Brasileiro. Estes 20 professores me conhecem muito bem agora e podem dizer muito bem em inglês: "Economize o arco", "Padrão de Dedos", "Não Corra!" O meu português também esta melhorando mas eu não tenho esperanças de cantar em solfejo! Os professores tem trabalhado bastante todo o ano em preparação para cada curso, eu tenho me empenhado muito com a melhoria do nível deles. Toda a prática adquirida, é então passada aos alunos. Cilene Stuminsky Gums, Diretora Musical da Escola de Música de

Artes de São Bento, coordenou o Curso para Professores e o curso de alunos. Os professores locais trabalharam muito o ano inteiro, tocando em restaurantes e hotéis, para poderem pagar nossa alimentação e hospedagem. Por causa da inflação, e a relação entre o dólar e o real, e também a minha passagem cada vez ficando mais cara, este ano eu decidi usar as minhas milhas para poder ajudar os professores com as despesas. Em São Bento, os professores receberam a diferença no custo do curso. Uma jovem professora disse que este dinheiro iria ajudá-la a comprar um arco melhor, uma outra disse que iria usar o dinheiro para ajudar os alunos com as despesas do curso, outra usou-o para comprar cartões de teoria de outro professor para seus alunos, um outro devolveu o dinheiro para associação para ajudar com as despesas, enquanto outros usaram para pagar as despesas de viagem. Nós todos nos sentimos muito bem ajudando uns aos outros.

São Bento é uma cidade linda de 70.000 habitantes e praticamente tudo na cultura reflete os imigrantes alemães —segunda língua (o alemão), comida, música, o artesanato e a arquitetura. Uma noite nós assistimos a um concerto do Grupo Musical e Coral Edelweiss. Os concertos foram realizados na Sociedade Ginástica e Desportiva São Bento. Em torno de 500 pessoas compareceram ao concerto que fizemos de duos. Eu tive um prazer muito grande em olhar para audiência e ver tantos sorrisos de



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professores, pais e crianças os quais conheço de todas as cidades em que eu lecionei no Brasil—Jaraguá do Sul, Ivoti, Curitiba, Blumenau, Volta Redonda e Santa Maria. Nós tocamos dois bis: um dos tangos de Michael McLean, o qual a audiência ficou em êxtase, e "America the Beautiful" com um arranjo de William e Constance Starr, muito conhecida pelos brasileiros e recebida com sincero respeito.

O 9 Encontro Sul Brasileiro consistiu de dois dias e meio de master class, aulas de grupo, orquestra e concertos. Vieram aproximadamente 300 pais e alunos de todo o sul do Brasil, de violino, viola, cello, flauta doce e flauta transversal. Após o concerto da orquestra no sábado a noite, todas as cadeiras foram removidas e uma Banda Alemã começou a tocar polka. Em questão de segundos todos os alunos, pais e professores, jovens e idosos estavam dançando. Isto continuou até tarde da noite. Na conclusão do concerto final na manhã seguinte, após a tradicional Estrelinha Variação de Samba, cada balão vermelho, amarelo, e verde que havia decorado o salão foi estourado com os arcos.

Eu fiz esta viagem ao Brasil a menos de dois meses depois dos trágicos acontecimentos de 11 de setembro nos Estados Unidos. Da mesma maneira que os americanos, os brasileiros foram profundamente afetados pelos ataques terroristas: em torno de 60 cidadãos brasileiros morreram naquele dia. Meus amigos brasileiros estavam com medo que eu fosse cancelar a minha viagem. Eu estava, apreensiva em viajar, mas eu senti ainda desejo maior de estar lá com eles. Enquanto eu estava no Brasil eu usei uma bandeira americana com laços azuis, brancos e vermelhos sobre o meu coração, em apoio e lembrança às vítimas nos Estados Unidos. Dois dias após tocar com o grupo em Santa Maria, a mãe de uma aluna de 4 anos me disse que sua filha tinha acabado de descobrir que eu era do lugar "aonde as pessoas se machucaram". Isto foi no mesmo dia em que o Presidente George W. Bush se encontrou com o presidente brasileiro Fernando Henrique Cardoso em Washington D.C. para discutir o interesse mútuo em lutar e vencer a guerra contra o terrorismo. Esci-loi também o mesmo dia que eu escutei o Presidente Bush na CNN falar aos policiais e bombeiros em Atlanta. Ele contou a história de uma

criança americana de 4 anos que disse: "Porque nós não dizemos a eles todos os nossos nomes?" ao passo que ela tentava entender quem eram os terroristas e porque eles fizeram estas coisas. De alguma maneira tudo se encaixou e eu sabia que eu estava fazendo a coisa certa, em estar no Brasil, tão longe de casa; eu estava dividindo a alegria da música com professores, pais e crianças e a visão de paz mundial do Dr. Suzuki. Eu retornei ao Colorado

para passar o dia de Ação de Graças e agradecer por ter minha família e amigos. Foi um grande prazer conhecer tantos novos professores e famílias em Santa Maria e renovar a amizade com os amigos em São Bento. Nós agradecemos muito os sentimentos e rezas para todos os Americanos nos últimos meses. Eu sou grata à muitos e muitos amigos no Brasil e estou aguardando ansiosamente para vê-los novamente em 2002. ♣

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Speaking with Jazz Violinist

Regina Carter

By Kathleen Spring

In November of 2001, Pam Brash gave me an article about Regina Carter to read. Regina had been the musician selected by International Musician for their cover story.¹ After reading about her Suzuki violin beginnings, I was curious to speak with this up-and-coming artist. The following week I saw an article about her in The Strad magazine.² On January 2 she was written up in The New York Times, and on January 14, she was a guest on NPR.³ Her career was blossoming right before my eyes! Then just a few days ago, she requested that we forward her "Jamous" tutu photo to O magazine. Their feature will be published soon.

The following interview with Regina is from December 13, 2001. Our conversation lasted about an hour. Ms. Carter is immediately engaging and a joy to talk to. I came away from the interview hoping that her travels would bring her to Denver so that I could hear her live and meet her in person.

photo by Bill Phelps

Kathleen Spring: In articles that I have read about you in *The Strad* and *International Musician*, it seems you have been very open about your indebtedness to your Suzuki start. Since you were only four when you started, what are your very first memories of the violin or violin lessons?

Regina Carter: I took lessons at a place called the Settlement House. I can see the room clearly. I had a blue rug. It was like a huge library with double French doors. I remember one Saturday my teacher, Jean Rupert, giving us a chance to check out other instruments—other stringed instruments. So I played the viola and the cello. We could make a decision to stay with our original instrument or switch. I remember I thought, "No, I'm going to stick with the violin."

K: Did you start with individual lessons and then have a Saturday group?

R: You know what, I really don't know. *(Laughs)* Those brain cells are gone! I remember the group performances. I remember we stood on placemats—oval placemats in bright colors.

K: It's interesting what students remember from early, early years. I remember when I got my violin—this is crazy—but I remember the dress I was wearing, because it was a Christmas dress.

R: *(Laughs from both R & K)* Dresses are special!

K: You mentioned your first teacher was Jeanie Rupert. Could you tell us a bit more about her?

R: Well, she was taskmaster. She didn't really follow the Suzuki method, point for point. With the group lessons, she would do these experiments on Saturdays once in a while. She would line us up, and she would start to play a melody that she was making up. When she tapped you on the shoulder, you had to continue. I don't know if that is part of the Suzuki Method.

K: I don't think there is any manual that says this game is part of the Suzuki Method, but teachers have been very creative in coming up with games, the more creative it is, the better. The basic thrust is the language model, but then there is a lot of freedom for teachers to do what your teacher did. Obviously it paid off!

R: Yes, that part of it at least. But she didn't start me reading when you are supposed to.

K: So how old were you?

R: I might have been seven or eight. By the time she started me, my ear was so developed that it was the most difficult thing for me to do—to follow the music. And she would put something in front of me, and my ear could hear where things were going. Now I might not play the exact note that was on the page, but it would be in the chord. She would say, "Where are you in the piece?" I couldn't tell her. That, I think, really angered her. On the one hand she was like, "Oh, wow." She recognized that there was a gift there, but on the other side she would get really angry and would sometimes compare me to some of the other students who could really read.

K: It seems to me that some people are kind of decoders. They like reading and they are really good at it. Other people have to work at it more.

R: Yes, I don't like to take gigs where I have to sight-read. *(Laughs)* Isn't it wild, how you can be either one or the other.

K: Well, my theory is, if you do it right, you can be pretty good at both. But I try with my students to get reading going a little earlier.

R: Yes, I think that is important. So sometimes she [Rupert] could be really mean. I don't think she really knew how to deal with children. Students would cry. Back then parents didn't have to play the violin, so she would send my mother out of the room because if she ever thought about yelling or saying something nasty in front of my mother.... Ms. mother does not play that way. She is a retired kindergarten teacher and feels there is a way you talk to people, especially children. And it's so interesting, because all through that I never asked to quit until I was twelve and wanted to go to another teacher. But then having teachers after that.... You know how you can get into thinking that medicine is not working unless it tastes horrible? So I used to think, "Well, these teachers are not good teachers because they're too nice!"

K: Interesting. So you studied with her until you were twelve.

R: I think I was twelve.

K: Then did you change teachers?

R: Yes, I changed and went to Emily Muter Austin. She was the first woman in the Detroit Symphony Orchestra.

K: So she wasn't a Suzuki teacher. This was sort of a transition into mainstream violin lessons?

R: Yes. Then I went back to Ms. Rupert in high school. So two or three years with Emily, and then I went back to Ms. Rupert. That was to be her last year. She was moving to Mexico. So I don't know if I even had a full year with her.

K: Kids always want to ask—and parents do too—about practicing.

R: When I saw that [question], I had to laugh because I still hate practicing! *(a lot of laughter)* I'm jealous of the people who love to practice—I'm jealous. I'm like, "What is this?!"

K: You know, there's hope. I don't think I enjoyed practicing until maybe in my 30's or 40's.

R: I'm in my 30's!

K: Well, you've got a decade yet. *(more laughter)*

R: I put that case in the middle of my living room floor. "OK, you have to step over to whatever, but you've got to practice!" And I still sometimes take lessons to keep up. I find when I start getting really lazy, and it's a period when I haven't been studying, then I get with a teacher.

K: And that helps you?

R: Yes, because I have to answer to somebody.

K: Did you give your mom "fits" when you were little?

R: I didn't want to practice, but you can only give her so much of a fit. Our lives were extremely structured because she was a teacher. I was taking piano and violin. So she said, "Do one [instrument] for an hour before you get ready to go to school, and then do the other one as soon as you come in. Then it's out of the way." So that's what we did—an hour before on one instrument and an hour after school on the other. You could complain all you wanted to; you were going to practice.

K: I know parents sometimes worry that they might turn a child off if they insist. What's your take on that?

R: Well, I loved to perform, so my mother would say, "You love to perform. You have to practice." *(I don't know if this was a suggestion to my mother, or what it was.)* I would sometimes pretend when I was practicing that there was an audience listening to try and make it fun or to think, "OK, I know I have this concert at the end of the month, and I want to be good." Sometimes it was a little bit of friendly competition because I knew that my girlfriends were working on the same piece.



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"There's no such thing as being perfect, and you shouldn't even strive to be perfect. You want to be as good as you can be, but perfect is boring...I think after you leave that practice room, you have to have the experience of being on the stage, playing with other people."



Photo by Bill Phelps

K: I know that has happened in my studio.

R: My mom thought that if you start something, you see it through. Even if it just means a year, you have to see it through, because that teaches you, I guess, not to be lazy. You can't just say you want to do something and three months later, not want to do it. I think parents maybe don't have to insist on an hour.... I don't know.

K: I think they need to be flexible, but I think if parents insist on anything—clean up your room, brush your teeth, go take a bath—that music can just be a part of it. "Yes, this something we do."

R: And also my mom would say, (she would bargain) "If you practice, then you don't have to do housework, or..." So at those moments where I would say, "I don't feel like practicing," she'd say, "OK, go get the duster, and blah, blah, blah." So I'd be on that violin! (laughter)

K: So it was either/or.

R: Yeah. (More laughter)

K: Good mom! Do you remember how much she helped you practicing when you were young?

R: She couldn't help me at all. She didn't know what was going on.

K: So, did she take notes at lessons?

R: Yes, she took notes. Ms. Rupert would say, "Regina didn't practice this week."

My mother would say, "I don't know what she's doing in there, but I can guarantee you that she practiced every single day for this amount of time. I can't tell you if it was right or if it was wrong..." So my mom would take notes, and I would tape my lessons and listen to my tape.

K: You would listen to your tape, and even when you were four years old, your mom didn't help you?

R: No, she would listen and try to remember. She would say, "Put your elbow up. Get your wrist down." But as far as the notes, she wouldn't know if one jumped out!

K: So you got technical help, but not note help?

R: No, not really. I think we depended more on that tape.

K: So what was her most helpful role in this whole process?

R: I think being a disciplinarian. Making sure that I did it every day. That was helpful. Her "thing" was that we were each going to be exposed to music, so I think that is the greatest gift she could have given us.

K: So she exposed you and then carried through.

R: And she was the taxi driver!

K: Now just a little bit about improvisational ability. You talked about that game that your teacher played which obviously would be a great one for kids to do. One way I like to term this.... Since you are a person who does this all the time, I'd like to see how you react to it. But how

it appears to me is that somehow early on we establish what I call an "ear-to-finger hook up." In other words, the ear hears it and the finger wants to go there. Is that your experience? You hear something and it can come out your fingers? **R:** I think you hear it, then you sing it; then it can go to your finger. Because even if your finger can't find it right away, if you can keep singing the note, you'll eventually get there. Hopefully!

K: Interesting. Then did you listen to a wide variety of music growing up?

R: No, in the beginning it was those classical recordings. My teacher would send us home with a stack of recordings and we'd trade, you know, every so often. We listened all day in the house, which my mother loved anyway. At night when I'd go to sleep, we'd put it on to go to sleep by. Of course my older brothers were listening to Motown records and the Beatles, so I heard that too. And my dad had the cassette listening station on.

K: Well, that's pretty broad.

R: Yeah, I think it's a good thing. It's funny. My mom would only listen to those records because I had to. Any other time, there was no music playing in the house. In high school, I was the only child left in the house, and unless I put some music on or it was around Christmas, she didn't listen to it. Once we moved into the new house, we didn't have a stereo.

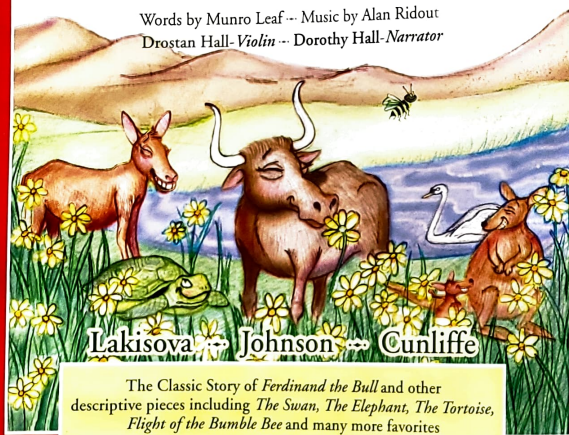
K: So it wasn't necessarily a big part of their lifestyle to listen.

R: No, she'd listen to the news on the radio as she was getting ready for work. On the way to work she would listen to the classical station. Once we moved into our new house when I was about eight or nine, we didn't have a stereo downstairs, so it was just in the cars.

K: I still give my dad a bad time, especially after I became so aware of the importance of listening. We had a radio in the 50's—you know a radio record player. I think it got broken probably when I was in the first or second grade. My father was kind of a do-it-yourself person. He was going to build a hi-fi.

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K: That's true of music careers in general, right? You've got to love it if you want to stick with it.

R: You've got to love it, and I would say learn theory and learn composition. Learn how to write. You have a little bit easier time if you have your own voice, and that means writing. I think that writing also helps with your ideas for improvising. Study and learn as much as you can. And definitely learn about the business aspect of it because you have to wear all of the hats.

K: What would you advise them musically? Listen, hunt down a teacher or ... ?

R: Everything. Hunt down a teacher. Do a lot of listening, transcribing and playing. Go to as many jam sessions as you can. And I think you really have to believe in yourself even when times are really difficult. You have to look not at what other people have and what you don't have, but at what you *do* have and what you want and just keep focused on that. Sometimes I even forget that but I've had some amazing things happen that I've wanted. I'm actually going to play—have a chance to play Paganini's violin next month. I'm the first non-classical violinist to play it! It's in Genoa, Italy. You know, they have someone that regularly plays on it when it's not in use.

K: So you are the first non-classical violinist to play it! Congratulations!

R: Thanks. You mean, "She's going to improvise on it?"

K: "Does this violin know how to improvise?" (ironic laughter from both)

R: I think Paganini used to improvise.

K: I think so! (more laughter)

R: You know, I think it is a wonderful, but difficult life. You can't make the choice of going for it or not. If you have the calling, you just have the calling.

K: That's wonderful. Well, it's been great to talk to you, and I would love to hear your perform live.

R: Thanks so much.

Since we all know the importance of the home teacher (usually a parent) in the Suzuki Method, I did a phone interview with Regina's mother, Grace Carter is a retired kindergarten teacher who is obviously proud of her daughter and does what any proud parent would—collects the memorabilia surrounding her daughter's groundbreaking career.

Kathleen Spring: Hello, Mrs. Carter. I would like to start back at the beginning

with Regina. Was it your idea, or her idea to take violin lessons?

Grace Carter: Well, I tell you, it was sort of neither one. I had the boys on piano lessons, and it wasn't to be musicians, it was just to broaden them as individuals. And at two, she walked over to the piano one day and just picked over to one of my older son's songs. Because I had always wondered, "How am I going to stand this child banging on the piano?" And then she did that! Then I couldn't find anyone to teach her. Several people said, "Well, people usually teach their own children." But you can't teach your child something you don't know! So I found a teacher when she was about three, and the teacher tried, but Regina wanted to be creative. Then I went to the Detroit Community Music School. It doesn't even exist anymore. I was trying to find someone to teach the piano, and Mrs. Husband said, "Well, we're starting a Suzuki violin class. Would you let Regina be in it?" And I said, "Yes." That's how the violin came in.

K: I see, so she had played a bit of piano before.

G: Yes, but it was strictly by ear.

K: Who was her teacher after that?

G: Well, the violin teacher's name was Ms. Rupert, but she is deceased now.

K: She never took formal piano lessons?

G: When she got a little older. Maybe when she was about eight. It didn't last very long. When she was going to Interlochen to audition for music camp for the summer, she took her violin to ask her pianist whether she could accompany her, so she could practice. She told Regina, "Well, whatever you do, don't ever stop playing the violin."

K: Did she go to Interlochen often?

G: She went that one summer for two weeks when she was in the 9th grade.

K: Did you know anything about the Suzuki Method before Regina started?

Regina Carter



Regina Carter's "famous" tutu photo

G: No, I hadn't heard of it or anything. They called it the Suzuki Method, but, she [Ms. Rupert] improvised and added things to it. When they were going to play, I think it was 32nd notes, they would say, "Motorcycle, motorcycle," and something with hot dog.

K: Mississippi Hot Dog, probably.

G: And then there was—Oh, I've forgotten, but they had names for all of those [rhythms]. And they had theory, and this was what confused me. We had to go for theory, and here she was four years old, and I was supposed to be going so I could understand it to help her. It was like the blind leading the blind! (laughter) But I took her. Then on Saturdays she had what she called Studio Class. If you had a piece to play then you would play for the audience. So it took about three days a week with the additional activities she had to participate in. I could just forget Saturday, because that was music school day! In fact, she was taking dance too—ballet. But that was just for fun. She

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started when she was three. But then it was too much, so we stopped that.

K: When did she stop the dance?
G: Ah... (laughter) That's been so long ago, I can't remember. You know, I saved the first pair of little tap shoes that she ever had and the ones that she wore the last time before she stopped. So I've got those little tiny shoes.

K: Those are nice memories.
G: Right. But she enjoyed it. She had a little playmate who said, "You always gotta go to music. You always gotta go to dancing." I told Regina, for once in her life she answered correctly. She told the little girl, "But I want to go!" Usually their friends or somebody else will affect them. They'll say, "I don't want to go." She enjoyed it.

K: I had some questions for Regina this morning about practice, and she just laughed. She said, "I still don't like to practice!"

G: Right. Since I didn't know what she was doing, I'd tell her, "Get your violin out and do what you think."

K: So there was a lot of self-discovery on her part?

G: Oh, yes. And one time she went to her lesson and she had this concerto. I don't remember what age she was, but she was young. I don't know how far she was into the concerto before she stopped and realized she had transposed it. You know by ear. Ms. Rupert, her teacher, said, "Go ahead, go ahead!"

K: Were there any things you did to keep her at it?

G: No, I'd just get it out and say this is what you gotta do.

K: You were just a tough mom, huh?

G: Well, I guess in that respect.

K: I mean that well! It's a good way to be.

G: I'd say, if you don't practice... But she thoroughly enjoyed it. She looked forward to going.

K: Regarding the tapes, did she listen a lot at home?

G: Oh, yes. She *had* to listen to those.

K: How much did she listen?

G: Every day. I'll tell you something else that we had to do. We had to get classical records. At that time, at the super-market, every week when you went shopping, they had a different record you could buy. In fact, I still have those. And it was a requirement that we take them to the symphony, to concerts. At one time she took private lessons and played in the civic youth orchestra for

awhile. Then she went back to the Music School, but Ms. Rupert left.

K: In talking to Regina and reading some of the articles, I got the impression that she decided she was going to be a musician when she was about nine.

G: Yes, she played all the white and studied classical all those years, and then all of a sudden she decided... Well, I think there was no doubt in her mind that she was going to be a musician.

K: Did that surprise you?

G: She liked it so well and seemed to have been talented. I went along with it—but to play in an orchestra with benefits. (laughter)

K: None of this freelance stuff! So the jazz violin was a bit of a surprise to you?

G: She hadn't really even known about jazz until one of her girlfriends took her and he [Stephan Grappelli] played classical as well as jazz. And then she just decided. You know, once a person makes up their mind, you just have to go along with it. But she didn't want to go on to school. She thought she could run around the world and be discovered and what not.

K: She found out she had to go to school.
G: I insisted. First she went to Boston. I wanted her to go to Indiana because they were giving string players money.

K: What school in Boston did she go to?

G: New England Conservatory. She went there because two of her friends had gone there a year. I didn't realize then—it was probably a trauma just leaving home and everything, but she went, and she didn't like Boston. Then she went to Michigan instead of going back to Boston. She went to Oakland University in Rochester, MI. When she graduated, she was happy that she had, but she wasn't happy that she had to go. Music was just her life. Then she got older and matured and went to New York.

K: That's where she is now, right? She bases herself in New York?

G: Yes, she has been in New York about ten years. When she first went she'd just go and sit in with different groups you know. And there was one, I think Latin... which she knew wouldn't hire anybody who wasn't of their ethnicity (laughter), but she said when they found out that she could play their music, they let her play. She's just kept on. She's still trying, you know, but it's difficult she says for an instrumentalist and doubly difficult for jazz. I guess vocalists have a better chance.

Mrs. Carter and I talked about her other children, Regina's older brother, Dan and Reginald. Both live in New York. Dan is a banker and was in the Twin Towers on September 11. Fortunately he was able to get out. Reginald works at the Winter Garden Theater where CATS played for years. We talked about Regina's traveling when she was young. I then asked her for advice to young parents, and this was her response:

C: Encourage them (the children). Work with them. Put them first. I sat there with her [Regina]. I told my husband I was raising children, not a house.
K: Thank you! I would agree. It has been nice talking to you.

G: I hope I was of some help. ♪

¹ *Making Those String Sing Jazz*, International Musician, May 2001.

² Clark, Philip. (2001) Rip loose. *The Strad*, Vol. 112 No. 1339.

³ To hear the interview, including sound clips from her Genoa concert on Paganini's "The Cannon," go to www.rpn.org and enter Regina Carter in the search.

⁴ To locate the LAJE web site, simply put LAJE into a search engine. For information specifically relating to jazz and strings, type in LAJEStrings.

For over twenty years, Kathleen Spring directed the Walla Walla Suzuki String Program during which time she became an SAJ Teaching Trainer and received the 1986 ASTA Outstanding Student Teacher award for the state of Washington. She and her husband Glenn have recently moved to Denver, CO where she has established a studio and works part time for the SAJ. Kathleen Spring studied violin in Washington state and Vienna, Austria and holds a Washington state and Vienna, Austria and holds a Master of Music in violin performance from the Lamont School of Music in Denver, CO.

Sounds of Healing

by Gregory Stavrou

For the past five years, the Augsburg College Suzuki Talent Education Program has had a partnership with the Virginia Piper Cancer Institute and Abbott Northwestern Hospital in Minneapolis, MN. Students have performed throughout the year in solo, small and large ensemble performances for the staff and patients. This partnership in the Life Choices in Healing Program, coordinated by Gregory Stavrou, has been a rewarding opportunity for all of us. It has given students a means to give of themselves and their gift of music to others where it has made a difference. The following article was written by Mr. Stavrou.

—Nancy Lokken, Director, Augsburg College Suzuki Talent Education

Where words leave off music begins. —Heinrich Heine

Awareness of the integral relationship between the arts, health and healing can be traced back to the ancient world. In the United States, hospital arts programs are currently helping to humanize the technologically dominant and often impersonal environments of care. At the Virginia Piper Cancer Institute of Abbott Northwestern Hospital in Minneapolis, Minnesota I have found that one effective way to support our patients is through performances by the students from the Augsburg College Suzuki Talent Education Program.

For the past five years these "angels of music and joy," as a breast cancer patient described them, have performed in halls, lobbies, patient rooms and treatment centers throughout our hospital. These young musicians have brought joy and comfort to hundreds of men, women and children who live with the challenges, fears and painful losses that accompany any serious illness.

Most acutely, this experience can be felt in the chemotherapy room where cancer patients sit or recline as they receive their treatments. These patients are often frightened, and the nurses overworked, which can create a tense and difficult atmosphere. However, when one of the Suzuki students is performing, the patients are able to relax, and the nurses pause to listen and smile. Oncologists who normally dash from

office to office and patient to patient, come in to listen; and at the end of each piece of music the physicians, nurses and patients applaud together.

Among the many wonderful performances given over the years, I remember very fondly an evening solo concert in the hospital chapel. The audience included three adult patients with their spouses and a father with his son. The son appeared to be about twelve years old and was confined to an elaborate reclining wheelchair. He had virtually no control over his muscles; his body spasmed more or less constantly and he often released nervous sounds.

The young violinist played a beautiful program that concluded with Massenet's *Meditation* from "Thais." Halfway through this final piece I looked around the small chapel.

The adult couples sat entwined with bodies relaxed in spite of wheelchairs, immodest hospital gowns, IV poles and the

physical discomfort and limitations so apparent when they first arrived. I saw a head resting on the shoulder of a lifelong companion, a hand caressing the bruise-veined arm of her beloved. From six pairs of eyes tears slipped unrestrained as the music filled the chapel and embraced the audience. Their hearts and minds were released, if only for a few minutes, from the constraints of illness and the fear of death. I looked then to the boy who was now relaxed and quiet in his chair. His physical tension, body spasms and utterances were replaced by calm breathing, a relaxed body and a peaceful smile.

The hospital performances of the Suzuki students find an emotional resonance within the patients who are dealing with isolation and fear that can accompany illness and hospitalization. In sharing the gift of talent and music, they are well-representations, but by our shared humanity, needs and hopes of this community, I thank Nancy Lokken and their artistry and their generosity of spirit. ♣

Gregory Stavrou is a theater director, arts in healthcare consultant and serves on board of directors of the International Society for Arts in Healthcare.



Laura Hellman, Ali Wertz, Nathan Yueh, and Julie Aiken play for a patient.

FROM HIROSHIMA TO HOPE

by Barbara Balatero, Director, Japan-Seattle Suzuki Institute International

On the evening of August 6, 2001, children from the Japan Seattle Suzuki Institute International performed for several thousand people at the annual "Hiroshima to Hope" ceremony at Greenlake in Seattle. The group consisted of violinists and cellists from Japan, Canada, Belgium, and the United States. The Japanese children, directed by Mr. Akira Nakajima, performed "The Moon Over the Ruined Castle" alone. Then the other children joined them for "Sakura, Sakura." They were conducted by Mr. Marcus Tsutakawa.

"From Hiroshima to Hope" is an annual ceremony expressing the universal respect for life and hope for a more peaceful world. This event continues a worldwide tradition that Seattle adopted in 1984. Seattle joins with Hiroshima, Nagasaki, and other cities around the world on the anniversary of the bombing, August 6, which always falls during our Institute.

This family-oriented program is a remembrance for the victims of the atomic bombs that fell on Japan during WWII and a gathering to renew a commitment to work toward peace. The event concludes at dusk with a Buddhist-inspired ceremony



Lanterns are set afloat on the lake

in which candlelit lanterns are set afloat on the lake to honor victims of war and other violence.

Before the performance Institute families were able to participate in folding cranes, and they were able to choose a personal message for peace that the calligraphers wrote for them on their personal lanterns. After the performance, when it was finally dark, the children set their lanterns afloat in the lake.

All of these photos were taken by Patrick Vittet-Phillipe who came from Belgium to attend the Institute with his wife Carleen and daughter, Laura. Ironically, these photographs arrived in my mailbox on September 11. ♣

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Intermission: The tune again

2002 SAA-Approved Summer Institutes



ST:	Location	Page	Name	Instruments	Teacher Courses
AB	Edmonton, AB	78	Aberia Suzuki String Institute	V, V.A, C	V18.2,p,C18.2p
AB	Calgary, AB	80	Calgary Suzuki Summer Institute and Teen Camp	V, V.A, C	PIA-18.2,p,sn
AK	Anchorage, AK	65	Southern Alaska Suzuki Institute	V, C, P	V2,P
AK	Fairbanks, AK	62	Fairbanks Suzuki Institute	V, V.A, C	V5
BC	Langley, BC	85	Langley Comm Music School Suzuki Workshop	V, C, P	V4,PIA,p
CA	Capistrano, CA	84	LUC Teacher Development Workshop	P	G1A,1B,G-Bsa
CA	West Coast, CA	74	West Coast Suzuki Music Institute	C, P	PIA,3P,sn
CA	Los Angeles, CA	81	Southern California Suzuki Institute	V, V.A, C, P, F, G	V1A,1B,S,p,PIA,1B
CA	Oakland, CA	76	Jelly Names College Piano Teacher Training Inst	P	PIA-5,p,sn
CA	Sacramento, CA	91	Sacramento Suzuki Piano Basics Workshop	P	PIaPsd
CA	Santa Rosa, CA	77	Northern California Suzuki Institute	V, C	V4
CA	Stanford, CA	92	Advanced Suzuki Institute at Stanford	V, V.A, C	V4
CO	Aspen, CO	66	Colorado Suzuki Institute	V, V.A, C, B, P, F, H, G	V1A-10,p,sn,V4S,sn,C1A-8,p,PIA-7,p,PIA-7,p,HT-3,sa,Ga,En
CO	Lafayette, CO	64	Peace to Plains Suzuki Institute	V, V.A, C, P, F, H	V4,P2,F,sa,PIB
CT	West Hartford, CT	90	Hart Suzuki Institute	V, V.A, C, B, P, G	V2,4,C2,P,PIB,2,G6
DC	Washington, DC	89	Greater Washington Suzuki Institute	V, V.A, C	V1A,3.5,C1A,1B
FL	Coral Gables, FL	83	Univ. of Miami Suzuki Institute	V, P, G	V1A-2,4,PIA,2,G1A,1B
GA	Kennesaw, GA	72	Atlanta Suzuki Institute	V, V.A, C	V1A,1B,3
GA	Morrow, GA	87	Atlanta Suzuki Piano Workshop	P	PIaPsd
HI	Honolulu, HI	84	Hawaii Suzuki Institute	V, V.A, C	V2,C3
IA	Des Moines, IA	84	Midwest Suzuki Institute	V, V.A, C, B	Vsn,En
D	Calderet, D	69	Ishao Suzuki Institute	V, V.A, C, P	V2,4,C3,En
L	Deerfield, IL	74	Chicago Suzuki Institute	V, V.A, C, P, G	V1A-7,p,C1A-10,p,PIA-7,G2,3
KS	Ottawa, KS	63	Ottawa Suzuki Institute Mid-Southwest	V, V.A, C, B	V1A,18A,7.7,En
KS	Ottawa, KS	63	Sound Encounters	V, V.A, C, B	P,sn
KY	Louisville, KY	82	Univ. of Louisville Suzuki Piano Institute	V, V.A, C	PIaPsd
KY	Louisville, KY	84	Univ. of Louisville Suzuki Strings Institute	V, V.A, C	
LA	New Orleans, LA	90	Greater New Orleans Suzuki Music Camp	V, V.A, C, P, F, G	V1A,PIA,G1B,En
MB	Brandon, MB	76	Brandon Suzuki Summer Institute	V, V.A, C	V1A,2w(1-4),C1A
ME	Lebanon, ME	75	New England Suzuki Institute	V, V.A, C, P	
MI	Ann Arbor, MI	73	Ann Arbor Suzuki Guitar Institute	G	G1A,G4
MI	Twin Lake, MI	68	Blue Lake Suzuki Family Camp	V, V.A, C, P	V3,C2,P2
MO	St. Louis, MO	86	St. Louis Suzuki Piano Institute	P	
MT	Missoula, MT	79	Univ. of Montana Suzuki String Institute	V, V.A, C	
NC	Greenville, NC	77	North Carolina Suzuki Institute	V, V.A, C	V2,En
NE	Lincoln, NE	79	Lincoln Suzuki Institute	V, V.A, C, P, F	V1A,1B,p
NF	St. John's, NF	72	Atlantic Canada Suzuki Institute	V, V.A, C, P	V1A,2
NH	Lisbon, NH	94	Ogontz Institute	V, V.A, C, B	
NM	Santa Fe, NM	85	Santa Fe Suzuki Institute	V, V.A, C	V1A,1B
NY	Dobbs Ferry, NY	87	Dobbs Ferry Suzuki Institute	V, V.A, C	
NY	Ithaca, NY	80	Ithaca College Suzuki Institute	V, V.A, C	V1A-5,p,C2,4,En
OH	Berea, OH	86	International Music Festival/Cleveland Suzuki Inst	V, V.A, C, B, P, F, G, R	V1A-3,C1A,1B,PIA,1B,2,sn,En
OH	Columbus, OH	72	Capital University Suzuki Institute	V, V.A, C, P	V1A-4,p,PIA,1B,4,5
OH	Harrison, OH	78	Great Lakes Suzuki Piano Institute	P	PIA-4,p
ON	Kingston, ON	75	Summer Music Fest and Suzuki Kingston	V, V.A, C, P, F, H, G	V1A-2,sn,PIA-4,p
ON	Thunder Bay, ON	94	Thunder Bay Suzuki Music Camp	V, V.A, C, P, F	V1A,1B,C1A,1B,PIA,1B
ON	Waterloo, ON	93	Southeastern Ontario Suzuki Institute	V, V.A, C, P	V1A,1B,C1A,1B,PIA,1B
OR	Eugene, OR	90	Northern Oregon Suzuki Institute	V, V.A, C	V1A
OR	Forest Grove, OR	70	Oregon Suzuki Institute	V, V.A, C, P	V1A,1B,V4,p
PA	Middletown, PA	87	Central Pennsylvania String Institute	V, V.A, C	V2,C2,C3
PO	Megep, PO	92	Studia Musica Institut	V, V.A, C, P	V1A,1B,p,sn,PIA,1B,S,p
PO	Montreal, PQ	82	Institut Suzuki Montreal	V, V.A, C, P, F	V2,3,C1A,1B
SC	Greenville, SC	84	South Carolina Suzuki Institute	V, V.A, C, P	V1A,2,C1A,PIA
TN	Johnson City, TN	71	East Tennessee Suzuki Piano Institute Int'l	V, C, P, F	PIA-3,S,3,5
TN	Memphis, TN	75	Univ. of Memphis Suzuki String Institute	V, V.A, C	Vsn(1-4)
TX	Georgetown, TX	82	Armistead Suzuki String Institute	V, V.A	V2
UT	Murray, UT	76	Utah Suzuki Piano Institute	P	PIB,4,p
UT	Sandy, UT	66	Intermountain Suzuki String Institute	V, V.A, C, B	V1A-6,S,p,sn,V4A,C1A-5
VA	Alexandria, VA	91	Greater Washington Area Piano Institute	F, V.A, C, P	PIA,1B
VA	Ennis, VA	81	Mid-Shenandoah Suzuki Institute	V, V.A, C, P, F	V1A-5,En
VA	Sweet Briar, VA	83	Central Virginia Suzuki Institute	V, V.A, C, P, F, G, B	V2,3,PIB,4
VA	Vienna, VA	70	Greater Washington Suzuki Piano Institute	P	PIA,2,3
WA	Pullman, WA	77	Suzuki Institute of the Palouse	V, V.A, C	V3,C2
WA	Seattle, WA	87	Japan-Seattle Suzuki Institute International	V, V.A, C, S	V1A,S,C5
WI	Stevens Point, WI	68	American Suzuki Institute-Stevens Point	V, V.A, C, B, P, F, H, G	V1A-8,S,p,V4,3,p,C1A,2,4,P2-4,sn,PIB,3,sa

Key:

- V=Violin
- A=Viola
- C=Cello
- B=Bass
- P=Piano
- F=Flute
- R=Recorder
- G=Guitar
- H=Harp
- p=Practicon
- en=Enrichment
- s=Supplemental Literature
- ov=Overview
- JpPd=Japanese Pedagogy
- EC=Early Childhood Education

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Fairbanks Suzuki Institute

West Valley High School
Fairbanks, Alaska

Directors:

Kaj Johansen, Music Director
Rosilyn Baird, Program Director

Program Offerings:

Individual and group Suzuki instruction on violin, cello, and piano. The advanced program for violin and cello features specific repertoire to be learned in advance, plus chamber music and rhythm classes. Daily student recitals and parent lectures presented. Enrichment courses: Orff, fiddle, chamber music, and rhythm classes. Short-term teacher workshop courses offered for violin.

Faculty:

Violin: Judy Yamada Blank (MI), Gave Detzer (WA), Shakeh Ghokousian (NV), Susan Kemper (NM), Sandra Pavton (WA), Louise Scott (AZ), Rumi Shimizu (CA), Margaret Shimizu (CA), Celeste Gilda Baston (IL), Carol Tarr (CO), Charlene Wilson (OR). **Other:** *Chamber Music* - Kathleen Butler-Hopkins (AK), Dale Kempner (NM), *Fiddle* - Susie Hallinan (AK), *Orff* - Lisa Indigo (AK), *Rhythm* - Mark Young (AK).

Short-Term Teacher Workshops:

<i>Instrument Book</i>	<i>Teacher Trainer</i>
Violin 5	Loise Scott

Fees:

Registration (non-refundable)	\$25
Tuition (Pre-Twinkle-Book 6)	\$200
Tuition (Adv String Prog, Book 7+)	\$300
Chamber Music	\$50
Orff	\$40
Fiddle	\$40
Short-Term Teacher Course	\$275
Early Discount (postmarked by April 1)	\$25

Housing:

Nearby hotels and B & B's are available. You may contact Alaska's Seven Gables Inn at: (907)479-0753 or AAAA Care B&B: (907)479-3447. University dormitory rooms may also be available, pending confirmation.

Meals:

Nearby restaurants.

Child Care:

None provided.

Additional Information:

Rosilyn Baird
1358 Viewpointe Dr.
Fairbanks, AK 99709
Phone: (907)479-3703
E-mail: akrosie@alaska.net
Dr. Gail Johansen
1887 Arctic Loom Circle
Phone: (907)479-4327
E-mail: johansen@musiquinet.com

University of Louisville Suzuki Piano Institute

University of Louisville
School of Music
Louisville, Kentucky

Directors:

Bruce Boiney, Director
Malinda Rawls, Assistant Director

Program Offerings:

Daily piano master class. Enrichment classes include, depending on student level: creative movement, duets, handbells, Orff, piano repertoire, and theory. All students will perform in a formal evening recital. Parent talks given by faculty members. Students may have an optional master class lesson with Dr. Kataoka for an additional fee (limited availability).

Faculty:

Piano: Dr. Haruko Kataoka (Japan), Bruce Anderson (IL), Lori Armstrong (MI), Leah Brammer (CA), Gloria Elliot (NE), Karen Hagberg (NV), Cathy Hargrave (TX), Huub de Leeuw (Holland), Linda Nakagawa (CA). **Other:** *Piano Repertoire* - Libby Armour (TX), *Duos* - Leah Brammer (CA), *Rhythm Ensemble* - Diane Downs (KY), *Handbells* - Angela Hampton (KY), *Creative Movement* - Wayne Krigger (TX), *Theory* - Shelly Sparks (IN). Other faculty - *ib*.

Short-Term Teacher Workshop:

<i>Instrument Book</i>	<i>Teacher Trainer</i>
Piano	Dr. Kataoka

Fees:

Students - Prices include SAA and registration fees.
Pre-Twinkle (no previous instruction) ... \$150
Books 3-7 (4 per class)

Participants:

Participant	\$325
Auditor	\$300
Daily Auditor	\$60
Late fee (after March 1)	\$25

Housing:

Dormitory suites with semi-private baths, includes linens.
Single room, per night (limited #) ... \$26
Double room, per person, per night ... \$18
Quality Inn Suites, 301 E. Gaultlett Ave., includes full breakfast. Special room rate: \$69/night, and Special suite rate: \$89/night. Call for details: (502)638-6100.

Meals:

Students Activities Center and restaurants nearby.

Child Care:

Available for an additional fee, depending on demand.

Recreation:

On-campus facilities include swimming and Speed Art Museum. Other local attractions: Six Flags Amusement Park, Shakespeare Festival, Louisville Zoo, Louisville Slugger Museum, Churchill Downs, Kentucky Derby Museum, Louisville Science Center, and Belle of Louisville cruises on the Ohio River. Near Louisville: Bernheim Forest, Mammoth Cave National Park, and Newport Aquarium.

Additional Information:

Bruce Boiney, Director
Univ of Louisville Suzuki Piano Institute
173 Sears Ave., Suite 273
Louisville, KY 40207
Phone: Fax: (502)806-0416
E-mail: director@suzukipiano.org
Web: www.suzukipiano.org

June 3-8, 2002 Teacher Workshop June 3-8, 2002 String Institute

Armadillo Suzuki String Institute

Southwestern University
Georgetown, Texas

Directors:

William Dick, Laurie Scott, Kiyoshi Tamagawa

Program Offerings:

Individual and group Suzuki instruction on violin and viola, and Suzuki piano instruction for siblings only. Short-term teacher training for violin, faculty and student performances. Enrichment activities include orchestra, origami, and Orff, for younger students.

Faculty:

String: Deanna Badgett (TX), Sue Bar (TX), Marilyn O'Boyle (NM), Stuy Perelman (NY), Mary Powers (TX). **Other:** Orff - Dennis Siebenaler (TX). Other faculty - *ib*.

Short-Term Teacher Workshop:

<i>Instrument Book</i>	<i>Teacher Trainer</i>
Violin 2	Marilyn O'Boyle

Fees:

Registration (1 per family)	\$15
Late fee (after May 20)	\$20
SAA fee	\$2
Tuition, Pre-Twinkle	\$120
Tuition, all other students	\$155
Orchestra	\$30
Orff	\$30
Origami	\$30
Teacher:	
SAA fee	\$5
Tuition, Teacher Course	\$175
Late fee (after May 20)	\$20

Housing:

Limited space available in University dormitory; information will be included in Institute brochure. Priority will be given to out-of-town participants. Costs are not known at this time.

but will probably be slightly higher than the 2001 price of \$29 per person, per night. Information on other local housing options (hotels, motels and B & B's) available upon request.

Meals:

University dining hall available for on-campus meals. Many local restaurants within driving distance.

Child Care:

None planned at this time.

Additional Information:

Dr. Laurie Scott
Department of Music
P O Box 7041
Southwestern University
Georgetown, TX 78627-0771
Phone: (512)863-1226 (fax)

Dr. Kiyoshi Tamagawa

Phone: (512)863-1356 (fax)

William Dick

Phone: (512)474-8196 (evening)
E-mail: Mispin@aol.com

Sound Encounters

Ottawa University Campus
Ottawa, Kansas

Director:

Alice Joy Lewis

Program Offerings:

For advanced string students: Violin Book 7 and higher, Viola Book 6 and higher and Cello Book 6 and higher, Collegiate Division 2002 graduates and college students) and Undergraduate Division. Violin master classes with Guest Artist, Stephen Clapp (The Julliard School) and Brian Lewis (NY). All master class participation by taped audition in advance. Private study: violin, viola, cello, bass. Chamber music rehearsals, coaching and concerts. Chamber Orchestra: electives chosen from the following options: Conducting, Festival Ringers (Hand Bell Choir), Performance Analysis Class with Michael McLean (TX). Group performance classes feature specific violin and viola repertoire to be learned in advance, and cello/choir music for cellists.

Faculty:

Violin: Guest Artist Teacher, Stephen Clapp (NY), Violin Master Classes, Brian Lewis (NY), Ruth Meints (CA), Michael McLean (TX), Kathy Rollings (MO), Stephen Sims (TX), Viola: Dr. Susan Duffins (TX), Ruth Meints (CA), Jennifer Ries (MO), Cello: David Garrett (CA), Ellen Shertzer (OH), Bass: Kathleen McCallough (KS). **Other:** *Conducting Orchestra* - David Baig (TX), *Festival Ringers* - Byron Jensen (KS), *Performance Analysis Class* - Michael McLean (TX).

Short-Term Teacher Workshops:

See Ottawa Suzuki Institute for Teacher offerings.

Fees:

Student Program Fee	\$750
<i>Includes registration, activities, SAA fees</i>	\$750
<i>tuition. Registration deadline: April 17, 2002.</i>	
Master Class Application Fee	\$12
Master Class Participation Fee (pending acceptance)	\$60
Early Discount (if postmarked by April 1)	\$25

Housing/Meals:

Package: 11 nights (June 7-17), 32 meals (supper June 7, through breakfast June 18).
Cost: Undergraduate: Adult (age 18+)

Child Care:

Not available.

Recreation:

Special activities available daily. Week-end special event.

Other:

Observation of special guest Master Classes.

Additional Information:

Alice Joy Lewis
P.O. Box 499
Ottawa, KS 66067
Phone: (785)242-0242
Fax: (785)242-1110
E-mail: soundenc@ott.net

Ottawa Suzuki Institute Mid-Southwest

Ottawa University Campus
Ottawa, Kansas

Director:

Alice Joy Lewis

Program Offerings:

Students: violin, viola, cello, bass, theory, reading classes, orchestra, kiddie opera, graduation program, parent lectures and playing class. Student electives: Late Book 1, Bach Minuet II or beyond, Books 2 and 3 and Shertzer's combining theater, music and story telling (Act/Strada, very us' (making violins with paper and lovel), "Moods of Music," "Healing Music Murals" (ocusing on the healing powers of music and art). **Additional option:** Books 2 and 3 and Shertzer's combining theater, music and story telling (Act/Strada, very us' (making violins with paper and lovel), "Moods of Music," "Healing Music Murals" (ocusing on the healing powers of music and art). **Additional option:** Books 2 and 3 and Shertzer's combining theater, music and story telling (Act/Strada, very us' (making violins with paper and lovel), "Moods of Music," "Healing Music Murals" (ocusing on the healing powers of music and art). **Additional option:** Books 2 and 3 and Shertzer's combining theater, music and story telling (Act/Strada, very us' (making violins with paper and lovel), "Moods of Music," "Healing Music Murals" (ocusing on the healing powers of music and art). **Additional option:** Books 2 and 3 and Shertzer's combining theater, music and story telling (Act/Strada, very us' (making violins with paper and lovel), "Moods of Music," "Healing Music Murals" (ocusing on the healing powers of music and art).

Faculty:

Violin: Eleanor Allen (KS), Judy Weigert Bossart (CA), Carl Cook (MO), Cheryl Cornell (MO), Jean Dexter (MO), Julie Holmberg (KS), Shirley

Koch (TX), Earlene Rooks (MO), Cathryn Lee (CA), Brian Lewis (NY), Julie Maurel (IL), Mary-Grace Neal (TX), Elaine Ras (CA), Kathy Rollings (MO), Stephanie Sandner (MO), Viola: Louisa Cloutier (LA), Carl Cook (MO), Cello: Barbara Ballatore (WA), Tim Marchlecker (TX), Ellen Shertzer (OH), Bass: Kathleen McCallough (KS), **Other:** *Theater* - Dianne Borzh (KS), *Orchestra* - *ib*, *Conducting* - David Barff (NY), *Kiddie Opera* - Nan Wade (MO), *Bell Choir* - Byron Jensen (KS), *String/ Theater/Music Storytelling* - Laura Vandergeld (KS), *Fiddling* - Cheryl Cornell (MO), *Computers and Music* - Kathleen McCallough (KS), *Art Classes* - Kevin Honevcutt (KS).

Short-Term Teacher Workshops:

<i>Instrument Book</i>	<i>Teacher Trainer</i>
Violin 1A	Jean Dexter
Violin 1B	Judy Weigert Bossart
Violin 1	Stephanie Sandner
Violin 2	Mary Grace Neal
Violin Pract.	Cathryn Lee

Additional Courses:

Enrichment: June 9-7 "The Art of the Character" (Enrichment 1 hrs), "Brian Lewis: NY" (Enrichment 1 hrs), *Conducting for Teachers - Getting Great Results Consistently* (10 hrs), David Barff (NY).

Fees:

Student Program Fees (due April 17)	\$865
<i>includes registration, tuition, SAA fees.</i>	
Graduation Participation	\$15
Optional Parent playing class	\$35
Teacher Training Registration fee SAA Fee	\$110
Teacher Training 1A/BK.7	\$240
Teacher Enrichment Courses	\$200. ea.
Teacher Practicum	\$340
Teacher Observer	\$165
Early Discount (if postmarked by April 1)	\$25
Teachers who register after May 20 add	\$20

Housing/Meals:

Package: 5 nights (June 8-13), 17 meals (supper Saturdays, June 8, through breakfast June 14) and child care. All housing air conditioned; bring your own linens and pillow. Meals only, if housed off-campus, rates - the Housing arrangements for June 6-7. Teacher Enrich courses - *ib*.

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 499
Ottawa, KS 66067
Phone: (785)242-0242
Fax: (785)242-1110
E-mail: ajlewis@ott.net or suziniks@ott.net

June 8-16, 2002

LGC Teacher Development Workshop

Cupertino, California

Director:
Frank Longay
Myra Sternlieb, Administrative Assistant

Program Offerings:
Suzuki Guitar teacher training workshop. Courses include: Guitar 1A, 1B, and additional Guitar course - tba.

Faculty:
Frank Longay and other faculty - tba.

Short-Term Teacher Workshop:

<i>Instrument Book</i>	<i>Teacher Trainer</i>
Guitar 1A	Frank Longay
Guitar 1B	tba
Guitar tba	Frank Longay

Fees:
Teacher Training tuitiontba

Housing:
Please write for information.

Meals:
Many local restaurants near Institute site.

Child Care:
None provided.

Additional Information:

Frank Longay/Myra Sternlieb
10601 S. DeAnza Blvd, Suite 307
Cupertino, CA 95017
Phone: (408)978-3934 or (408)343-0933
E-mail: frank@longay.com
www.longay.com

June 7-14, 2002 Teacher
Enrichment

June 9-14, 2002 Students

Heartland Suzuki Institute

University of Northern Iowa
Cedar Falls, Iowa

Directors:
Mary Bellone Grey
Cathy Craig

Program Offerings:

Suzuki activities are scheduled for three to four hours per day for violin, viola, cello, and bass students. "Half Day for Half Sprouts" one-half day of classes for Pre-Twinklers, ages 3-5 years. The Kinder Clarinet program will also be held in conjunction with the Institute. Other activities offered to all students: computer composition, orchestra/pre-reading, art, handbells, drama, music history/theory, and learn to play the

clarinet. Parents may enroll in the Parent Orchestra.

Faculty:

Violin: Joseph Bradley (IL), Teri Einfeldt (CT), Joan John Fetter (CO), Michele George (OH), Joan Molloy (WI), Donna Nordstrom (CT), Viola: Paul Mamalik (NY), Cello: Jackie Emery (WV), Bass: Michael Fanelli (IA), Teacher Enrichment: Teri Einfeldt (CT), Michele George (OH), Other: Orchestra: John Fetter (CO).

Teacher Enrichment Courses:

June 7-8, 2002 - All instruments: "East Meets West: The Suzuki Philosophy in the Western World" (10 hours) - Michele George.
June 9-14, 2002 - Violin: "Walk Through the Suzuki Volume" (13 hours) - Teri Einfeldt.

Fees:

Family Registration (non-refundable)\$75
Half Day for Half Sprouts (all inclusive) \$150
Students:
Early regis. fee before 4/10 (Book 5 & below)\$225
Early regis. fee before 4/10 (Book 6 & above)\$275
Regular fee (Book 5 & below)\$250
Regular fee (Book 6 & above)\$300
Sibling Enrichment (per course)\$25
SAA Student fee (per student)\$2

Teachers:

Enrich. course (10 hr.) register by 4/10\$200
After 4/10\$225
After 5/10\$250
Enrich. course (15 hr.) register by 4/10\$275
After 4/10\$300
After 5/10\$325
SAA Teacher fee\$5

Housing:

Housing is available on-campus in the dormitories. Off-campus housing is also available at local hotels for a special group rate.

Meals:

The University offers many dining options: cafeteria-style, specialty-food restaurants, deli. There are many restaurants nearby.

Child Care:

Not offered other than during specified parent activities.

Recreation:

For a nominal fee, Institute participants may use the University's Wellness and Recreation Center which offers a leisure pool and a climbing wall. In the Cedar Valley area there is a vast trails system suitable for walking, jogging, or biking. Cedar Falls has one outdoor pool and two indoor pools open to the public, several area golf courses, small lakes stocked for fishing, and many parks and museums.

Additional Information:

Mary Bellone Grey
2210 Tremont Street
Cedar Falls, IA 50613
Phone: (319)266-6194 (home)
(319)273-2508 (UNI Suzuki School)
E-mail: unisuzuki@firecheer.net
For information about the area, contact Jennifer Yarrow, Univ. Conferences
Phone: (319)273-0409

June 9-14, 2002

University of Louisville Suzuki Strings Institute

University of Louisville
School of Music
Louisville, Kentucky

Director:
Lisa M. Weaver

Program Offerings:

Student classes include semi-private lessons in violin, viola, and cello, small and large group classes, and beginning, intermediate and advanced orchestra. Advanced orchestra conducted by Robert Franz, Associate Conductor of the Louisville Orchestra. Also offering an alternate Advanced Program for violin, viola, and cello, featuring the Louisville Quartet as instructors. Enrichment classes are available for siblings creative movement, fiddling, and Orff. Each day we will celebrate a different instrument with special activities. Special recitals by the Louisville Quartet, faculty, and students.

Faculty:

Violin: Joanna Binford (KY), Lamar Blum (IL), Brice Farrar (KY), Betsy Fee (SC), Colleen Fitzgerald (WI), Sherry Hoffmeister (KY), Alison Maerker (TN), Peter McHugh (KY), Laura Rusk/Santoni (CA), Marcus Ratzenboeck (KY), Mary Ann Tomolano (VA), Viola: Christian Frederickson (KY), Elizabeth Jones (KY), Mary Ann Tomolano (VA), Cello: Wendy Bissinger (NC), Alicia Randish-Hooker (TN), Wayne Krigger (KY), Paul York (KY), Other: Orchestra - Robert Franz (KS), Eva Rouse (KY), Orff - Deb Amchin (KY), Creative Movement - Wayne Kiebler (KY), Fiddling - tba.

Short-Term Teacher Workshops:

None offered this year.

Fees:

Registration fees are non-refundable.
Student regis. fee/ per student, before May 1\$30
Registration after May 1\$60
New Beginner through Twinkler (8 classes)\$145
Books 1 and up (4 classes)\$200
Advanced Program\$225
Enrichment classes (per class)\$45

Housing:

Air-conditioned dorm with semi-private baths. Single room, per night\$25
Double room, per night\$30

Meals:

Meals are not provided. Student Center food court and restaurants nearby.

Child Care:

Childcare available for siblings age 2 and older, at \$10 per day per child. Enrichment classes offer siblings ages 18 months and older.

Recreation:

On-campus facilities include swimming, Planetarium, and Speed Art Museum. Other local attractions: Six Flags Amusement Park, Kentucky Kingdom, Louisville Zoo, Derby Museum, and Louisville Science Center.

Additional Information:

Lisa M. Weaver
University of Louisville
School of Music, Box 120
Louisville, KY 40292
Phone: (502)637-3614
E-mail: weaverlm@bellsouth.net

June 9-14, 2002

University of Memphis Suzuki String Institute

University of Memphis
Memphis, Tennessee

Director:

Kimberly Meier-Sims
Candolina Schumann, Administration
Erin Kaste, Administration

Program Offerings:

Student courses for Suzuki violin, viola and cello, including repertoire, technique, master class, note reading, music history theory, orchestra, and chamber music. Music enrichment classes include: fiddling, sighnsinging, and Orff. For the enrichment of all participants, we have daily lectures and recitals.

Faculty:

Violin: Loren Abramson (MO), Suzanne Brooks (IL), Andy Carlson (OH), Pak-Chung Cheng (TN), Danette Goughlan (NY), Winifred Crook (MO), Christine Felsing (IA), Diane Lewis (MO), Carrie Reuning (NY), Janse Vincent (WI), Viola: Diane Lewis (MO), Janse Vincent (WI), Cello: tba, Other: Fiddling: Andy Carlson (OH); Sighnsinging: Nightingale, Music History Theory: Chris Nemes (TN), Creative Movement: Karen Gephart (TN), Orchestra: Winifred Crook (MO), Diane Lewis (MO).

Short-Term Teacher Workshops:

<i>Instrument Book</i>	<i>Teacher Trainer</i>
Violin Or(1-4)	Carrie Reuning

Fees:

Registration, non-refundable (due May 1) \$60
Tuition (May 1 after May 1)\$200-\$225
Teachers:
Registration, non-refundable (due May 1) \$60
Participant Tuition (May 1 after May 1)\$200-\$225
Aurifer (May 1 after May 1)\$200-\$225

Housing and Meals:

Housing available in air-conditioned dormitories. Sheets, towels, blankets and soap provided. Meals are included in the housing costs (no refunds). Meals begin with breakfast, Monday,



University of Memphis Suzuki String Institute - photo by Patsy Prodzick

June 10 through breakfast, Saturdays, June 15. Housing and Meals:
Per adult\$250
Per child (18 & under)\$225

Child Care:

None available.

Recreation:

Campus recreation facilities include swimming and tennis. Within short driving distance: Children's Museum, Libertyland, National Civil Rights Museum, IMAX theater, Botanical Gardens, Memphis Zoo, and Dixon Art Gallery.

Additional Information:

University of Memphis
Community Music School
Suzuki String Institute
Attn: Kimberly Meier-Sims, Director
Memphis, TN 38152
Phone: (901)678-2808
Fax: (901)678-4250
E-mail: kneiersims@memphis.edu

June 10-15, 2002

Southern Alaska Suzuki Institute

Anchorage School District
Anchorage, Alaska

Directors:
Margaret Turner and Karyn Grove-Bruce

Program Offerings:

Violin, cello, piano, chamber music, orchestra, choir, chimes choir, kinder-music, jazz improvisation and fiddling. Short-term teacher workshop courses for violin and piano.

Faculty:

Violin: Judy Yamada-Blank (MI), Gail Johansen

(AK), Susan Kemper (NM), Sandra Payton (WA), Louise Scott (AZ), Cello: Charlene Wilson (MI), Pianos: Rita Hauck (OH), Ray Landers (PA), Rebecca Martin (CO), Catherine McMichael (ME), Other: Enrichment courses: Chamber Music, Orchestra, Fiddling, Kinder-music, Chimes Choir, Choir, and Jazz Improvisation - Faculty, tba.

Short-Term Teacher Workshops:

<i>Instrument Book</i>	<i>Teacher Trainer</i>
Violin 2	Susan Kemper
Piano Pract.	Rita Hauck

Fees:

Registration (by April 15)\$60
After April 15\$80
Student Tuition (Pre-Twinkler-Book 3) \$150
Book 4 and up\$225
Teacher Participants and Auditors\$180
Observers, per day\$15
Enrichment courses\$80-\$900
*out courses, depending on course

Housing:

University of Alaska Housing Department requires at each recreation. Local B & B, and possibility of lodging with a local family.

Meals:

Local restaurants and snack bar.

Child Care:

None available.

Recreation:

Hiking the mountains around Anchorage, fishing in nearby rivers, boating, biking the coastal trails, and site trips to glaciers.

Additional Information:

Margaret Turner
17260 Ashland Dr.
Anchorage, AK 99516
Phone: (907)453-3211
E-mail: maec@gci.net

Meals:
Snowmass Village has a wide variety of choices among its 25 restaurants, all within walking distance or short shuttle ride. Full grocery store and general store located within the Village.

Child Care:
Camp Snowmass, licensed day camp located on Snowmass Village Mall offers supervised outdoor activities for children ages 3 to 11, Monday-Friday. Call Sue Way at Camp Snowmass, 1-800-525-6200 ext. 4570. *Amy's Angels*, licensed child care for children ages 12 months to 2 years at (970) 923-2869 for information.

Recreation:
Night activities during the Institute include facility jazz concerts, stories around the campfire with a professional storyteller, and nine heated pools and hot tubs. For the adventurous there is white water rafting, hot air ballooning, horseback riding, fly fishing, and gondola rides in the beautiful Colorado Rocky Mountains. Call 1-800-598-2006 or www.snowmassvillage.com for more information.

Other:
Snowmass Village, elevation 8,900 feet, is located 12 miles north of Aspen. Days in early June frequently reach 80-85 degrees but nights can be cold. The village is friendly to walkers and has many elevators to improve accessibility. A complimentary shuttle service is available between various Institute lodging, concert, restaurant, and classroom facilities. All shuttles are lift-equipped and most lodging is handicapped accessible.

Chamber School at Snowmass (June 9-23) for advanced string quartet students is in session at Snowmass at the same time as the Institute. Institute attendees are welcome to observe this program's activities. Faculty guest artists, the Alexander String Quartet (ASA), will present concerts on Thursdays, June 13 & 20. *Scholarships* CSI offers a limited number of partial scholarships to both students and teachers in support of tuition cost only. To be considered, application packet must be postmarked by 2/15/02. *Travel arrangements* can be made through Snowmass Resort Association for travel by air, ground transportation, car rental, or train. Call Snowmass/Aspen Central Reservations at 1-800-598-2004.

Additional information:
Cliff Seay
373 Clemont Street
Denver, CO 80220-6641
Phone: (303) 399-5764 (AM or message)
Email: gailsae@coloradosuzuki.org
Web Site: www.coloradosuzuki.org

**June 12-15, 2002 Piano Only
June 16-19, 2002 Piano and Strings
June 20-23, 2002 Strings Only**
**Blue Lake Suzuki Family
Camp**
*Blue Lake Fine Arts Camp
Twin Lake, Michigan*

Director:
Marilyn Kesler

Program Offerings:
Classes in piano, violin, viola, and cello, string chamber ensembles, orchestra, and young chamber orchestra. Classes in piano, piano ensemble, beginning theory and improvisation for advanced students. All string repertoire classes are team taught by the teachers of the "A" classes. Fiddling classes with John Dewey and Tomio Anderson are offered during the day for all students and parents from beginning to advanced level. Special musical activities include: an orchestra session for all parents who bring their own instruments, beginning note reading sessions, and parent teacher panel discussions. For an additional fee, we offer adult piano lessons with Linda Smith, and pre-registered classes for younger siblings with Carol Ourada and Patricia Heinenman-Vernon. Blue Lake Suzuki Family Camp offers an opportunity for Suzuki students and their families to visit the Blue Lake Fine Arts Camp, located in a rustic setting in the southern tip of the Manistee National Forest, 15 miles north of Muskegon, MI.

Faculty:
Violin: Tomio Anderson (MI), Geri Arnold (MI), Wendy Araki (CA), Jan Burdman (MI), Jim Butler (MI), Danielle Charbonneau (IL), Claire Charbonneau, Dana Duncan (MI), Becky Ensworth (OH), Sue Garber (MI), Karen Hildebrand (MI), Ann Kearney-Looman (MI), Cassandra Krosch (MI), Roxanne Oliver (MI), Elaine Osterbar (MI), Judy Palac (MI), Nancy Powers (MI), Patricia Reiter (MI), Clarke Rickenbacker (MI), Viola Lisa Hirschmugl (IL), Cello: Jean Dexter (MO), Grace Field (MI), Carol Ourada (IL), Molly Rebeck (MI), Piano: Marilyn Anderson (IL), Sue Croesser (MI), Susan Heidreich (MI), Pat Heinenman-Vernon (IL), David Lipps (MI), Renee Robbins (MI), Linda Smith (OH), Oboe: Chamber Music: Nancy Martilla (MI), Patricia Smith (MI), Dolores Wilson (IN), Fiddling: John Dewey (MI).

Short-Term Teacher Workshops:

Instrument	Book	Teacher	Trainer	Date
Violin	3	Geri Arnold		June 18-23
Cello	2	Grace Field		June 18-23
Piano	2	Marilyn Anderson		June 11-15

Fees:
Registration fee (per family) \$35
Student Lesson fee \$100
SAA Student fee \$2
Chamber Music additional/per student \$35
Short-Term Teacher course \$150
Observing Teacher \$40
SAA Teacher fee \$10
Note: Applications will be accepted until camp is filled. If space is available, a late fee

of \$15 will be charged on all applications received after April 20, 2002.

Housing:
Cabins and facilities are similar to those found in a State Park. Cabin, (both inside the cabin) minimum charge: \$130
Adult, each \$350
Student, each \$40
Cabin with shared bath building is available (one family per cabin):
Adult, each \$40
Student, each \$30
Shared cabin (usually moms and children; maximum number /cabin, 8 people):
Adult, each \$30
Student, each \$20
Tent space available, bring your own \$45
RV parking, (water, bath) available ... \$45-\$65
Unaccompanied students age 12+ may stay in teacher's home w/counselor \$30
Models available in nearby Whitehall, MI, ten miles away.

Meals:
Meals are served cafeteria style in a new building on camp, or families may eat in the nearby town. Prices for meals on camp:
Children 5-11 years \$40
Children under 5 no charge
Adults \$50
Costs stated are for one session only.

Child Care:
Available on an hourly fee basis on the camp grounds. Arrangements made upon arrival.

Recreation:
Activities Directors are Mr. and Mrs. Wm. Tennant. Blue Lake is unique in that many extra activities are centered around the outdoors. A large, outdoor swimming pool, lake-side sand for children to play, campfires at night, guided nature walk, and picnics on the shore of Lake Michigan. Parent volunteers add a variety of activities for the campers. The Art Barn, with different art projects every hour of the day, is a separate facility geared to creative activities for students of all ages.

Other:
Students may enroll for one or more sessions. Since each session is only 4 days long, many families elect to attend 2 consecutive sessions. The camp usually fills up quickly. Please send applications by April 1 for housing on the camp.

Additional Information:
Patricia Smith
1911 Birchwood
Okemos, MI 48864
Phone: (517) 349-1230
Email: SUZUKICAMP@aol.com

June 17-21, 2002
Idaho Suzuki Institute
*Albertson College of Idaho
Caldwell, Idaho*

Directors:
Marilyn Short, Director, Strings
Nona Haddock, Co-Director, Strings
Gay Pool, Director, Piano

Program Offerings:
Student classes in violin, viola, cello, and piano. Includes literature in master, technique, and repertoire classes. Solo honor recitals, pre-reading, reading ensembles, choir, international folk dancing, piano ensembles, chamber groups, and Blast off with Piano! Paper making, recording, fiddling, viola and cello as secondary instruments, and Music Mind Games®.

Faculty:
Lori Armstrong (MT), Diane Austin (MT), Karlyn Brett (WA), Carol Gross (WA), Caroline Fraser (Peru), Katy Green (ID), Connie Haddock (ID), Cheryl Hansen (ID), Rick Hansen (ID), Mihoko Hirata (WA), June Ianni (ID), Susan Kemper (NM), Dr. Ray Landers (PA), Peggy Miller (ID), Gay Pool (ID), Marilyn Short (ID), Barbara Soloway (WA), Linda Whorton (ID), William Whorton (ID), Charlene Wilson (OR), Debbie Winters (ID), Sylvia Ziss (ID), and others, etc.

Short-Term Teacher Workshops:

Instrument	Book	Teacher	Trainer
Violin	2	Mihoko Hirata	
Violin	4	Susan Kemper	
Cello	3	Charlene Wilson	

Additional Courses:
Reading, Security for All Students, with Caroline Fraser, 10 hour supplementary teacher training course for teachers of all instruments.

Fees:
Registration fee \$30/per student, or \$50 per family
Piano student tuition \$225
Pre-Twinkle \$100
Books 1-3 \$200
Books 4-10 \$225
Teacher Workshop tuition \$225
Teacher Suppl. Course (only) \$180
Observation fee \$25 per day

Housing:
Dorm housing available. Several motels in area.

Meals:
Pre-purchased meals available on campus, and many fast food restaurants, fine dining, and grocery stores near campus.

Child Care:
Available upon request.

Recreation:
On-campus swimming pool and game room. Water slide, miniature golf, go-carts, movies, boating, and shopping.

Other:
Registration Deadline: May 18, 2002
Balance Due: June 1, 2002

Additional Information:
Marilyn Short
204 16th Ave., South #3
Nampa, ID 83651
Phone: (208) 861-1806
Email: mshort736@hotmail.com

Gay Pool
1517 Sheridanbath Drive
Boise, ID 83712
Phone: (208) 383-9216
Email: LPOL83712@aol.com

June 18-22, 2002

**Greater Washington
Suzuki Institute**
*Catholic University of America
Washington, DC*

Directors:
Romla Cole, Musical Director
Florence Kook, Business Director

Program Offerings:
Violin, viola (partial program), cello, bass (orchestra only), lessons focusing on practice skills, repertoire classes, recitals, plavins, Chamber music, four orchestras, and parent lectures series. Short-Term Teacher Training in violin and cello, plus-violin teacher enrichment course.

Faculty:
Violin: Linda Case (NY), Romla Cole (VA), Pamela DeWall (PA), Timothy Durbin (KY), Phyllis Freeman (MD), Edward Kreitman (IL), Martha Shackford (VA), Marc Smith (MA), Edmund Spangner (NY), James Stern (CA), Steve Sandben

(KS), Thomas Wermuth (IL), Cello: Amy Barston (NY), Pamela Devanport (CT), Alice Vieira (VA), **Other:** Conductor - Ann Rupert (VA).

Short-Term Teacher Workshops:

Instrument	Book	Teacher	Trainer
Violin	1A	Martha Shackford	
Violin	3	Romla Cole	
Violin	5	Linda Case	
Cello	1A	Pamela Devanport	

Additional Courses:
Toddlers Through Teens in Your Group Class - Thomas Wermuth. An enrichment course for violin teachers, it is designed to expand the possibilities for group class teaching at every level. He will consider the technical, psychological, educational, and musical concerns of teaching children of all ages. Course is offered as a 10-hour enrichment, and it may be taken in conjunction with other training at the institute.

Fees:
Iba.

Housing:
Air conditioned dormitories on campus. Double occupancy. Third and fourth occupants may use sleeping bags without charge. Some single rooms may be available.

Meals:
Pay as you go on and off campus.

Child Care:
None available.

Recreation:
Swimming, tennis, sightseeing and museums in the nation's capital (subway stop on campus).

Additional Information:
Florence Kook
5109 Philip Road
Annandale, VA 22003
Phone: (703) 256-3031
Email: rkook@aol.com



Fine Quality Classical
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Dieter Hopf



Dandy	58 cm	\$295
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Junior	1, II, III, 3/4	
	(1/4, 1/2, 3/8)	

Chromatic case or soft bag included

-Rentals Available-

Dynatette Guitar Cushion	
small	\$28
large	\$32



42 E. Colorado Blvd.
Pasadena, California 91105
(626) 793-4730 • (888) 233-3138
FAX (626) 793-3873
www.oldtownmusic.com

June 21-27, 2002

Mid-Southeast Suzuki Institute

Emory and Henry College
Emory, Virginia

Director:
Nan Freeman, Director
Betsy Newell, Founder

Program Offerings:
Chamber Music Institute: June 21-27
Fiddle & Suzuki Institute: June 21-27
Chamber Music or Fiddle Weekend Only: June 21-23
Suzuki Student Institute: June 23-27
Adult Institute: June 23-27
Short-Term Teacher Workshops: June 21-25 &/or June 25-29
Chamber Music Camp for students Book 2 and above: Fiddle Camp for students in Book 2 and above. Suzuki Institute for students of all ages and levels. (Pre-Workshop through beyond Book 10). Adult Chamber Music for all levels, and short-term teacher training workshops and teacher enrichment class.

Faculty:
Violin: Libby Armour (TN), Terry Durbin (KY), Betsy Fee (SC), Rudy Hazucha (VA), James Hutchins (MD), Jane MacMorrان (TN), Julie Swenson (TN). Cello: Beth Cantrell (VA). Piano: David See (TN). Other: *Kendamoski/Tolin-Shannon* Lo (NC), Fiddle: Jane MacMorrان (TN).

Short-Term Teacher Workshops:

Instrument Book	Teacher Trainer
Violin 1A	Libby Armour
Violin 1B	Libby Armour
Violin 2	Rudy Hazucha
Violin 3	Rudy Hazucha
Violin 4	tha
Violin 5	tha

Additional Courses:
Teacher Enrichment, *Teaching Group Lessons*, Terry Durbin, June 24-28.

Fees:
All fees are non-refundable after May 15
Registration fee/per family or teacher ... \$50
Suzuki Institute Tuition \$225
Week-end Chamber Music Camp \$160
Chamber Camp and Suzuki Inst. \$350
Week-end Fiddle Camp \$160
Fiddle Camp and Suzuki Inst. \$350
Adult Chamber Music Inst. \$250
Short-term Teacher course unit \$250
Short-term Teacher course 2 units \$450
Observer (not enrolled in T. Training) \$155

Housing and Meals:
Includes Students and Teachers
Sunday-Thursday \$180
Friday PM-Sunday PM \$110
Friday PM-Thursday PM \$180
Friday PM-Thursday PM \$250
Tuesday AM-Saturday AM \$180
Friday PM-Saturday AM \$320
Commuter Fee per family \$65

Child Care:
None provided.

Recreation:
On-campus: indoor swimming pool, golf course, tennis, evening entertainment, biking and walking opportunities. Off-campus: Barter Theater, Historic Abingdon, plus hiking and biking trails throughout the Appalachian Mountains.

Additional Information:
Nan Freeman
P O Box 3589
Hickory, NC 28603
Phone: (828)322-2094
(828)493-2747 (home)
Fax: (828)322-2793
E-mail: suzuki@cominc.com

June 22-30, 2002 Teacher Training Workshop
June 23-28, 2002 Student Institute

Oregon Suzuki Institute

Pacific University
Forest Grove, Oregon

Directors:
Kathie Reed and Cynthia Stott

Program Offerings:
Short-term teacher workshop courses for violin, viola, and piano. Student instruction all levels in violin, viola, cello and piano. Enrichment offerings include: Off, chamber music, orchestra, folk dance, marimba, chorus, piano improvisation, organ, arts and crafts. Daily lectures, videos, student recitals, and evening concerts.

Faculty:
Violin: Yoko Abe-Acheson (CA), Ellie Albers (CO), Clarissa Ardenson (OR), Linda Freire (CT), Suzanne Gave (OR), Tracy Helming (WA), Helen Higa (HI), Joe Kaminsky (MO), Sandra Payton (WA), Rumi Shimasaki (CA), Margaret Shimizu (CA), Kathleen Spring (CO). Viola: Richard Bauer (OR), Betsy Stuen-Walker (WA), Leo Whitlow (OR). Cello: Ann Grabe (OR), Scott Walker (NC). Piano: Karlyn Brett (WA), Carol Gross (WA), Peggy Swingle (WA).

Short-Term Teacher Workshops:

Instrument Book	Teacher Trainer
Violin 1A	Ellie Albers
Violin 1B	Ellie Albers
Viola Fract.	Betsy Stuen-Walker
Piano Fract.	Peggy Swingle

Fees:
To be announced.

Meals:
Campus meal service, fees to be announced.

Child Care:
None provided.

Recreation:
Municipal swimming pool, classes in origami and arts and crafts, plus other activities.

Additional Information:
Cynthia Scott
802 Sommi Street
Oregon City, OR 97045
Phone: (503)655-7839
E-mail: Cynthia.Scott@whonline.org
E-mail: osikathie@aol.com

June 23-27, 2002

Greater Washington Suzuki Piano Institute

Vienna Baptist Church
Vienna, Virginia

Director:
Linda J. Gutterman

Program Offerings:
Piano masterclass, repertoire/theory, keyboard, singing, teen diets, daily student recitals, and faculty recital. Short-term teacher training courses for piano.

Faculty:
Piano: Fay Adams (TN), Jennifer Hancock (NC), Doris Harrel (TN), Christopher Liccandro (NY), Françoise Pierredon (OH), Rebecca Stott (TN). Enrichment: *Dalmeiz* - David Brown, *Keyboards* - Nancy Davis, *Duos* - James Litzelman.

Short-Term Teacher Workshop:

Instrument Book	Teacher Trainer
Piano 1A	Fay Adams
Piano 2	Françoise Pierredon
Piano 3	Doris Harrel

Fees:
Student age 4-7 \$255
Student age 8-11 \$245
Student ages 12-up \$255
Teacher workshop tuition \$285

Housing:
Housing available in nearby motel; information sent on request.

Meals:
Local restaurants, and box lunches available.

Child Care:
None provided.

Recreation:
Sight-seeing in Washington, DC, and playground on site.

Additional Information:
Linda J. Gutterman
907 South Jackson Street
Arlington, VA 22204
Phone: (703)979-6035
E-mail: agutterman@compuserve.com
www.saugutterman.com/gwspi

June 23-28, 2002, Session 1,
Students and Teachers
June 27-July 2, 2002, Session 2,
Teachers

East Tennessee Suzuki Flute Institute International

East Tennessee State University
Johnson City, Tennessee

Director:
Rebecca Lile Paluzzi

Program Offerings:
Students: Flute, Violin, Cello, and Piano master classes. Mixed Chamber Ensembles, Music Mind Games®, Flute Choir, Fiddle class, Cello class, Orchestral Studies, Masterclass with Alexa Still, Alexander Technique. *Teachers*: Short-term teacher training for Flute, Music Mind Games® for teachers, Alexander Technique, Masterclass with Alexa Still, and Flute supplemental course with Mr. Takahashi.

Faculty:
Flute: Joyce Bennett (VA), Pandora Bryce (ON), David Gerry (ON), Rebecca Lile Paluzzi (TN), Wendy Stern (NY), Toshio Takahashi (Japan), Kenchi Ueda (ON). Violin: Jane MacMorrان (TN), Piano: Jerilyn Paulini (TN). Other: *Flute Choir*: Wendy Stern (NY). *Cello Group*: Jane MacMorrان (TN). *Music Mind Games®*: Joyce Bennett (VA). Other faculty - tha.

Short-Term Teacher Workshops:

Instrument Book	Teacher Trainer
Flute 1A	Pandora Bryce
Flute 1B	Pandora Bryce
Flute 2	Kenchi Ueda
Flute 3	Kenchi Ueda
Flute 4	Toshio Takahashi
Flute Pract	David Gerry

Additional Courses:
Flute supplemental course: *Tone Development through Interpretation and 50 Variations on Bach Allemande* - Toshio Takahashi.

Fees:
To be announced.

Housing:
On-campus air-conditioned efficiency apartments available with private bath and kitchenette. Family housing options, and Teen Dorm available. Information provided on request.

Meals:
Special event meals include the Suzuki Family Supper, Faculty Dinner, and the Carnegie Lunchtime Concert, which are included in participant fees. Other meals may be purchased on campus or at restaurants bordering the campus.

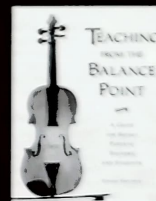
Child Care:
Not available.



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FAX 205-942-1432

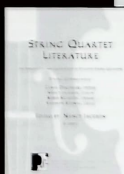
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June 12-16, 2002 Teacher Workshop
June 26-30, 2002 Institute and Teacher Workshop

West Coast Suzuki Music Institute
 Concordia University
 Irvine, California

Directors:
 Mei Hara and Cheryl Teichert

Program Offerings:

June 12-16: Dr. Katakao piano teacher training workshop. Teacher lessons, student demonstration lessons at all levels, student recitals, social events, and videos. **June 26-30:** Institute with piano master class, drums, choir, recorder, drama, jazz improvisation, and piano ensemble/dances. Piano Short-term teacher training.

Faculty:
 Pianos: Dr. Hareko Katakao (Japan), Bruce Bojney (UK), Karen Hagberg (NY), Cheryl Kratt (OR).

Short-Term Teacher Workshops:

Instrument Book Teacher Trainer Dates
 Piano Japanese Ped. Katakao June 12-16
 Piano IA tba June 26-30

Fees:
 Registration fee (non-refundable) _____ tba
 Students Tuition _____ \$250
 SAA Student Fee _____ \$2
 Teacher Workshop Tuition (per course) _____ tba
 SAA Teacher fee _____ \$5
 Teacher Airfare fee _____ tba

Housing:
 Housing available in on campus dormitories. Please request information.

Meals:
 Meal tickets available for Student Union cafeteria.

Child Care:
 Available on campus for a nominal fee.

Recreation:
 Origami, tennis courts, biking paths. Close to Disneyland, Knott's Berry Farm, Newport Beach, and South Coast Plaza shopping.

Additional Information:
 Mei Hara, Katakao Workshop Director
 821 N Deepening Rd.
 Orange, CA 92669
 Phone: (714) 997-8692
 E-mail: ihara@westcoastmusic.com

Cheryl Teichert, Institute Director
 2031 San Ramon Ave.
 Placentia, CA 92676
 Phone: (714) 377-9257
 E-mail: Mami72@msi.com

June 29-July 7, 2002
Chicago Suzuki Institute

Trinity Conference Center
 Deerfield, Illinois

Directors:
 Golda Barston, Director
 Blake Brasch, Associate Director

Date Information:
Student Program: July 5
Chamber Music Program: June 29-July 5
Advanced Student Program: June 29-July 5
Short-Term Teacher Workshops:
June 29-July 5: violin IA, 2, 4, 6, 8, cello 1A, 2, 4, 6, 8, piano IA, 2, 4, 6, guitar 2
July 5-7: violin 1B, 3, 5, 7, cello 1B, 3, 5, 7, 9, 10, piano 1B, 3, 5, 7, guitar 3
July 1-5: violin and cello practicum.

Program Offerings:
 Short-term teacher training courses in violin, cello, piano, guitar, plus teacher practicums for violin and cello. Student classes in violin, viola, cello, piano, guitar, advanced student program for violin, viola, and cello (includes 3 hours of private instruction with piano accompanist, technique classes, in addition to chamber music program). Extended advanced student program for cellists (a special opportunity to combine study in the advanced student programs of the Chicago Suzuki Institute and the Ida Suzuki Institute, for an additional cost). Chamber music program, pre-Twinkle classes, orchestra, musicianship studies, improvisation, jazz, Off!, eurythmics, parents' discussion sessions, advanced master classes in violin, viola, cello, and piano, plus daily solo recitals.

Faculty:
 Violin: Jay Wyan Blank (MI), Reagan Brasch (IL), Danielle Carbonneau (IL), Patricia D'Ercole (WI), Linda Fiore (CT), Nancy Jackson (IL), Gail Johnson (AK), Edward Kreitman (IL), Sang Mee Lee (IL), James Maurer (CO), Michael McLean (TX), Robert Richardson (MB), Desiree Rubsthal (IL) *advanced program*, Janis Wittig (IL) *Shigetoshi Yamada (IL)*, Viola: Sarah Bylander-Montzka (IL), Dee Martz (WI), Cello: Amy Barston (NY), Pamela Deavenport (CT), Jean Dexter (MO), Rodney Farrar (CO), Grace Field (MI), Martha Gershefski (GA), *advanced program*, Nancy Hair (MA), Richard Hirsch (IL), *advanced program*, Marilyn Kesler (MI), Richard Mooney (CA), Neil Nook (IL), Carol Ourada (IL), *Off!*, Catherine Domeniek Walker (PQ), Nina Wallenberg (IL), Barbara Wampner (CA), Piano: Fay Adams (TN), Diana Galindo (AZ), Yasuko Joichi (IL), Doris Koppelman (CA), Barbara Shepherd (IL), Guitar: David Madsen (CT), *Off!*, *Chamber Music*: David Dunford (IL), Domeniek Fiore (CT), Martha Gershefski (GA), Jody Grandienard (IL), Stephen Hobson (IL), Dee Martz (WI), Nina Wallenberg (IL), *Enrichment: Impressionism* - Rodney Farrar (CO), *Eurythmics* - Sarah Bylander-Montzka (IL), *Orchestra* - Domeniek Fiore (CT), Marilyn Kesler (MI), *Music and Movement* - Wayne Krigger (KY), *Musicianship* - Barbara Rubenstein (IL).

Short-Term Teacher Workshops:

Instrument Book Teacher Trainer
 Violin 1A, 1B Ed Kreitman
 Violin 2, 3 Pat D'Ercole
 Violin 4, 5 Nancy Jackson
 Violin 6, 7 James Maurer
 Violin Pract. Linda Fiore
 Cello 1A, 1B Jean Dexter
 Cello 2, 3 Carol Tarr
 Cello 4, 5 Barbara Wampner
 Cello 6, 7 Pamela Deavenport
 Cello 8 Nancy Hair
 Cello 9, 10 Nancy Hair
 Cello Pract. Richard Mooney
 Piano 1A, 1B Doris Koppelman
 Piano 2, 3 Fay Adams
 Piano 4, 5 Diana Galindo
 Piano 6, 7 Yasuko Joichi
 Guitar 2, 3 David Madsen

Fees:
 (due May 15, 2002)
 Student Program Tuition\$325*
 Chamber Music Program Tuition\$435*
 Advanced Student Program Tuition\$535*
 Short-Term Teacher Workshops
 One course\$325*
 Two courses\$535*
 Observers other than parents\$150*
 (may only attend student classes)
 Non-refundable registration fee (per family)\$25
 *There is an early payment discount of \$25 for payments received by May 15, 2002.

Housing:
 Air-conditioned facilities, per night:
 Single occupancy/per person\$32
 Double occupancy/per person\$22
 Family Budget Plan/3 per room*\$44
 *Family budget plan includes 2 single beds, 2 sets of linens. Additional family may stay in same room, bring sleeping bags.
 Deluxe rooms at Woodfield Suites Hotel, discounted rate: \$99 per night (one king bed), \$109 per night (two double beds).

Meals:
 Full Meal Plan (Breakfast, Lunch and Dinner)
 Per day Adult\$19.50
 Child 10 and under\$9.75
 Commuter Plan (Lunch only, 5 days)\$33
 Child 10 and under\$15.50
 (6 days) Adult\$39.40
 Child 10 and under\$19.70
 (8 days) Adult\$52.20
 Child 10 and under\$26.10

Child Care:
 None available.

Recreation:
 All the cultural and entertainment features of the Chicago area are available plus the recreational facilities of Trinity Conference Center. An Institute activity is scheduled each evening.

Additional Information:
 Chicago Suzuki Institute
 Gilda Barston, Director
 Blake Brasch, Associate Director
 Music Institute of Chicago
 300 Green Bay Road
 Winnetka, IL 60093
 Phone: (847) 446-3822, Fax: (847) 446-3876
 E-mail: csi@musicinst.com

June 30-July 5, 2002

New England Suzuki Institute
 Bates College
 Lewiston, Maine

Director:
 Clorinda Noyes

Program Offerings:

Student classes in violin, viola, cello, piano, sight-singing, Off!, orchestra, chamber music, and fiddle electives. Adult class and teacher enrichment course. Daily student recitals in which all registrants may participate. Family contrapuntal. Siblings of enrolled students may participate in Off!, sight-singing, orchestra or fiddle on an elective basis.

Faculty:

Violin/Viola: Joanne Henderson (MO), Cate Howard (MA), Betsy Kobayashi (ME), Doris Nordstrom (CT), Rachel Noyes (ME), Pamela Reit (VT), Monica Vanderbaan (CT), Cello: Richard Noyes (ME), Sera Jane Smolen (NY), Piano: Kathleen Fitzgerald-Moser (PA), *Off!*: Nightingale - Emily Sommermann (CA), *Off!* - Nancy Cash (ME), *Orchestra* - Richard Noyes (ME), *Fiddle* - Greg Boardman, Ellen Gawler, Kati Newell (ME), *Chamber Music* - Graybeth Beacham (ME).

Short-Term Teacher Workshops:
 None offered.

Fees:
 Registration fee, per family\$55
 Student tuition\$225
 Teacher enrichment\$110
 Electives
 Chamber Music\$60
 Adult Class\$50
 Fiddling\$50

Housing:
 Dormitory available for \$125/per person
 Children age 4 & under\$75

Meals:
 Full meal plan available - Sunday night dinner through Friday night dinner.
 Adults, children 13+\$110
 Children age 12 & under\$95
 Commuters - meals can be purchased at the door.

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

Additional Information:
 Clorinda Noyes
 40 Woodmont Street
 Portland, ME 04101
 Phone: (207) 761-4639
 Fax: (207) 780-1233
 E-mail: ClorindaN@aol.com



Chicago Suzuki Institute

June 30-July 5, 2002 Session I
July 3-7, 2002 Special Session
July 7-12, 2002 Session 2

Summer Musicfest and Suzuki Kingston

Queen's University
 Kingston, Ontario, Canada

Co-Directors:
 Carole L. Bigler and Valery Lloyd-Watts
 Susan Gibson, Jane Kutcher, Program Coordinators
 T.J. McAvaney, String Coordinator
 Anne Vincent, Administrator

Program Offerings:
 Session 1 (June 30-July 5)

Students: Piano, violin, viola, cello, harp, classical guitar, and flute. Plus a choice of enrichment classes: beginning reading, Music Through The Ages, composition, improvisation, exticered, movie, in the making, journey station, music & movement, string ensemble, chamber music, harp, celtic harp, flute ensemble, prelude, fiddling, individual recorder lessons or ensemble, clay sculpture, dance, family choro, painting, empowering performances, photography. Voice program, Young Artists/Concerto program, Teen and Recreation program, plus the Music Theatre Production of Gilbert and Sullivan's *H.M.S. Pinafore*.

Parent/Adult Program: (Both Sessions) Daily lectures, private lessons, any of the above courses, informal parent counseling sessions, social events, concerts and recitals.
Alexander Technique: Learn about the Alexander Technique and how it can create a sense of calmness and confidence before and during performance; how teachers can assist their students in optimizing posture and attitude.

Teen Program: (Both Sessions) A unique opportunity for teens to experience the joys of learning and participating in musical activities within a nurturing and stimulating environment. Teens are supervised by qualified youth counselors.

Short-Term Teacher Workshops: Violin and piano.
Non-Parent Observers: May observe any part of the Institute except teacher development programs and restricted classes.
Graduate Suzuki Teacher Observer: (Both Sessions) 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.)

Special Session (July 3-7)
Short-Term Teacher Workshops: Violin.

Session 2 (July 7-12)
Students: Piano, harp, and flute, plus a choice of enrichment classes: Music Through The Ages, composition, improvisation, music & movement, harp and celtic harp, flute ensemble and prelude, individual recorder lessons or ensemble, clay sculpture, dance, family choro, painting, empowering performances, photography. Voice program, Young Artists/Concerto program, Teen and Recreation program, plus the Music Theatre Production of Gilbert and Sullivan's *H.M.S. Pinafore*.

Short-Term Teacher Workshops: Piano.

Faculty: (Partial listing)
 Strings: Linda Case (NY), Karen Kimmet (ON), Megan Lindell (ON), Thomas J. McAvaney (NY), Laurie Mitchell (ON), Michelle Wilcox (NY), Piano: Donna Barnes (ON), Katherine Mounour-Barley (PA), Carole Bigler (NY), Rose-Marie Barclay (ON), Christine Allen Burck (LA), Sandy Frackencopol (NY), Susan Gibson (NY), Gerri Henderson (NE), Mary Ann Hym (NC).

Jane Kutscher (OH), Valery Llod-Watts (ON), Clayton Scott (ON), Claire Smock (NY), Claudio Vasquez (NY), Sue Vasquez (FL), Peter Anne Palmer (ON), Harp: Maureen McKay (ON), Gitar: Barry Kosler (NC), Recorder: Richard Perry (NY), Singing: Carolyn Choudry (ON), Richard Perry (NY), Older Theatre: Tom Jones (VA), Taylor Sutherland, Tom Gausler, John Saly Lewis (OK), Ric Cox (ON), *Aspenista*, Jane Perry (ON), Kath van Allen (ON), *Ensemble*: Rosie Best (OH), Trevor Davies (AB), Martha Duncan (ON), Stephen Rapp (ON), Josef Rha (ON), Clayton Scott (ON), Claire Smock (NY).

Short-Term Teacher Workshops:

Session 1 (June 30-July 5)

Instrument	Book	Teacher Trainer
Violin	1A	Karen Kimmert
Violin	2	Linda Case
Piano	1A	Carole Bigler
Piano	2	Katherine Barley
Piano	4	Sue Vasquez

Special Session (July 5-7)

Instrument	Book	Teacher Trainer
Violin	1B	Karen Kimmert

Additional Courses:
Violin Enrichment, *Scales, Etudes and More: Building a Solid Foundation - A Linda Case*.

Please Note: Violin Teacher Trainees may take two courses (combining Session 1 and Special Session) over a 5-day period (June 30-July 7) for a reduced rate.

Session 2 (July 7-12)

Instrument	Book	Teacher Trainer
Piano	1B	Sue Vasquez
Piano	3	Carole Bigler

Additional Courses:
The Piano Pedagogy Program, designed by Carole L. Bigler and Valery Llod-Watts, will be offered during Session 1 only (June 30-July 5). It is a 25-hour comprehensive course which covers all of the skills and knowledge needed to become a successful piano teacher. An Advanced Segment of the course is offered during Session 2 (July 7-12) and will include detailed advanced repertoire analysis, and advanced piano technique, as well as information and strategies relevant to teaching advanced piano students.

Feas: Please contact the More Than Music office and a detailed program will be mailed to you.

Housing: On-campus accommodation and meals at Queen's University offer a choice of private or semi-private rooms (no imposed sharing). Residences are well equipped to provide the comforts expected by adult delegates. Laundry facilities on every floor and linens provided. Rates: 1st off-campus housing; block bookings are arranged at the Ambassador Hotel, Four Points Sheraton, and Holiday Inn Waterfront.

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.

Registration fee (in June 11): \$35 (after June 11) — \$55
Suzuki units — \$280 unit*
Practicum — \$340 unit*
Enrichment — \$185 unit*
Special rates for Auditors, and for those who register for four units.
*Includes extension credit.

Housing: On-campus room and board is available.
Double room — \$45 night
Single room — \$60 night

Meals: Included in price of housing. Three meals/day, week-day. Two meals on week-ends. Catered meals provided by Bun Appetit. On-campus

Additional Information: Robert Richardson, Jr.
School of Music, Brandon University
270 18th Street
Brandon, MB, Canada, R7A 6A9
Phone: (204) 727-7480; (204) 728-7609
e-mail: Richardsonr@wanadoo.com

Additional Information: Robert Richardson, Jr.
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Phone: (204) 727-7480; (204) 728-7609
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Additional Information:
Anne Vincent
More Than Music Inc.
275 Ontario Street #300
Kingston, Ontario Canada K7K 2X9
Phone: (613) 542-1486
Fax: (613) 542-7750
E-mail: mm@atm.kingston.net
www.morethanmusic.com

July 5-26, 2002

Holy Names College Piano Teacher Training Institute

Holy Names College
Oakland, California

Directors:
St. Elizabeth Adams
Shannon Latimer, Co-director

Program Offerings:
HNC Masters in Music in piano pedagogy with Suzuki emphasis. HNC Certificate in piano pedagogy with Suzuki emphasis. Suzuki short-term teacher training in piano. SAA Piano Practicum course.

Suzuki Pedagogy: Caroline Fraser (Peru), Dr. Doris Hazel (TX), Doris Koppelman (GA), and Piano Enrichment courses.

Instrument	Book	Teacher Trainer	Dates
Piano	1A	Caroline Fraser	July 5-8
Piano	1B	Caroline Fraser	July 9-13
Piano	2	Caroline Fraser	July 15-19
Piano	3	Caroline Fraser	July 22-26
Piano	4	Doris Koppelman	July 15-19
Piano	5	Doris Hazel	July 22-26
Piano Pract.	Caroline Fraser	July 8-12	
Piano Enrich	Ida	July 22-26	

Feas:
Registration fee (in June 11) — \$35 (after June 11) — \$55
Suzuki units — \$280 unit*
Practicum — \$340 unit*
Enrichment — \$185 unit*
Special rates for Auditors, and for those who register for four units.
*Includes extension credit.

Housing: On-campus room and board is available.
Double room — \$45 night
Single room — \$60 night

Meals: Included in price of housing. Three meals/day, week-day. Two meals on week-ends. Catered meals provided by Bun Appetit. On-campus

cafeteria and coffee house.

Child Care:
None provided.

Recreation:
Swimming, concerts, and sightseeing activities in the Bay Area. Public transportation to San Francisco and Oakland Bay Area events.

Additional Information:
Shannon Latimer
Holy Names College Music Department
3500 Mountain Boulevard
Oakland, CA 94619
Phone: (510) 436-1330
Fax: (510) 436-1438
E-mail: Latimer@hnc.edu

July 7-12, 2002

Brandon Suzuki Summer Institute

School of Music, Brandon University
Brandon, Manitoba, Canada

Director:
Robert Richardson, Jr.

Program Offerings:
Student master classes for violin, viola and cello, plus enrichment courses. Short-term teacher training courses for violin and cello.

Faculty:
Gary Cheney (UT), Diagon Dierks (PQ), Anna Hughes (ON), Nancy Locken (MN), Eric Mathen (PQ), Robert Richardson, Jr. (MB).

Instrument	Book	Teacher Trainer
Violin	1A	Nancy Locken
Violin	Op(1-4)	Ida
Cello	1A	Gary Cheney

Feas:
Students — \$60
Teachers — \$60

Housing:
Write for information.

Meals:
Local restaurants, etc.

Child Care:
None provided.

Recreation:
On-campus swimming, jogging paths, and gym.

Additional Information:
Robert Richardson, Jr.
School of Music, Brandon University
270 18th Street
Brandon, MB, Canada, R7A 6A9
Phone: (204) 727-7480; (204) 728-7609
e-mail: Richardsonr@wanadoo.com

July 7-12, 2002

Suzuki Institute of the Palouse

Washington State University
Pullman, Washington

Director:
Janet DeTemple

Program Offerings:
Short-term teacher training workshop for violin and cello. Daily special teacher forums, and optional private lessons with teacher trainers. Program for students includes master classes in violin, viola and cello, beginning, intermediate and advanced on brass, plus pre-recording and chamber music for advanced students. Other non-Suzuki offerings: jazz improvisation, music and movement, and organ.

Faculty:
Violin: Liz Arbus (CA), Richard Bauer (OR), Stanley Chelostan (PA), Katherine Chelostan (WA), Nancy Daley (MD), Frances Evans (CA), Barbara Sheehan (WA), Glenn Spring (CA), Kathleen Spring (CA), Viola: Richard Bauer (OR), Barbara Solomon (WA), Cello: Lydie Balth (AZ), Anne Gruber (OR).

Short-Term Teacher Workshops:

Instrument	Book	Teacher Trainer
Violin	3	Liz Arbus
Violin	4	Kathleen Spring
Cello	2	Anne Gruber

Feas:
Registration — \$40
Student tuition — \$210
Books 1-4 — \$210
Additional child — \$140
Book 5 and up (3 in master class) — \$210
Additional child — \$210
Enrichment classes — \$35
Chamber Music — \$30
Teacher training — \$250
Teacher private lesson, per hour — \$30

Housing:
On-campus dormitory rooms available.
Single adults, per night — \$10
Two adults, per room, night — \$20
One adult, one child, room, night — \$24
Two children, room, night — \$20
Nearby motels and campgrounds.

Meals:
None available on campus and at restaurants.

Child Care:
None provided.

Recreation:
On-campus swimming, jogging paths, and gym.

Additional Information:
Janet DeTemple
423 S. High Street
Pullman, WA 99163
Phone: (509) 834-1318
E-mail: DeTemplej@complexbsb.com

July 7-11, 2002 Teacher Workshop
July 8-11, 2002 Student Institute

Northern California Suzuki Institute

Angela Carter and Ursuline
High School
Santa Rosa, California

Directors:
Janet Quinn
Karin Magruder, Co-director

Program Offerings:
Short-term teacher training workshop for violin and cello. Daily special teacher forums, and optional private lessons with teacher trainers. Program for students includes master classes in violin, viola and cello, beginning, intermediate and advanced on brass, plus pre-recording and chamber music for advanced students. Other non-Suzuki offerings: jazz improvisation, music and movement, and organ.

Faculty:
Violin: Connie Harbeck (OR), Michelle Elvira (WA), Vicki Hovland (WA), Joanne Koppelman (WA), Catherine Lee (CA), Joanne Linn (CA), Michael Moran (PA), Melissa Weidner (CA), Cello: Beth Gaudreau-Moore (OR), Cathy Lee (CA), Rebecca Solomon (WA), Cello: Lydie Balth (AZ), Tom Segal (CA).

Short-Term Teacher Workshops:

Instrument	Book	Teacher Trainer
Violin	1A	Ida

Feas:
Registration, per month — \$29 (after May 1) — \$39
Tuition, per student — \$210 (after May 1) — \$219
Teacher: \$250
Registration — \$40
Tuition — \$210
Books — \$210
Observations only — \$60 per day

Housing:
Write for information.

Meals:
Adults — \$20
Children (12-15):
Sunday dinner Thurs. lunch — \$28.5
Mon. lunch Thurs. lunch — \$28.5
Sunday dinner Thurs. lunch — \$18.5
Mon. lunch Thurs. lunch — \$18.5
Children (11 and under):
Sunday dinner Thurs. lunch — \$18.5
Mon. lunch Thurs. lunch — \$18.5
Lunch only (4 lunches) — \$40
Adults (12-15):
4 children (11-under) — \$40
(Prices subject to change)

Child Care:
None provided.

Recreation:
On-campus swimming, jogging paths, and gym.

Additional Information:
Joanne Bath
2525 7960-0379
E-mail: Bathj@mail.ecu.edu

Additional Information:
Joanne Bath
2525 7960-0379
E-mail: Bathj@mail.ecu.edu

Additional Information:
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980 Post Ave.
Greenville, SC 29607-1245
Phone: (803) 253-1104
E-mail: jarcross@aol.com

July 7-12, 2002

North Carolina Suzuki Institute

East Carolina University
Greenville, North Carolina

Directors:
Jeffery W. Jarvis, Executive Chair

Program Offerings:
Violin, Viola, Cello, Chamber Music, Orchestra, and Pedagogues.

Faculty:
Viola: Louise Strickland (Sweden), Mary Francis Moore (NC), Sarah Steinhilber-Strickland (IL), Scotty McArthur (FL), Terry Strickland (AZ), Tom Friesen (NC), Douglas Calkins (PA), Jim Gregorson (NC), James Holliman (NC), Pamela Kelle (NC), Vera Mikhlin (Canada), St. Barbara Conservatory (CA), Arlene Strickland (NC), Andrea Strickland (NC), Jeffrey W. Jarvis (NC), Kim Wadler (NC), Linda Strickland (NC), Joan Akers (NC), Sara Wadler (NC), Cello: Blake Strach (IL), Glenn Strickland (PA), Scott Wadler (NC), Other: Catherine Jones (PA), Nancy Strickland (NC), Kim Wadler (NC), Chamber Music: Jim Gregorson (NC), Jeffrey W. Jarvis (NC), Arlene Strickland (NC), Pamela Kelle (NC), Sarah Steinhilber-Strickland (IL).

Short-Term Teacher Workshops:

Instrument	Book	Teacher Trainer
Violin	2	Vera Mikhlin-Moore

Additional Courses:
Workshops in the Studios — Ellen Wertzer

Feas:
Registration: Early — \$55
Regular — \$50
Enrichment — \$25
Tuition, per student — \$215
Teacher: Workshop fees — \$60

Housing:
Local hotels and some college dormitory housing available. Fees — \$60

Meals:
Available on campus, fees — \$60

Child Care:
Not available.

Additional Information:
Jeffery W. Jarvis
2525 7960-0379
E-mail: jarcross@aol.com

Additional Information:
Joanne Bath
2525 7960-0379
E-mail: Bathj@mail.ecu.edu

Additional Information:
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**July 8-12, 2002 Teacher Workshops
July 9-12, 2002 Student Institute**

**Utah Suzuki Piano
Institute**
Murray High School
Murray, Utah

Directors:
Diane C. Smith, Connie Bell and Lorrie Merrell

Program Offerings:
Student piano classes, three classes daily: 1 Master class, 1 Group/Piano/Theory class, 1 Movement (ages 8-11) or Musical Theater Workshop (teens). Daily parent enrichment lectures. Short-Term Teacher Training courses in piano.

Faculty:
Karilyn Brett (WA), Carol Cross (WA), Chris Harmon (UT), Susan Magnuson (BC), Lauren Simper (UT), Merlin Thompson (AB), and others - (TA).

Short-Term Teacher Workshop:
Instrument Book Teacher Trainer
Piano 1B Merlin Thompson
Piano 4 Karilyn Brett
Piano Pract. Susan Magnuson

Fees:
Students: \$160
Teachers (Books 1B, 4) \$185
Teacher Pract. \$210
Teacher Observation (if not reg'd.) \$40/day
Parents - No charge

Housing:
No housing is provided. Local hotel list supplied upon request.

Meals:
Bring your own lunch or enjoy many local restaurants.

Child Care:
None provided.

Recreation:
Numerous Salt Lake Valley events and sites. Pool is located at facility and at nearby Murray Park.

Additional Information:
Diane C. Smith
293 N Lakeside Dr
Clearfield, UT 84015
Phone: (801) 776-6210
Email: dianesmith@metscape.net

July 9-13, 2002

**Great Lakes Suzuki Flute
Institute**

School of Art, Drama & Music,
McMaster University
Hamilton, Ontario, Canada

Director:
D. Marc Kirouac

Program Offerings:
Short-term teacher training in flute. Student classes in flute, flute choir, orchestra excerptly class, music ensemble activities, recitals, parent talks, violin for siblings, and a celebration concert.

Faculty:
Flute: Pandora Bryce (ON), David Gery (ON), Deborah Kechler (VA), Jerilee Kechler (MA), Rebecca Paluzzi (TN), Kenichi Ueda (ON), Jane Warhufing (WV). Other: Vivian O'Shields, Carol Beattie (ON), Kevin Horne (PA), Art Enrichment - D. Marc Kirouac (ON).

Short-Term Teacher Workshops:
Instrument Book Teacher Trainer
Flute 1A Jane Warhufing
Flute 1B Jerilee Kechler
Flute 2 Deborah Kechler
Flute 3 Pandora Bryce
Flute 4 Kenichi Ueda
Flute tha Rebecca Paluzzi
Flute Pract. David Gery

Fees:
Given in Canadian funds
Registration - \$55
Late Registration (after June 1) - \$45
Student Tuition - \$220
Additional Child - \$165
Teacher Workshop Course - \$320
Equivalent U.S. prices posted in brochure.

Housing:
On-campus housing with a variety of meal plan options available. Off campus options include local motels, hotels and B and B's. Booking assistance available through institute staff.

Meals:
On-campus food service. Numerous restaurants and grocery stores within walking distance of institute site. Tuesday evening meal provided.

Child Care:
None available

Recreation:
The Greater Hamilton area offers many recreational and cultural opportunities. As part of the Institute, a guided evening tour of the Art Gallery of Hamilton will be offered. Activities for teacher workshop participants include a special dinner and other social events during the evenings. Hamilton is served by Hamilton International Airport (WestJet) and nearby Pearson International Airport in Toronto. For those driving to the institute, Hamilton is one-hour drive from Buffalo and about four hours

from Detroit. Take advantage of the great US exchange rate!

Additional Information:
D. Marc Kirouac
107 Cannon Street East
Hamilton, Ontario, Canada L8L 2A2
Phone: Fax: (905)525-8549
E-mail: dmack@mas.net

**July 12-20, 2002 Teacher
Workshop
July 12-19, 2002 Chamber Music
Program
July 14-19, 2002 Student Institute**

**Alberta Suzuki String
Institute**

Society for Talent Education,
University of Alberta
Edmonton, Alberta, Canada

Director:
Diana R. Nuttall, Director
Jennifer Andel, Administrator

Program Offerings:
Student Institute: Violin, viola, and cello students receive five days of instruction including daily individual master class lessons, group lessons, and creative movement. In addition, each student is assigned, according to level, to a daily Kodaly class or orchestra. Students may elect to take an additional class in creative movement, improvisation, or theatre arts. Every student is invited to perform a well-polished solo in a recital. This year, there will be a special theme of improvisation. **Chamber Music Program:** This is a special program for Volume 6 and up violinists, Volume 5 and up violists, and cellists, who are 12 years and older, willing to participate in a very intensive week of music making. It begins Friday evening, July 12, with the weekend being devoted to rehearsing in the Chamber Orchestra and small ensembles, Monday to Friday, July 14-19, the program continues two hours a day with the Chamber Orchestra and daily coaching in small ensembles, master classes, group lessons, solo recitals. This year Chamber Orchestra participants have the option of taking an improvisation class. Applicants must submit a tape of two contrasting pieces, by May 17, one of which must be from the Suzuki repertoire, and a short resume listing ensembles previously played in and chamber repertoire studied, with recommendations from your teacher, coach or conductor. **Early Childhood Workshop:** Sing to me, read to me." The Suzuki Early Childhood Workshop offers parents and their children ages 0-4 years the opportunity to interact in song, movement, and story. The classes are grouped by age: The Infant and Toddler classes are for children ages 0-2 1/2 months, accompanied by one or two parents. The Pre-toddler class is for children ages 2 to 4 years and a parent. Both classes meet for one hour a day. Early Childhood students and parents are welcome to observe string classes and attend concerts, recitals and special events. **Suzuki Parents:** Parents are ex-

pected to attend classes and practice sessions with their children. Special lectures and parent-teacher discussions are offered to inspire parents in their important role in Suzuki Method. Parents, grandparents and siblings are encouraged to join folk dancing class with the students to complete the musical community. **Teachers:** Short-term teacher workshops offered for violin and cello.

Short-Term Teacher Workshops:
Instrument Book Teacher Trainer Dates
Violin 1B Helen Brunner July 12-16
Violin 2 Helen Brunner July 16-20
Violin Pract. Daphne Hughes July 14-19
Cello 1B David Evencek July 12-16
Cello 2 David Evencek July 16-20
Cello Pract. Ruben Rivera July 14-19

Fees:
Fees are given in Canadian funds and must be received by May 24, 2002.
Registration per family \$15
Fee received after May 24 \$100
Regular Program \$250
Chamber Music (by age 7) \$300
Suzuki Early Childhood (no reg. fee) \$60
Fee received after May 24 \$280
Short-Term Teacher Wkshp. (per unit) \$280
(Above fee for Trainer or Auditor)
Teacher Practicum fee \$450

Housing:
Limited housing available in student residences at Later Hall, a short walk to the University. All prices include tax: Single (\$35.28/night) and Twin rooms (\$47.04/night). There is also a weekly rate for 7 nights or more: Single (\$297.27/night) and Twin rooms (\$39.42/night). Wash-rooms centrally located with linen and towel service provided. Call Guest Services: (800) 492-4281 or Fax: (780) 492-7070. For lodging information and local attractions, call: (800) 861-8888.

City of Edmonton:
The city of Edmonton is the home of the world famous West Edmonton Mall, with extensive shops, a man-made beach, water slides, A&S, Edmonton Space and Science Center, Reborn, Mutant Conservatory, and Fort Edmonton. The University campus offers tennis, swimming and walking/biking trails, plus the Canadian Rockies are about four hours drive. Edmonton Klondike Days will be held July 18-27 with rides, rodeo and special performances.

Additional Information:
Society for Talent Education
7211 96A Avenue
Edmonton, AB Canada T6B 1H3
Phone: (780) 469-7382
Fax: (780) 463-8650
E-mail: Suzuki_strings.edm@ccos.com
www.scsuzukistrings.org

**July 12-20, 2002 - Teacher
Workshop
July 13-18, 2002 - Teen Chamber
Ensemble
July 15-18, 2002 - Student Institute**

Lincoln Suzuki Institute
Nebraska Wesleyan University
Lincoln, Nebraska

Director:
Barbara Jones

Program Offerings:
Student classes and activities: Master classes in violin, viola, cello, piano, and flute. Recitals. Repertoire Large Groups, Theory, Orff, Penny Whistle, Appalachian Dulcimer, Art, Choir, Orchestra, Parent classes and lectures, and the Paul Merritt Puppet Show. Teen Chamber Ensemble session is open to both Suzuki and traditionally trained piano and string students (age 12 and above). Classes and activities include Master class, Ensemble Coaching, Orchestra, Musical Theater, Music Technology, evening activities and teen housing on campus. Violin and piano Short-Term Teacher Training.

Faculty:
Flute: Donna Carries (NE); Margaret Carpenter (NE); Micha Johnson (NE); Richard Lohmann (NE); Marilyn O'Bole (NM); Viola: Ruth Meints (CA); Christine Stoner (NE); Cello: Tim Meitschlechner (TN); Piano: Pam Barger (NE); Dr. Dora Harrel (TX); Dr. Larry Jones (NE); Flute: Deb Johnson (NE); Other: Orchestra - Ruth Meints (CA), Choir - Tom Hess (NE); Sheryl Fardel (NE); Dulcimer - Barbara Jones (NE); Orff - Shelly Smith (NE); Piano - Bee Loomis (NE).

Short-Term Teacher Workshops:
Instrument Book Teacher Trainer
Violin 1A Marilyn O'Bole
Violin 1B Marilyn O'Bole
Piano 4 Dora Harrel
Piano Pract. Dora Harrel

Fees:
Student:
Registration fee (after May 13) \$30
Late registration (after May 13) \$50
Tuition (4 core curriculum) \$130
Each add'l. enrichment class \$40
Extra fees for art, penny whistle and parent classes \$50
Observation fee (per day) \$20
Teen Chamber Ensemble Session:
Registration (before May 13) \$40
Late registration (after May 13) \$60
Room Board, Activities \$250
Teacher \$250
Registration fee (before May 13) \$ 40
Late registration (after May 13) \$60
Each Short-Term Institute \$180
Unlegrad. Graduate credit available \$ba

Housing and Meals:
On-campus housing in an A, C, down and canteen-style food service is available. A list of nearby hotels, motels will be provided upon request.

Child Care:
Not available.

Recreation:
State Capitol Building, State Historical Museum, Folsom Zoo, Children's Museum, movie theaters, shopping malls, city parks, miniature golf, roller skating, and swimming. Omaha, about 90 miles east of Lincoln, has many other attractions.

Additional Information:
Barbara Jones
5730 Prescott Ave.
Lincoln, NE 68506-5134
Phone: (402) 483-4831
e-mail: LinSuzukiInst@kool.com
www.lincolnwesuakmusic.org

July 14-18, 2002

**University of Montana
Suzuki String Institute**
University of Montana
Missoula, Montana

Director:
Heidi Martin

Program Offerings:
Student classes in violin, viola and cello. Pre-Twinkle, kinderMusik, Orff, art, fiddling and Celtic fiddling and ensemble. Early orchestra and advanced orchestra, viola exploration, daily student recitals, and parent discussion sessions.

Faculty:
Violin and Viola: Jo Deeb Ahmann (VA), Lamar Blum (IL), Mary Beth Cullinan (WA), Timothy Durbin (IN), Jacqueline Fenell (KI), Kathy Griffin (MT), Pam Hilbygas (MT), Susan Levine (CO), Madeline McKelvey (ND), Dan Murphys (ND), Kathy Murphys (ND), Vikki Payne (MT), Ann Schoelles (MI), Coral White (SD), Mary Lou Weir (MT), Colby Lynn Burrows (VA), Joan Chesbro (MT), Other: KinderMusik - Linda Kurek (Orchestra - Pam Hilbygas (MT), Nate Martin (MT), Fiddling - Vikki Payne (MT), Celtic Fiddling - Kathy Murphys (ND).

Short-Term Teacher Training:
None offered this year.

Fees:
Application deadline: May 1, 2002
Registration \$50
Family registration (3 or more) \$68
Late registration, after May 1 \$25
Student Tuition \$125
Pre-Twinkle \$15
Book 4 and up \$214
Late Tuition (after May 1) add \$25
Student elect. courses \$26
SAA Student fee \$2

Housing:
University dormitory:
Double occupancy, per person, per night \$15.00
Local hotels/motels available. \$17.50



Ithaca College Suzuki institute

Meals:
University Food Service, all meals\$85
(Sunday dinner - Thurs. dinner)
Lunch only\$28
Local restaurants also available.

Local Care:
Child care for suggestions.

Recreation:

Swimming, tennis, racquetball, golf, bowling, picnicking, hiking, whitewater rafting, canoeing, fishing, mountain climbing. Nearby vacation spots include Glacier and Yellowstone National Parks, Flathead Lake, and Bob Marshall wilderness areas.

Additional Information:

Heidi Martin
Suzuki String Institute
Department of Montana
Missoula, MT 59812
Phone: (406)243-2892
Email: HMartin@bigsky.net

Ithaca College Suzuki Institute

July 14-19, 2002
July 21-26, 2002

Ithaca College
Ithaca, New York

Directors:

Suzuki Reuning
Joanne Thibaudau, Associate Director

Program Offerings:

Suzuki violin, viola and cello, all levels. Twinkle through advanced. Viola Emphasis Week: July 14-19. String orchestra, fiddling, youth choir, movement, parent program, two-week Special Advanced Repertoire Program for violin and cello (with an option to combine cello study at the advanced programs 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.

Faculty:

Violin: Loren Abramson (MO), Geri Arnold (MI), Barbara Barber (CA), Christophe Bissolati (France), Judy Weinger Brossart (CA), Irene Bozarth (TX), Jan Butler (NY), Andy Carlson (MI), Linda Case (NY), Nancy Fennessy (NY), Lorraine Fink (CA), Gail Johansen (AK), Karen Kinnitt (ON), Edward Kreiman (IL), David Levine (NY), Kirsten Marshall (NY), Kathy McHugh (NY), Kimberly Meier-Sims (TN), Donna Nordstrom (CT), Carey Reuning-Hummel (NY), Satoru Roberts (NY), Stephanie Sandven (MO), Carol Smith (TN), Ed Springer (NY), Betsy Stuen-Walker (WA), Katherine Wood (MN), Viola: David Weiler (MI), Betsy Stuen-Walker (WA), Cello: Amy Baston (CA), Gilda Barston (IL), Pamela Devontop (CA), Nancy Hair (MA), Carey Beth Hockett (England), Christine Laws-Diencke (NY), Richard Mooney (CA), Catherine Walker (IJC), **Others:** Orchestra - Kirsten Marshall (NY), Cham-

ber Music - John Lindner (NY), Debra Mares (NY), George Myers (NY), Marla Rathbun, (NY), Susan Seligman (NY). *Guest Artists:* The New Zealand String Quartet.

Short-Term Teacher Workshops:

Instrument/Book	Teacher	Trainer	Dates
Violin 1A	Sievie Sandven	7/14-19	
Violin 1A	C.Reuning-Hummel	7/14-19	
Violin 1B	Sievie Sandven	7/21-26	
Violin 1B	C.Reuning-Hummel	7/21-26	
Violin 2	Ed Kreiman	7/14-19	
Violin 3	Iba	7/14-19	
Violin 4	Iba	7/14-19	
Violin 5	Linda Case	7/14-19	
Violin Pract.	Ed Kreiman	7/21-26	
Cello 2	Nancy Hair	7/14-19	
Cello 4	Pamela Devontop	7/21-26	

Additional Courses:

Integrating Suzuki Techniques in the Public School, presented by Muriel Bodley, June 14-19.

Fees:

Student Registration Fee	.....\$15
SAA Student fee	.....\$2
Family Registration Fee	.....\$15
Student Tuition:	
Violin Violin Bks.1-3	.....\$301
Bks. 4-10	.....\$337
Cello Books 1-2	.....\$301
Books 3-8	.....\$337
Advanced Rep. Prgm. (2 wks)	.....\$925
Chamber Music Inst. (3 wks)	.....\$1,890
Parent Violin class	.....\$104
Teacher Registration fee	.....\$15
SAA Teacher fee	.....\$5
Participant, grad credit (1-1/2 hrs.)	.....\$72
Participant, non-credit	.....\$72
Auditor	.....\$72
Teacher Observer	.....\$120

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

Housing:

Residence Hall (per person):	.....\$185
Single	.....\$118
Double	.....\$185
Triple	.....\$94
Deluxe room and bath	.....\$305-\$335
Garden apartments (per apt.)	.....\$300
2 Bedroom	.....\$270
2 Studio	.....\$400
3 Bedroom	.....\$390
Teen Dorm Fee	.....\$70

Meals:

Adult, child 11 and over (per week)	.....\$139
Child 6 to age 10	.....\$118
Child 14	.....No charge

Recreation:

Swimming, tennis, track and fitness trails.

Child Care:

None available.

Additional Information:

Suzuki Reuning, Director
Ithaca Talent Education
P O Box 669
Ithaca, NY 14851
Phone: (607)272-6006
Fax: (607)275-0239
Email: info@lakret.org

July 18-17, 2002
Teacher Workshop
July 18-26, 2002 Teen
Chamber Music
July 21-26, 2002 String Institute

Central Pennsylvania
String Institute
Millersville University
Millersville, Pennsylvania

Director:

Barb Lambdin

Program Offerings:

Student master classes and group classes for violin, viola, and cello, at all levels. Large viola enrollment, teen chamber music program, orchestras, music theory, dance, Irish and traditional fiddling, viola for violinists, and yoga.

Faculty:

Violin: Viola: Chris Brennan-Flagg (PA), Peggy Croft (IL), Terry Durbin (KY), Betsy Fee (SC), Phyllis Freeman (MD), Sue Garber (MI), Kate Howard (MA), James Hutchins (MD), Nancy Jackson (IL), J. McAvaney (NY), Laurie Mitchell (ON), LaDonna Smith (IL), Mark Smith (MA), Laura Woodside (IL). **Cello:** Annette Costanzi (LA), Alicia Kankin-Brooker (TN), Troy Short (MD). **Other:** Enrichment courses - the

Short-Term Teacher Workshop:

Instrument	Book	Teacher	Trainer
Violin	2	Peggy Croft	Violin
Viola	9	Nancy Jackson	Viola
Cello	2	Annette Costanzi	Cello
Cello	6	Annette Costanzi	Cello

Fees:

Registration	.....\$35
Students Book 1	.....\$285
Books 2-3	.....\$310
Books 4-7	.....\$335
Chamber Music	.....\$497
Teacher Training (per unit)	.....\$247

Housing:

Dorms, air conditioning, fees - the Best Western Inn on campus. Request information.

Meals:

Meal plan available at college cafeteria. Several snack bars and delis on campus.

Child Care:

May be arranged on an individual basis.

Recreation:

Campus pool and athletic courts. College is near HERSHEY Park, Gettysburg, Valley Forge, and Amish Country.

Additional Information:

Barb Lambdin
1244 Walnutville Rd
Hummelsburg, PA 17036-8910
Phone: (717)366-2214
Fax: (717)366-2214
Email: BLAMVIOL@A&S.com

July 18-16, 2002
Southern California Suzuki
Institute
Occidental College
Los Angeles, California

Directors:

Jeffrey Housinger, Executive Director
Christine Housinger, Creative Director
Janis Salk, Technical Director

Program Offerings:

July 18-26 Teacher Training
July 21-26 Student Institute & Teacher Training
July 20-25 Chamber Music Workshop VI

Students: Nov 5-1, 2-4 days Pre-Twinkle through advanced level instruction in violin, viola, cello, piano, flute, and guitar. All students Book 1 and up have master class and repertoire performance class. Supplemental offerings: theory (for students not able to read), ear training, jazz improvisation, recorder, orchestra, duets for piano, ensemble for flute and guitar, instrumental technique, fiddling, and introduction to chamber music for qualified students (age 12+). Supplemental classes are assigned at the discretion of the Institute based upon students age, level, and ability. **Summer Books:** 6 and Books 7 and up will have expanded programs that include longer music classes. All students are expected to attend the daily housing retreats at 11:00 AM. Each day, drawings are held and prizes awarded. Those who wish to participate as a performer should apply. (Audition videotape of the polished performance piece is required, pre-arranged by May 30). Students may attend evening concerts, the Sunday afternoon Baroque and play-in, and each receives a complimentary Institute T-shirt and tote bag. Additional tickets for Sunday Baroque and extra T-shirts may be purchased in advance for family members not enrolled as students. A variety of enrichment classes are offered in the afternoon for an additional fee. A 3-1/2 day Pre-Twinkle program for all instruments is available, as well as a 2-1/2 day Pre-Twinkle program for students only, ages 5-7, who have never before had a lesson. Friday, July 26, is the final concert day. **Chamber Music Workshop:** Nov 6 (all days): This program is offered to teenage students only. Books 3-7 and up audition tape required. Students of violin, viola, cello, piano, and flute enjoy a rich program that includes daily coaching in trios and quartets as well as chamber music master classes (POD). Supplemental classes include orchestra or advanced duets, composition, musicstship theory, history or analysis. For an additional fee, students may receive a private lesson with a faculty member. Students may attend evening concerts, enjoy the Sunday afternoon Baroque and play-in, attend the daily housing retreats. Evening activities plans 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. Chamber Music students will attend a welcome brunch and mandatory orientation on Saturday morning following check-in. **Teachers:** Short-Term Teacher workshops available for violin and pi-

ano. Registered teachers are invited to observe all student and chamber music classes at no additional charge, as well as enjoy the daily retreats and evening concerts. They are invited to enjoy the Sunday afternoon Baroque and play-in, and each will receive a complimentary T-shirt and tote bag. Teachers may enroll in additional afternoon enrichment classes for an additional fee. **Parents:** For parents with students enrolled in the Institute, daily parent education seminars/discussions, led by our faculty, are available at no charge. Parents may attend evening concerts and daily retreats. Parents may enroll in any of the afternoon enrichment classes, and enjoy the Sunday afternoon Baroque for an additional fee. **Parents of first time Institute enrollees will attend an orientation program on Sunday afternoon, prior to the Baroque Noon Parent Observers. May observe student classes, evening concerts, and daily housing retreats (Mondays through Fridays only). Teacher training courses are not included. Non-parent non-Parent Observers may observe student classes, evening concerts, and daily housing retreats (Mondays through Fridays only). Teacher training courses are not included. Non-parent non-parent Observers may observe student classes, evening concerts, and daily housing retreats (Mondays through Fridays only). For a separate fee, classes are available for Piano, Dance, Percussion, and Viola for Violinists.**

Faculty:

Violin: Viola: Gail Accetta (CA), Liz Arbus (CA), John Ausberger (CA), Goran Berg (CA), Kathy Brown (CA), Sherry Carlson (CA), Sharon Holland (CA), John Kersendall (MD), Rosemarie Keefe (CA), Margaret Koffel (CA), Jodi Low (CA), Cheryl Scheidtmann (CA), Richard Schwabe (CA), Russi Shimizu (CA), Margaret Shuman (CA), Susan Weisser (CA). **Cello:** Karen Patch (CA), Susana Weisser (CA), Nancy Yanagisawa (CA). **Piano:** Barbara Schneiderman (CA), Rae Kate Sherr (CA), Phaedr Givny Albertson (CA), Guitler Beth Hilton (CA), Chamber Music Coordinator: Margaret Shuman (CA), Assistant Chamber Music Coordinator: Rumi Shimizu (CA), Chamber Music Artistic Advisor: Rosemarie Accetta (CA). **Other:** Chamber Music and Instrumental Orchestra and Septet: Richard Meier (CA), Other Orchestras - Gail Accetta (CA), Duo and Duets for Piano/Cello, Duets/Duoets: Barbara Schneiderman (CA), Fiddling: Jodi Low (CA), Guitar Ensemble: Beth Hilton (CA), Introduction to Chamber Music: Faculty, Technicians: Faculty, Jazz Improvisation: Irene Sauer (CA), Recorder: Phyllis Freeman (CA), Albertson (CA), Arts & Crafts - Iba, Folk Dance - Martha Fenner (CA), Beginner Theory, Reading - Susana Weisser (CA), Accompaniment - Robert Garten (CA), Valeria Morgoyakova (CA), Cindy Williams (CA). Additional faculty - Iba, Note faculty, course offerings, and fees are by charge; consult printed brochure for final details.

Short-Term Teacher Workshops:

Instrument	Book	Teacher	Trainer
Violin	1A	Iba	Violin
Violin	1B	Iba	Violin
Violin	6	John Kerdall	Violin
Violin	Pract.	Iba	Violin
Piano	1A	Barbara Schneiderman	Piano
Piano	1B	Barbara Schneiderman	Piano

Fees:

Fees must be postmarked by April 30, 2002. Postmarked April 21-May 19 add \$50. Postmarked May 20-June 1 add \$100.

After 6 p.m., on space available basis only, additional tickets will apply.

Student Tuition:	
Pre-Pre Twinkle (new students age 3-5)	\$280
Pre-Twinkle (all instruments)	\$310
Books 1-5	\$355
Books 6 & expanded program	\$380
Books 7 & up (expanded prog)	\$395
Chamber Music Prog. (6 days)	\$450
Teacher Tuition:	
Violin I A, I B, V6, Piano I A, I B	\$355
Violin I A & I B or P I A & I B	\$550
Violin Pract.	\$450
Non-Parent Observer	\$380
Per day, does not include: T-shirt, tote or BBQ	\$30/per day
Non-Parent Observer (5 day session)	\$135

Housing:

Participants are encouraged to stay on campus in the dormitory facilities. All rooms have twin beds, linens provided but beds are not made up. Double rooms accommodate only two persons. All children 10 years of age and under must stay in a room with a parent or guardian. Two children under 10 may not be housed together in a dorm room without an adult. For an additional cost, a rollaway bed can be placed in your room to allow up to three persons to stay together. Each person must pay the double room-rate (for either adult or child). And there is one surcharge/per rollaway bed. If you would like to have a rollaway bed for an extra child (under 3) not eating any meals, you may pay only the rollaway charge. Our rooming package includes a 5-night stay (Sunday through Thursday) as well as 15, all-southern meals. The Sunday Barbecue is included in tuition packages for the enrolled student/teacher only, and must be paid separately by parents for siblings housed on campus, but not enrolled in the Institute. Dormitories are not air-conditioned. Check-in is Friday, 6:00 p.m. for regular Institute participants. We do no roommate matching.

Adult single (5 nights/15 meals)	\$315
Adult (age 11+) double (2 beds) (5 nights/15 meals)	\$425
Child (age 4-10) double with parent (5 nights/15 meals)	\$175
Rollaway bed surcharge (5 nights)	\$55
Teen dorm rate (chamber music students only)	\$300
Double	\$340
Single	\$330

Meals:

Participants have all meals included in dorm

package, except for Sunday BBQ. For dining centers, some meals may be purchased in the hall. Local restaurants and picnicking available. Since each registered student or teacher receives only one ticket to the Sunday BBQ, additional tickets for parents/siblings must be purchased in advance.

Child Care:

None available

Recreation:

Occidental College offers access to a swimming pool, tennis courts, running track, and trails at no additional cost to participants housed on campus. The college is located less than an hour away from Disneyland, Disney's California Adventure, Knott's Berry Farm, Raging Waters, J. Paul Getty Museum, and other beautiful beaches.

Other:

July 23, is our "Evening at the Hollywood Bowl." Consult brochure for information on package availability. Trip includes ticket, transportation, and picnic.

Additional Information:

SCS, 4555 Lemp Avenue, Studio City, CA 91602-1921
Phone: (818) 766-3306 x 4
E-mail: Housing@Latham.com
Website: www.suzukisCSInstitute.com

July 19-29, 2002

Institut Suzuki Montréal

Concordia University
Montréal, Québec, Canada

Director:

Eric Madsen

Program Offerings:

July 21-26: Suzuki Method in violin, viola, cello, piano, 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, fiddle, jazz, teen program. Individual instruction is given in either English or French, according to preference. Most groups even in-

corporate both languages. July 19-26: Chamber Music Session, July 21-29: Short-term teacher training courses in Violins Books 2, 3, and Cello 1A, 1B, classes in English.

Faculty:

Violin: Jean Barsalou (ON), Paule Barsalou (ON), Christophe Bossuet (France), Yasuko Esaman (BC), Anna Hughes (ON), Karen Kimmet (ON), Mary Jo (ON), Joanne Melvin (AB), Rob Richardson (MB), **Viola:** Jean Barsalou (ON), Cello: Sally Gross (ON), Catherine Walker (PQ), **Flute:** David Gerry (ON), **Other:** Chamber Music - Frédéric Bednarz (MA), Pierre-Alain Bouverette (MA), Lambert Chen (MA), *Orchestra* - Carol Gorman (PQ), *Fiddling* - Joanne Melvin (AB), *Jazz* - Jean Guimard (PQ), *Chore* - Genevieve Boulanger (PQ), *Music Exploration* - Melanie Grenier (PQ).

Short-Term Teacher Workshops:

Instrument Book	Teacher Trainer
Violin 2	Christophe Bossuet
Violin 3	Christophe Bossuet
Cello 1A	Catherine Walker
Cello 1B	Catherine Walker

Fees: CAN/US

Family Registration	\$27-\$20
After June 1	\$50/\$35
Student Tuition, Books 1-4	\$240/\$170
Student Tuition, Books 5-4up	\$270/\$190
Chamber Music	\$360/\$255
Teacher Workshop	
Participant/auditor/per course	\$280/\$200
both courses	\$480/\$340
Teacher observer fee	\$110/\$80

Note: May 1 application deadline

Housing:

Single rooms in the refurbished campus dormitory with linen and towel service, \$120/CND/per week (approximately \$85 US). Children may double up with their parents for free. Hotel accommodations are also available.

Meals:

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

Child Care:

None provided.

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 disco*.

Other:

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

Additional Information:

Eric Madsen
394 ave DuRoi
St-Lambert, PQ Canada J4P 2Z3
Phone: (450) 465-9410
Fax: (450) 465-5731
E-mail: symperic@sympatico.ca

July 20-28, 2002 Teacher Workshops July 21-26, 2002 – Student Institute

University of Miami Young Musician's Camp and Suzuki Institute

University of Miami School of Music
Coral Gables, Florida

Directors:

Sarah Neham Salz and Simon Salz

Program Offerings:

Student classes in violin, guitar, and piano. Master classes and groups plus electives such as chamber music, improvisation, computers and keyboards, musical theater, and fiddling. The fiddling class will be taught by National Fiddling Champion, Billy Contreras. The Young Musicians' Camp, held July 1-26, runs concurrently with the Suzuki Institute. Open to all music students, from ages 7-16. Short-term teacher training workshops for violin, piano and guitar.

Faculty:

Violin: Elizabeth Armour (TN), Allison Larsen (FL), Judy Offman (TX), Louise Ross (TX), Piano: Joan Krzywicki (PA), Guitars: David Madsen (GT).

Short-Term Teacher Workshops:

Instrument Book	Teacher Trainer	Dates
Violin 1A	Judy Offman	July 20-24
Violin 1B	Judy Offman	July 20-24
Violin 2	Elizabeth Armour	July 20-24
Violin 4	Elizabeth Armour	July 20-24
Violin 1A	Joan Krzywicki	July 20-24
Piano 2	Joan Krzywicki	July 24-28
Guitar 1A	David Madsen	July 20-24
Guitar 1B	David Madsen	July 24-28

Fees

Student	
Students - Twinkle-Book 3 (includes 4 core classes per day)	\$260*
Book 4 (4 core classes /day 3 per master class)	\$275*
(includes non-refundable registration fee and SAA fees)	
Elective classes	\$50
Young Musician's Camp fees	1ba
Teacher:	
Full participant, one unit	\$275*
two units	\$725*
Auditor	\$225/\$150*
(Tuition includes non-refundable Institute registration fee of \$25. But it does not include SAA Visa/age. Application fee of \$30 (before May 20, or \$50 after May 21.)	
*Additional registration fee for all applications received after June 1	\$35

Housing:

On campus, air-conditioned, double rooms 2 people \$65/per night
Single room \$65/per night
Nearby motels have summer rates, but car transportation is recommended. Information

available on request.

Meals:

On campus meals available in cafeteria. Several inexpensive restaurants nearby. Wonderful lake setting for picnics.

Child Care:

None available.

Recreation:

Within 30 minutes: Metro Zoo, Parrot Jungle, Coconut Grove, Matheson Hammock (beach, nature trails), Venetian Pool (natural coral rock swimming pool/beach), Fairchild Tropical Garden. Within 45 minutes: Metro-Dade Fruit and Spice Park, Miami Beach. Within 1 hour: Everglades National Park (walking trails, boat rides, park lectures), and Miccosukee Indian Village. About 90 minutes away, Joan Peranekamp State Park (grass bottom boat rides to viewing coral reef), snorkeling, and swimming.

Other:

Information on Spanish translators available upon request.

Additional Information:

Sarah Neham Salz
12914 107th Avenue
Miami, FL 33176
Phone: (305) 238-8937
E-mail: student@uofm.edu
more details: www.miami.edu/summercamps

July 21-26, 2002 Suzuki Institute Week 1

July 28-August 2, 2002 Suzuki Institute Week 2

July 27-August 2, 2002 Chamber Music Workshop

Central Virginia Suzuki Institute

Sweet Briar College
Sweet Briar, Virginia

Directors:

Ruth A. Hazucha, Musical Director
Susan Fralin, Executive Director

Program Offerings:

Suzuki violin, viola, cello, bass, piano, flute (week 1), guitar (week 2), orchestra and chamber music. Student elective classes in theory, harpsichord, fortepiano, organ, classical guitar, singing, reading ensemble, art, fiddle, penny whistle, piano ensemble, piano jazz (week 1). Adult private lessons in violin, viola, cello, flute (week 1), guitar (week 2), piano, harpsichord, fortepiano, organ, fiddle, singing, and adult chamber music.

Faculty:

Violin: Meredith Buxton (MD), Beisy Fee (SC), Nan Freeman (NC), Rudie Harzucha (VA), Kirsten Marshall (NC), Nadine Moehlenkamp (VA), Susan Moinnerer (Israel), Scott Walker

(NC), Julie Swenson (TN), Katherine Wiley (NC), Viola: Meredith Buxton (MD), Sandra Pamela Kelly (OH), Nan Freeman (NC), Scott Walker (NC), Piano: Susan Fralin (VA), Cellos Horwege (VA), Judith Sheard (PA), Ann Snyder (TN), Claudio Vasquez (FL), Sue Vasquez (FL), Flute: Deborah Kemper (VA) **Book 1** Guitars: Joseph Pecoraro (NC) **Week 2** **Other:** Orchestra, Chamber Music - Kirsten Marshall (NY), Chris Moehlenkamp (VA), Chamber Music - Karen Warner (VA), Art - Allen Husari (VA), Harpsichord, fortepiano, organ - Scott Walker (NC), Fiddle - Katherine Wiley (NC), Peggy Howell (VA), Singing, Penny Whistle - Deborah Kemper (VA), Fiddle, Piano Jazz - Ove Bill Jensen (NC).

Short-Term Teacher Workshops:

Instrument Book	Teacher Trainer	Date
Violin 2	Susan Moinnerer	Week 1
Violin 3	Susan Moinnerer	Week 2
Piano 1B	Sue Vasquez	Week 1
Piano 1	Sue Vasquez	Week 2

Fees:

Family Registration	\$30
After July 1	\$40
Chamber Music Workshop (Includes Institute Week 2)	\$350
Student Institutes, all instruments (per week):	
Books 1 & 2	\$280
Books 3-4up	\$270
Extra elective (per class)	\$80
Extra 30-minute lesson	\$50
Adult Student Institute	\$160
Private Lesson	\$100
Chamber Music	\$170
Teacher Workshop (per unit)	\$270
Facilities Fee (Commuters only)	\$25

Housing & Meals:

Suzuki Institutes
Age 2 & under (no bed) \$100
Age 3-10 years Free
Age 11-Adult \$135
Teen Dorm & Counselor \$205
Chamber Music Workshop \$205
Age 3-10 \$188
Age 11-Adult \$228
Teen Dorm & Counselor \$268

Child Care:

None available.

Recreation:

Tennis courts, indoor swimming pool, lake for fishing and swimming, plus biking trails on campus. Blue Ridge Parkway, Appalachian Trail and many historic points of interest nearby.

Additional Information:

Ruth A. Hazucha
P O Box 2264
Lynchburg, VA 24501
Phone: (804) 845-2227
Fax: (804) 845-2023
E-mail: leeszukiki@aol.com



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String Music Specialists

July 21-26, 2002

South Carolina Suzuki Institute

Furman University
Greenville, SC

Directors:

Dianne Madsouf and Kathrin Siegel

Program Offerings:

Students Violin, viola, cello, and piano. Master class, group classes, orchestra, jazz improvisation, music history and theory, plus Chif. Advanced student program includes chamber music and jazz ensemble. Non-Suzuki program available for advanced students. Electives are available in Celtic and Bluegrass fiddling for violins and cellos. "Gardas" class will be offered for advanced violins. Teachers: Short-term teacher training in violin, cello and piano. Enrichment courses available in jazz improvisation for Suzuki teachers, fiddling, and memory techniques.

Faculty:

Violin: Lois Akins (GA), Lynn Baughman (GA), Everett Goodwin (MI), Jody Harmon (MA), Ruth Brooks Kammous (NJ), Jane MacMorran (TX), Marc Gay Neal (NY), Viola: Anna Joiner (SC), Cello: Yvelle Weiss Bissinger (NC), Susan Gagnon (ON), Piano: Rita Hauck (OH), Ray Landers (PA), Chuck Speicher (NY). **Others:** Jazz: Gelle Renata Boat (CA), Violin: Martin Norgaard (TX), Piano: Bert Ligon (NC), *Orchestra:* Catherine Crowe (SC), *Theory, Off-Faculty:* Claus Robert Hauck (OH).

Short-Term Teacher Workshops:

Instrument	Book	Teacher Trainer
Violin	1A	Marc Gay Neal
Violin	2	Lynn Baughman
Cello	1A	Susan Gagnon
Piano	1A	Rita Hauck

Fees:

Registration included in tuition fees. Late regis. penalty (after June 1): Student tuition—\$288 Teacher course (participator or auditor)—\$300 College credit available.

Housing:

On-campus housing in apartment suites with

shared bath and kitchen. Tent an RV campsites are available at Potts Mountain State Park, a few miles from the Furman campus.

Meals:

Catered meals will be served in the college dining hall. Food court available for meals. Apartment dwellers may prepare their own meals.

Child Care:

Not available.

Recreation:

Swimming, tennis, golf, lake-walking, hiking, and biking.

Other:

Teen Dorm, non-Suzuki curriculum for advanced students, daily student recitals, family folk dance, faculty concerts, Furman Laboratory, concert arts and crafts, instrument repair with Chris Casali, and the Suzuki Store by Jan Koop.

Additional Information:

Marcella Friesz
Suzuki Institute
Furman University Department of Music
5300 Pinetree Highway
Greenville, SC 29615-1154
Phone: (864) 294-2118
E-mail: marcella.friesz@furman.edu

July 21-25, 2002

Peaks to Plains Suzuki Institute

Alexander Dawson School
Lafayette, Colorado

Director:

Ann Kitayama

Program Offerings:

Teachers: Short-term teacher training for violin, piano, flute, and harp. Students: Masterclasses for violin, viola, cello, piano, flute and harp. Enrichment classes also available.

Faculty:

Violin: Ellie Albers (CO), Arlette Aslamian (CO), Anastasia Brady (CO), Kyoko Fuller (WI), Ann Gesner-Fackman (CO), Helen Higa (HI), Su san Levine (CO), Alice Joy Lewis (KS), Michael

Al Jean (TX), Viola: Emily Roseman (CO), Telle: Jodie Balch (AZ), Kathleen Scott (CO), Piano: Marie Powers-Carson (CO), Katharine Kern (CO), Rebecca Martin (CO), Flute: Mary Beth Smith (CO), Kenneth Ueda (CO), Harp: Mary Kay Waddington (CO), Pam Fritzsche (CO). **Other:** Improvisation - Debra Throgmorton (CO). Additional faculty: See

Short-Term Teacher Workshops:

Instrument	Book	Teacher Trainer
Violin	4	TKA
Piano	2	TKA
Flute	0a	Kenichi Ueda
Harp	1B	Mari Kay Waddington

Fees:

Registration, per person—\$35
Registration, per family—\$50
Advanced Spring camp—\$25
Pre-Twinble T-shirt—\$20
Other courses—\$300
Teacher Training Tuition—\$300

Housing:

Area hotels and motels.

Meals:

On-campus dining hall available for lunches. Beautiful grounds for picnics.

Child Care:

Available on campus per hour.

Recreation:

Swimming, tennis and playgrounds on campus. Located just a few miles from Boulder and its extensive network of mountain parks and recreational opportunities.

Additional Information:

Ann Kitayama
1177 Melrose Circle
Broomfield, CO 80020
Phone: (303) 408-4061
E-mail: akitaama@aol.com

July 22-26, 2002

Hawaii Suzuki Institute

Honolulu, Hawaii

Director:

Ballo Halper

Program Offerings:

Violin, viola, and cello master classes (emphasis: technique classes, orchestra, chamber music, music theory, creative movement), handbells, viola for violinists, and arts. Short-Term Teacher Workshops for violin and cello.

Faculty:

Violin: Mark Bokoy (MN), William Dick (TX), Nan Fitchman (NY), Susan Keuppner (NM), Cello: Lucy Cheney (UT), Ellen Mieret (OH), *Others:* Michiko Yurko (MD).

Short-Term Teacher Workshops:

Instrument	Book	Teacher Trainer
Violin	2	Susan Keuppner
Cello	3	Lucy Cheney

Fees:

Students
4-hour program—\$100
8-hour program—\$150
Teacher course—\$150
Exp fee after May 1—\$50
Applications accepted until 8/1

Housing and Meals:

Not available.

Child Care:

Not available.

Recreation:

Just minutes or beaches, public parks, fishing, parks, golfing, tennis, walking, mountain biking, skiing, gentle breezes, abundant restaurants, parks, etc. and amenities. Excellent bus system.

Additional Information:

Karla Hoffman
1831 Poinciana Drive
Honolulu, HI 96813
Phone: (808) 538-1221
E-mail: khhoffma@juno.com

July 21-27, 2002 - Piano
July 18 - August 2, 2002 - Violin

Langley Community Music School Suzuki Workshop

Langley Fine Arts School
Fort Langley, British Columbia,
Canada

Directors:

Susan Magnusson, Lucia Schipperon

Program Offerings:

Suzuki lessons in violin, cello, piano, group classes, student recitals, and concerts in conjunction with the Fort Summer Music Festival. Enrichment classes in theory, orchestra, fiddling, saxophone, flute, chamber ensembles (Book 3 and up), speech arts and drama, piano improvisation, keyboard harmony, crafts, Gift and Studio. Baby classes for children from age birth to 3 years. Short-term teacher training courses for violin and piano.

Faculty:

Violin: Depline Hughes, Lucia Schipperon, Annette Stoen, Suzanne Wernli, Cello: Kerri Armstrong, Piano: Jocelyn Harris, Susan Magnusson, Merita Thompson, Gifted: Beth Giesse, Louise Lottick, Other faculty: See

Short-Term Teacher Workshops:

Instrument	Book	Teacher Trainer
Violin	4	Depline Hughes
Piano	1A	Susan Magnusson
Piano	1A	S. Magnusson, K. Thompson

Fees:

Registration Fee—\$10
Lodg fee (after June 20)—\$29
Student tuition, Violin—\$175
Book & S up—\$200
Piano—\$130



Photo by Phyllis Lynch/Institute. Photo by Laura Hall

Teacher Workshop—\$150
Baby class (ages 0-3)—\$35

Housing:

Camping is available nearby, and there are local motels and bed and breakfasts. Information available on request.

Meals:

Lunch provided for \$5.00 per day. Students may bring own lunch.

Recreation:

The Langley Community Music School is located in Langley City Park, adjacent to a walking path, water park, picnic facilities, and shopping. Langley is located in the beautiful Fraser Valley, just 25 miles east of Vancouver. The town of Fort Langley resides on the banks of the historic Fraser River. Nearby Fort Langley is a National Heritage site, and is a filled with art galleries, heritage buildings, old walk trails, and antique shops. The first Suzuki Festival will be presenting concerts August 3-5.

Additional Information:

Susan Magnusson
Langley Community Music School
1060 24th Street
Langley, BC
Canada V1V 2E4
Phone: (604) 534-2848 or (604) 534-2163
Fax: (604) 534-2128
E-mail: Susmagnusson@hotmail.com

July 17, 2002-August 4, 2002

Santa Fe Suzuki Institute

College of Santa Fe
Santa Fe, New Mexico

Director:

Margaret O'Boyle
Lisa Reissner, Administrator

Program Offerings:

Master classes for violin, viola and cello, piano enrichment, intensive teacher training courses for adults.

Faculty:

Violin: Stanton (TX), Page (Kansas, MO), Anne Hallberg (NY), Susan Levine (CO), Violinist: Marcella Friesz, Marcella Friesz (CO), Manager: Kathleen (CO).

Short-Term Teacher Workshop:

Instrument	Book	Teacher Trainer
Violin	1A	Susan Levine
Violin	1A	Susan Levine

Fees:

Students—\$150
Teachers—\$150

Housing:

None for out-of-towners.

Meals:

Local restaurants, etc.

Child Care:

None provided.

Recreation:

Numerous historical sites and art galleries.

Additional Information:

Santa Fe Suzuki Institute
P.O. Box 6565
Santa Fe, NM 87502
Phone: (505) 998-0325
E-mail: lisek@www.sfsuzuki.com

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July 27-August 4, 2002 Teacher Workshop
 July 28-August 3, 2002 Student Institute

International Music Festival and Cleveland Suzuki Institute

Baldwin Wallace College
 Berea, Ohio

Directors:

Dr. Ray Landers, Artistic Director
 Bridget Jankowski, Administrative Director

Program Offerings:

Suzuki lessons in piano, violin, viola, cello, bass; traditional lessons in piano, violin, viola, cello, bass, brass, flute, guitar, harpsichord, organ, recorder, voice. Supplementary courses in art, folk dance and movement, electronic music, fiddling, blue grass, handbells, humor in music, music appreciation, composer study, early-childhood music (Music together including infant class). Orchestras at all levels. Offt, introduction to harpsichord and organ, music theory for preschoolers through advanced, improvisation for piano and strings, recorder ensemble, wind ensemble, brass ensemble, chamber music, family chorals, family music theatre (Sound of Music), teen musical (West Side Story), percussion. Suzuki repertoire classes for violin, viola, cello, and piano. Play-in class for piano, what every musician needs to know about the body (Alexander, Bodymapping/other techniques), fencing, and Tai Kwon Do.

Faculty:

Violin: Stanley Chapatis (PA), Timothy Durbin (KY), Lisa Goldman (OH), Marian Goss (OH), Lillia Hook-Langkamp (OH), Susan Keen (TX), Celia Koh (OH), Mary Gay Neal (NY), Moshe Neumann (OH), Viola: Carol Linsenmeier (OH), Marlene Moses (OH), Laura Shuster (OH), Cello: Ben Gish (WA), Grace Field (MI), Piano: Marvin Bickenstaff (PA), Katie Gross (OH), Elaine Edwards (KS), Doris Harrel (TX), Ralph Harrel (TX), Shaina Hollander (SC), Ray Landers (PA), Jean Moran (OH), Lily Neumann (OH), Ann Sloan (IN), Charles Speicher (NJ), Jeanne Weisman (OH). Recorder: Jean Moran (OH). Other: Voice: Katie Gross (OH), Dean Wagner (IH), Iness Scott Keen (TX), Flute: Judith Elias (OH), Guitar: Brian Krutz (OH), Organ: Dean Wagner (OH), *Improvisation/Beats! Coordinator:* Shaina Hollander (SC), Art: Jane Kranski (OH), Dance: Elaine Sizer (OH), Electronic Music: Kent Cleland (OH), Family Chorus: Lily Neumann (OH), Family Drama/Ten Minutes: Fig. Jankowski (OH), Dean Wagner (OH), Fencing: Ernest Kiraly, Handbells: Dean Wagner (OH), Harpsichord: Shaina Hollander (SC), *Humor in Music:* Ann Sloan (IN), Introduction to Harpsichord and Organ: Shaina Hollander (SC), Dean Wagner (OH), Music Together: Carol Kiefer (PA), Orchestra: Stanley Chapatis (PA), Marian Goss (OH), Percussion: Greg Gross (OH), Tai Kwon Do: Charles Speicher (NH), Theory: Ann Sloan (IN), Jean Moran (OH), String Improvisation: Stanley Chapatis (PA), Piano Improvisation: Chuck

Speicher (NJ), *What Every Musician Needs to Know about the Body:* Jeanne Weisman (OH), Ten Counselors: Sally Lewis (OK), Tim Sietmer (OH).

Short-Term Teacher Workshops:

Instrument	Book/Teacher	Trainer	Date
Violin	1A	Mary Gay Neal	July 27-31
Violin	1B	Mary Gay Neal	July 31-Aug. 4
Violin	2	Moshe Neumann	July 27-31
Violin	3	Moshe Neumann	July 31-Aug. 4
Cello	1A	Grace Field	July 27-31
Cello	1B	Grace Field	July 31-Aug. 4
Piano	1A	Doris Harrel	July 27-31
Piano	1B	Doris Harrel	July 31-Aug. 4
Piano	2	Elaine Edwards	July 28-Aug. 2

Additional Courses:

Piano Workshops and Masterclasses with Marvin Bickenstaff, which include supplementary literature, performance styles, and motivation ideas - August 1-8.
Music Together Teacher Workshop - July 27.
What Every Musician Needs to Know about the Body - July 27.
Are We Really Using a Mathing Trough Approach in American Suzuki Education? - July 29-Aug. 2.

Fees:

Tuition (includes regis. fee & lunch, Mon.-Fri.):
 Books 1-2 \$325
 Book 3 and up \$405
 Program Training (1 unit) \$328
 2 units \$528
 Includes "Wholesome Snacks" \$110
 Other Enrich. courses - \$75/ per 5 hr. course

Housing and Meals:

New modern housing facility with air conditioned 2 room suites and private baths.
6 nights room/board/linens..... \$205/per person
Beech Street dorm, air conditioned, dbl rooms
6 nights room/board/linens..... \$178/per person

Child Care:

Licensed day care adjacent to facility. Full or part time for ages 2-1/2 to 5 years. Register in advance.

Recreation:

On-campus recreation center available for \$3/ per person; city pool, Cleveland Metropolitan hiking trails within walking distance, theatres, shopping, zoo, and NASA Louis Research Center, about a 20 minute drive.

Other:

Teen program for maccompanied students ages 13 and over. Evening activities include field trips to Blossom Music Center (Summer Home of the Cleveland Orchestra) with Festival final play-in concert, just before the orchestra concert, field trips to Rock and Roll Hall of Fame, Art Museum, Science Center and other Cleveland cultural sites. Opening night outdoor concert and picnic by the lake with Old-Time Family Dance, folk band, and callery with concerts and guest performances, including classical guitarists Christian Thomas Lee, and a viewing of his private art collection, singing and concert, sonatina performance opportunities with or without Suzuki. This festival is unique in its presentation of a traditional students. Also offers offerings for other educational sessions from various community supplementary courses.

Additional Information:

Bridget Jankowski
 299 Ravenshollow Drive
 Canaboga Falls, OH 44223
 Ph: (330)920-8395
 Email: bjankowski@aol.com

Dr. Ray Landers
 211 Karly Drive
 Yardley, PA 19067
 Phone: (215)921-7811
 Fax: (215)909-2845
 Rlanders@mymailstation.com

July 29-August 2, 2002
 Student Institute

St. Louis Suzuki Piano Institute

Parkway United Church of Christ
 St. Louis, Missouri

Directors:

Jo Anne Westerbeide, Shirleen Bunnell

Program Offerings:

Student classes in piano, music literacy, Offt Schubert, and handbells. Parent workshops. Final recital at the Steinway Gallery.

Faculty:

Piano: Bruce Boiney (KY), Elaine Worley (ID).
 Other: *Offt Schubert:* Iba, *Handbells:* Patsy Everole (MO), *Masic Literature:* Barbara Rubenstein (IL)

Short-Term Teacher Workshop:

None offered this year.

Fees:

Available after January 18, 2002.

Housing:

Nearby hotels and motels. Please contact a director for information.

Meals:

Available at nearby restaurants.

Child Care:

Iba.

Recreation:

Our institute offers a unique half-day schedule, allowing time for practice and visits to the nearby zoo, museums, parks and ball games.

Additional Information:

Jo Anne Westerbeide
 1154 Sherrington Drive
 St. Louis, MO 63138
 Phone: (314)741-5263
 Email: jnw@jpw@aol.com

Shirleen Bunnell
 14020 Pure Orchard Court
 Chevroletfield, MO 63017
 Phone: (630)552-9424
 Fax: (630)552-9657
 Email: abunnell@aetnet-stl.com

August 2-7, 2001

Atlanta Suzuki Piano Workshop

Spivey Hall at Clayton College
 Morrow, Georgia

Directors:

Robin Blankenship, Laurenta Russell

Program Offerings:

Lessons for teachers, student lessons at all levels, and Friendship Concert, featuring students from Japan. Lectures for teachers, social events, and parent lectures.

Faculty:

Dr. Haruko Kataoka, from Matsumoto, Japan.

Short-Term Teacher Workshops:

Instrument	Book	Teacher	Trainer
Piano	Japanese Ped.	Dr. Kataoka	

Fees:

Teacher Wkshp Participant \$325
 (includes \$25 non-refundable reg. fee)
 Teacher Wkshp Auditor \$300
 (includes \$25 non-refundable reg. fee)
 Teacher Auditor (daily) \$70
 Late Fee (after June 15th) \$25

Housing:

We have a special rate at nearby hotel. Please request information.

Meals:

Local restaurants nearby, and lunch available on campus.

Child Care:

None available.

Recreation:

Visitors may enjoy a variety of cultural directions and shopping in Atlanta, as well as other city attractions.

Other:

Spivey Hall, an elegant, world-class hall with outstanding acoustics, is just 13 minutes south of downtown Atlanta. It is located in a beautiful, natural setting next to a lake.

Additional Information:

Robin Blankenship
 2918 Country Lake Circle
 Powder Springs, GA 30127
 Ph: (770)943-1218
 Email: RRB@a3@aol.com
 Website: atlantasuzukipiano.org



Japan-Seattle Suzuki Institute International

August 4-9, 2002 Teacher Workshop
 August 4-8, 2002 Student Institute

Japan-Seattle Suzuki Institute International

Seattle Pacific University
 Seattle, Washington

Director:

Barbara Balasoro

Program Offerings:

We are an international conference, approved by the ISA, bringing together teachers and students from four countries. We will offer a special schedule for advanced students, this year featuring master classes with Brian Lewis, Virginia, and Richard Aaron, Cello, plus performance class, orchestra and chamber music. Enrollment in this section is limited and requires an audition tape. Students enrolled in regular violin and cello program have master classes, technique class, repertoire class, and are assigned to critics; debate, beginning intermediate or advanced or festival, music reading class, rhythm class (all assigned according to student level). Special evening student solo recitals (student must submit an audio recording of their piece in order to play in recitals), informal recitals open to all, faculty recital, solo recital by Brian Lewis, discussions, lectures, video demonstrations, parents' meetings: Beethoven Piano, Marciner's Bassball game, if they are in town; Hiroshima Memorial concert. Short-term teacher training courses for violin and cello.

Housing:

Housing is available in the Institute, and August 3 and 9, if needed. Housed in Emerson Hall, a new dormitory with air-conditioning, underground parking, and elevators. Singles, doubles, and suites, with either private or semi-private bath. Everyone staying in the dorm is charged a fee, and SPU will assign the room(s). Some roommate matching available, but not guaranteed. Everyone staying in dorm must purchase a full meal ticket. Fees - Iba.

Meals:

Meal plan available in the cafeteria - only if you order in advance. Early arrival and late departure meal plans also available. Absolutely no alcohol tickets will be sold during the Institute by either Institute staff or the University. This is a firm policy, so please order meals in advance.

Violin: Professor (WA), Barbara Solomon (WA), Cello: Richard Aaron (OH), Beth Goldstein-Marciner (OR), Akira Nakajima (Japan), Barbara Wainwright (CA), Nancy Yamagata (CA), Other: Percussion: Marcus Tsutsumi (WA), and Charles Schinner (WA), *Shamisen:* Anne Sakai (Japan).

Short-Term Teacher Workshops:

Instrument	Book	Teacher	Trainer
Violin	4	Yuko Honda	
Violin	5	Cathryn Lee	
Cello	5	Nancy Yamagata	

Fees:

Reg. fee per family, non-refundable \$50
 Late fee (request after 9/15) \$25
 Student: Tuition, Pre-Institute \$140
 Book 1-3 \$250
 Book 4-7 \$245
 Book 8 and up \$260
 Extra fee (for advanced students in Lewis and Aaron master class) \$50 (refunded if space is not available.)
 Short-Term Teacher course \$235 + reg fee
 Auditor Teacher course \$215 + reg fee
 Full-time Teacher Observer fee Iba
 (refunded per day) \$40

Housing:

Housing is available in the Institute, and August 3 and 9, if needed. Housed in Emerson Hall, a new dormitory with air-conditioning, underground parking, and elevators. Singles, doubles, and suites, with either private or semi-private bath. Everyone staying in the dorm is charged a fee, and SPU will assign the room(s). Some roommate matching available, but not guaranteed. Everyone staying in dorm must purchase a full meal ticket. Fees - Iba.

Meals:

Meal plan available in the cafeteria - only if you order in advance. Early arrival and late departure meal plans also available. Absolutely no alcohol tickets will be sold during the Institute by either Institute staff or the University. This is a firm policy, so please order meals in advance.

Child Care:

No organized daycare. You must make your own arrangements.

Recreation:

SPU is just minutes from downtown Seattle. Visit the Seattle Center, Mariners' Baseball Club, and many outdoor activities, including fishing.

Other:

Two student scholarships are available through the Suzuki Association of Washington. Please ask your private teacher for details. And two work scholarships are available to local teenagers who are willing to help with the Institute. Institute brochures will be available in mid-February. Please send us your complete mailing address via e-mail, or leave a message by phone.

Additional Information:

Barbara Balatero, Director
4432 First Ave, NW
Seattle, WA 98107
Phone: (206) 782-1272
E-mail: japanesecat@hotmail.com
Mihoko Hirata
Phone: (425) 747-0581
Fax: (425) 747-6941

August 4-17, 2002
American Suzuki Institute-
Stevens Point
University of Wisconsin-Stevens
Point
Stevens Point, WI

Director:
Dee Martz

Program Offerings:**August 4-16:**

Violin, piano, harp, and flute classes for children at all levels. Chamber music program for violin, viola, cello, and bass (a two-week experience). Lectures for parents and teachers.

August 14-17:

Violin, viola, cello, bass, piano, and guitar classes for children at all levels. Chamber music program for violin, viola, cello (a two-week experience). Lectures for parents and teachers.

Faculty (Partial list):

Violin/Viola: Loren Abstrom (MO), Geri Arnold (MI), Joanne Bath (NC), David Becker, (WI), Steve Bjella (MI), Mark Brook (MN), Gabo Bolkoski (MI), Jennifer Burton (TX), Louisa Clothier (IA), Danette Goughlan (IN), Carol Dallinger (IN), Patricia D'Ercole (WI), Kosko Fuller (WI), Everett Goodwin (WI), Randi Hellman (MN), Nancy Jackson (IL), Gail Johnson (AK), Joe Kaminsky (MO), John Klein (NY), Ed

ward Kreitman (IL), Mary Helen Law (TN), Alison Lawson (NC), Alice Jo Lewis (KS), Nancy Lokken (MN), Joanne Martin (MB), Carolyn McCall (IL), Marilyn O'Bole (NM), Robert Richardson, Jr. (MB), Keith Rollings (MO), Lesia Rosow (WI), Sarah Smith (IL), Stan Smith (IL), Edmond Springer (NY), Betsy Stuen-Walker (WA), Craig Timmerman (KS), Carol Waldvogel-Kahl (WI), Anna Weller (MI), Tom Wermuth (IL), Rebecca White (OH), Katherine Willes (NC), Jaron Waring (IL), Katherine Wood (MN), Celso Gilda Barston (IL), Blake Brasch (IL), Gary Cheney (UT), Elliot Cheney (UT), Jean Dexter, (MO), Lawrence Ellison (WI), Rick Mooney (CA), Carl Ostrala (IL), Carol Tarr (CO), Scott Walker (NC), Rose Derek Weller (MI), Piano: Carol Cross (WA), Ethel Fang (TX), Dale Hansen (MN), Yasuko Joichi (IL), Heather MacLaughlin (MI), Ann Marie Neok (WI), Martha Thomas (CA), Thate David Gerry (ON), Emily Davis (IL), Harp: DeLaine Fedson (TX), Alan Jay Waddington (CO), Guitar: Alex Morrison (MN), Joe Pecoraro (NC), Other: *Oshiroku*, Terry Phillips (KY), Joan Wehner (IL), Karla Philipp (TN).

Short-Term Teacher Workshops:**Instrument Book Teacher Trainer**

Week of August 10-14, 2002:

Violin 1A	Nancy Lokken
Violin 1B	Patricia D'Ercole
Violin 2	Ed Kriceman
Violin 3	Nancy Jackson
Violin 4	Marilyn O'Bole
Violin 7	Carol Dallinger
Violin Pract.	Alice Jo Lewis
Viola Pract.	Betsy Stuen-Walker
Piano 2	Carol Cross
Piano 3	David Gerry
Harp 1A	Mary Kay Waddington

Week of August 11-17, 2002:

Violin 1A	Patricia D'Ercole
Violin 1B	Nancy Lokken
Violin 2	Kathy Wood
Violin 3	Ed Kreitman
Violin 4	Nancy Jackson
Violin 6	Marilyn O'Bole
Violin 8	Carol Dallinger
Violin Pract.	Alice Jo Lewis
Viola 3	Betsy Stuen-Walker
Cello 1A	Jean Dexter
Cello 2	Gilda Barston
Cello 4	Rick Mooney
Piano 3	Carol Cross
Piano 4	Yasuko Joichi

Additional Courses:

During the week of Aug. 4-10, *Violin Supplemental* (1-hour concert, with Tom Wermuth), and during the week of August 11-17, *Developing the Intermediate Pianist* (1-hour enrichment class, with Martha Thomas, and *Violin Supplemental* (1-hour concert with Tom Wermuth).

Fees:

Registration Fee (non refundable) (1 registration fee per family) \$100
Students: Pre-Twinkle-Book 2 \$225
Books 3 and beyond \$250
Chamber Music (Violin, Viola, Cello) Two week program \$500
Teachers: Short-term course (Participant or Observer) \$240
Develop the Interested: Pianist (10 hrs) \$160
Adult Observer (Student classes only) \$120
Minimum, non-refundable payment due with

application \$100
Full Payment due by July 13
Payments after 7, 13 add \$25
Payments after July 29 add \$50

Housing:

Dormitory fee, child per person per wk (single/double) \$95-\$70
For full-time student through age 21
Teen Dorm per person per wk (dbl) \$210
(includes meal ticket, taxi fee & supervision)
Adult per person per wk (single/double) \$110-\$90
Refrigerator rental per week \$25
Parking permit per week \$13

Meals:

Adults ages 13+ \$90. 1 wk. \$130. 2 wks
Youth (ages 8-12) \$65. 1 wk. \$130. 2 wks
Child (ages 3-7) \$45. 1 wk. \$90. 2 wks

Child Care:

Ages infant to age 3 - \$100/week; ages 3 & up \$90/week.
(Note: children ages 3 and older must purchase a meal ticket.)

Recreation:

Tennis courts, running track, fishing, swimming.

Additional Information:

Dee Martz, Director
American Suzuki Institute
University of WSP
Stevens Point, WI 54481-3807
Phone: (715) 346-3033 Fax: (715) 346-3858
E-mail: dmartz@usw.edu

August 4-9, 2002 Suzuki Piano
Teacher Workshop

August 5-9, 2002 Suzuki Piano
Student Program

August 5-9, 2002 Piano Teen Camp

Calgary Suzuki Summer
Institute and Teen Camp
Mount Royal College Conservatory
Calgary, Alberta, Canada

Director:

Merlin B. Thompson

Program Offerings:

Short-term teacher training courses in piano
Suzuki piano student program includes piano student master class, group classes ensemble, movement class, dance class, parent lectures, guest lectures, and concerts. Teen Camp includes piano master class, ensemble, and movement class.

Faculty:

Piano: Charelene Austin (AB), Karla Bect (WA), Teresa Ho (BC), Susan Magnusson (AB), Loree Morrill (CT), Glen Montgomery (AB), Milton Schloesser (AB), Janet Scott-Holt (AB), Merlin B. Thompson (AB).



American Suzuki Institute - Stevens Point

Short-Term Teacher Workshops:

Instrument Book	Teacher Trainer
Piano 1A	1Aa
Piano 1B	1B
Piano 3	3a
Piano Practicum	Practicum
Piano Mentorship	Mentorship

Fees:

Piano Student Tuition (Book 1-4) \$155 USD
Piano Student Tuition (Book 5 & above) \$180 USD
Teen Camp Tuition \$175 USD
Short-Term Teacher Tuition \$250 USD
Short-Term Mentorship Tuition \$280 USD

Housing:

One- or two-bedroom housing available in 2 (or 4) bed room suites with kitchen, living room and 1 (or 2) bathrooms. Rate is for single bedroom at \$25/night. Call: (403) 240-6275 for information.

Meals:

Catereria service is available Monday to Friday, 8 a.m. to 4 p.m. Numerous restaurants nearby.

Child Care:

None available.

Recreation:

Home of the world-famous Calgary Stampede, Calgary is an exciting city of 700,000 people. Skyscrapers, brilliant light shows, and real cowboys are trademarks of this Western Canadian city. Shopping, dining, and nightlife are excellent. Other attractions: Canada Olympic Park, Calgary Zoo, and Heritage Park. Open spaces, urban energy and friendly faces. Calgary, Alberta!

Additional Information:

Merlin B. Thompson
2002 Calgary Suzuki Summer Institute
The Conservatory, Mt. Royal College
1825 Richard Road SW
Calgary, AB Canada T1R 6R6
Phone: (403) 240-6821, (403) 240-6934
E-mail: MThompson@MTRVAL-AB.CA

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Eduard Borcia, Vienna 1811
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Lorenzo Caraccioli, Florence 1771
J.J. Vulliammo, Paris 1853
Stefano Scarabaggio, Mantua 1919
Vincenzo PratiGalliano, Naples 1882
Pietro & Luigi-Teodoro Gennaro, Turin 1846
Giovanni Emilio Gennaro, Turin 1850
Ruggiero Regazzi, Venice 1888
Gualdo Bazzani, Venice 1864
Saverio Antoniazzi, Milan c.1919
Vincenzo Scaino, Naples c.1500
Giuseppe Zingales, Milan 1884
Giuseppe Gennaro, Milan 1827
Charles Francesco Guad, Paris 1842
Gualdo Guad, Turin 1829
Greste Carlo, Genoa 1930
Erminio Parian, Milan 1900
Piero Bell, Lillo 1928
Giovanni Felice 1928
Pietro Gennaro, Solero 1831
Betta rubato
Ludovico c.1828
Giovanni Bernardini
Pietro 1885
Paolo de Barbieri, Genoa 1930
Alfredo Costanzo, Naples 1905
Gualdo & Bernardini, Paris 1891
Giuseppe Castagnino, Genoa 1900
Nicola Vulliammo, Paris 1855
W.E. Hill & Sons, London 1885
Michael Datsch, Berlin c.1920
Paul Bailly, London 1891
George A. Chasnet, Manchester 1889
Amadeo Saverio, Santa Margherita 1927
Benjamin Banks, Salisbury 1787
Alfred Viduani, Geneva 1827
Jules Galliard, Paris c.1855
Lisandro Sideri, Florence 1957
Victor Audinet-Mourat, Paris c.1915
Mauro Merletti, Paris 1839
George Crank, London c.1850
J.B. Vulliammo "Sinton" Mircourt c.1860

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August 5-9, 2002

Northwest Suzuki Institute

University of Oregon School of Music
Eugene, Oregon

Director:

Emily Gustafson Pfeifer, Director
Shelley Rich, Artistic Advisor

Program Offerings:

Student institute for violin, viola and cello. Masterclasses, repertoire, and technique classes for all students. Elective classes include: chamber music, note reading, orchestra, theory, choir, and computer composition. Young students have a half-day option that includes a music and movement class. Short-term teacher training for violin.

Faculty:

Violin/Viola: Ellie Albers (CO), Diane Allen (OR), Clarisse Atcherson (OR), Karin Hallberg (AZ), Louise Scott (AZ), Glenn Spring (CO), Kathleen Spring (CO). **Cello:** Lauralie Kallinen (OR). **Other Choir/Music and Movement**—Sandra Brown Williams (OR). **Computer Composition**—Andrew Lane (OR). **Orchestra:** Glenn Spring (CO), additional faculty - tba.

Short-Term Teacher Workshops:

<i>Instrument Book</i>	<i>Teacher Trainer</i>
Violin 1A	Ellie Albers

Fees:

Non-refundable reg. fee \$20/person
(If received before May 1)

After May 1 \$40/person
Tuition Student (full day) \$250
Tuition Student (1/2 day) \$150
Teacher Tuition \$250

Housing:

Family housing available on campus for students accompanied by an adult. Please contact U of O campus housing for details/reservations: (800)883-4042. Local motels, hotels, and B & B's. Please call Conference & Visitors Association for details: (800)547-5445.

Meals:

Available at campus dining hall or nearby delis and restaurants.

Child Care:

None provided.

Recreation:

Campus is located in Eugene, 55 miles from Oregon coast. (See Lion Caves or the beach dunes at Honeyman State Park.) Bike trails along the Willamette River connect to campus.

Additional Information:

Emily G. Pfeifer
Suzuki Strings Program
1225 University of Oregon
School of Music
Eugene, OR 97403-1225
Phone: (541)346-5694 X 1
E-mail: egustaf@darkwing.uoregon.edu

August 5-9, 2002 Teacher Workshops
July 30-August 6, 2002 Student Institute

Greater New Orleans
Suzuki Summer Music
Camp

New Orleans Center for Creative Arts (NOCCA)
New Orleans, Louisiana

Directors:

Kathleen Tracy

Program Offerings:

Short-term teacher training in violin, flute, and guitar. Student instruction for violin, viola, cello, piano, flute, and guitar. Enrichment courses include: theory, note reading, flute elective, guitar elective, orchestra, Cajun fiddling and Kodaly. Adult chamber ensemble, parent education, and teacher development.

Faculty:

Strings: Melody Brock (FL), Rocky DiGeorgeio (FL), Mary Anne Fairlie (LA), Jonno Frishberg (LA), Lauren Lemmler (LA), Michelle Liechi (VT), Douglas Locke (OH), Susan Locke (OH), Moshe Neumann (OH), Sarah Rhinehart (LA), Roger Stieg (OH), Stephen Weiss (AL), **Cello/Bass:** Virginia Dixon (IL), **Piano:** Lily Neumann (OH), Lana Rhinehart (LA), **Flute:** Jerilee Kechley (MA), **Guitar:** Tim Brock (FL), William Kossler (NC).

Short-Term Teacher Workshops:

<i>Instrument Book</i>	<i>Teacher Trainer</i>
Violin 1A	Moshe Neumann
Flute 1A	Jerilee Kechley
Guitar 1B	William Kossler

Additional Courses:

Teacher Development Seminar & Parent Education with Jeanne Luedke.

Kodaly Housu "New Approach" with Michelle Liechi.

Fees:

Required SAA participation fees are included.
Pre-Twinkle \$175
Books 1 and 2 \$200
Books 3 and up \$210
Cajun Fiddle Track \$210
Elective classes:
Chamber Music \$60
Fiddling (Begin-Intermed.) \$60
Fiddling (Advanced) \$65
Flute Elective \$60
Guitar Elective \$60
Kodaly \$60
Orchestra \$60
"New Approach" Masterclasses \$40/per lesson
Parent Seminar (Luedke) \$40/per lesson
Adult Suzuki Ensemble \$60
Teacher Workshop fee \$250
Teacher Enrich. Seminar (Luedke) \$75
"New Approach" Teach/Parent class \$75
Observer \$70

Housing:

For assistance, please contact Kelly Rankston at: (504)469-9371, or you may contact the New Orleans Chamber of Commerce: 800-954-4007.

Meals:

List of nearby New Orleans favorite eating places will be provided. No on-campus food service.

Child Care:

On-site child care provided - pay by the hour.

Recreation:

Waldenberg Park and the Riverwalk near to NOCCA on the Mississippi River, plus many other New Orleans attractions.

Other:

Cajun fiddle concert will be held at Waldenberg Park, on August 8. All summer camp students will take the Fiddling elective will participate.

Additional Information:

Kathleen Tracy
GNO Suzuki Forum
P O Box 7885
Metairie, LA 70003-3876
Phone: (504)733-5159
E-mail: gnosuzuki@juno.com

August 5-10, 2002

Hartt Suzuki Institute

The University of Hartford
West Hartford, Connecticut

Directors:

Pamela Deavenport, Director
Anne Kan, Administrative Director

Program Offerings:

Short-term teacher workshops: violin, cello, piano and guitar. Student advanced program for violin, cello, piano, and guitar. Optional courses: chamber ensembles, orchestra, pre-orchestra, viola for violinists, teen musical, piano score reading. All that jazz, pipe organ ensembles, recitals, play-ins, and concerts.

Faculty:

Violin: Judy Wayman Blank (MI), Irene Bozarth (TX), Rebecca Ensworth (OH), Linda Liebi (NY), James Hutchins (MI), Andre Mier-Hins (NY), Kirsten Marshall (NY), Kimberly Mier-Sims (TN), Satoko Robert (NJ), Sandra Schrijver (NY). **Viola:** Carrie Reuning-Hummel (NY). **Cello:** Gilda Barton (IL), Blake Brasch (IL), Nancy Hair (MA), Rick Mooney (CA). **Bass:** Domenico Fuie (CT). **Piano:** Yasuko Joshi (IL), Christopher Liccardo (NY), Catherine McMichael (MI), Carol Anne Miller (CT), Kathleen Moser (PA), Francoise Pierredon (IL). **Guitar:** Serj Himmelsloch (NJ), Andy LaFreniere (CT), Frank Longay (CA), David Madsen (CT), Simon Salz (FL).

Short-Term Teacher Workshops:

<i>Instrument Book</i>	<i>Teacher Trainer</i>
Violin 2	Linda Fuie
Violin 4	Annie Liebi
Cello 2	Rick Mooney

Cello	4	Gilda Barton
Piano	1B	Francoise Pierredon
Piano	2	Yasuko Joshi
Guitar	6	Frank Longay

Fees:

Students
Postmarked by May 21
Books 1-3 \$265
Book 4+up \$295
Advanced Program \$470
Optional course \$75 (each)
after May 21, late fee \$30
Teachers
Teacher Workshop fee TBA
after May 21, late fee \$30

Housing:

Shared, air-conditioned suites with private sleeping quarters and kitchens. Apartment with kitchenette, dining table, chairs, and living room.
Single \$175
Family of two \$260
Family of three \$355
Entire Suite (up to 4 people) \$450

Meals:

Not included in package.

Child Care:

None available.

Recreation:

Sports facility for additional fee. Large campus with many attractions.

Additional Information:

Pamela Deavenport
Hartt School Community Division
University of Hartford
200 Bloomfield Avenue
West Hartford, CT 06117
Phone: (860)768-7268, ext. 7688
Fax: (860)768-4777
E-mail: Harttsuz@mail.hartford.edu

August 6-10, 2002 Student Institute
August 5-9 and August 9-13, 2002 Teacher Workshops

Suzuki Association of the
Greater Washington Area
Flute Institute

Old Presbyterian Meeting House
Alexandria, Virginia

Directors:

Anne Smith Papp and Rebecca Turchi Colarusso

Program Offerings:

Master class, group class, repertoire class, and flute choir. Enrichment: Music Mind Games®, Singing, arts and crafts, and Orff. Flute Short-term teacher training.



Northwest Suzuki Institute

Faculty:

Flute: Deborah Kemper (VA), Laura Larson (MI), and Kenichi Ueda (ON). **Other:** *Flute Choir*—Charlotte Day (VA), *Music Mind Games*®—Joyce Bennett (VA), *Orff and Singing*—Jeanne Crowley (VA).

Short-Term Teacher Workshops:

<i>Instrument Book</i>	<i>Teacher Trainer</i>	<i>Dates</i>
Flute 1A	tba	Aug 5-9
Flute 1B	tba	Aug 9-13

Fees:

Students
Registration \$30
Tuition/per session \$260
Siblings (ages 4-12) \$100
Teachers
Registration \$30
Tuition/per session \$250
Early regis. discount before April 15, 2002
All fees are in US funds.

Housing:

Limited availability for students and parents with host families. Local hotel listing available upon request.

Meals:

None provided. Several restaurants nearby.

Child Care:

Not available.

Recreation:

A small playground and courtyard area is located on the premises.

Other:

Our Suzuki group may be accepted to perform at the National Flute Association's annual conference held in Washington, D.C., in August. Only in the few days in between the Institute and the conference, there are many sights and experiences available to students and their parents. Located near Reagan National Airport and the Metro rail stops, travel is convenient to many parts of downtown and to historical areas.

Additional Information:

Anne Smith Papp
3210 Cunningham Drive
Alexandria, VA 22309
Phone: (703)784-9294
Rebecca Turchi Colarusso
Phone: (703)553-8202
E-mail: RCColarusso@aol.com

August 10-14, 2002

Sacramento Suzuki Piano
Basics Workshop

Sacramento Community Convention
Center
Sacramento, California

Directors:

Linda Nakagawa, Barbara Meixner

Program Offerings:

Piano Short-Term Teacher Workshop. Teacher lessons, student demonstration lessons at all levels, student recital, social events, and videos.

Faculty:

Dr. Haruko Kataoka, from Matsumoto, Japan.

Short-Term Teacher Workshops:

<i>Instrument Book</i>	<i>Teacher Trainer</i>
Piano	Dr. Kataoka

Fees:

Registration fee (non-refundable) \$25
Teacher Course Participant \$250
Teacher Course Auditor \$225
Teacher Course Auditor, daily fee \$60
Late Fee (after July 1) \$25
SAA Participant Fee (required) \$5

Housing:

Several hotels are within walking distance to the workshop site.

Meals:

Variety of restaurants nearby.

Child Care:

Not available.

Recreation:

Workshop is located in the heart of downtown Sacramento. New downtown plaza shopping mall with movie theaters, restaurants, and the popular Old Sacramento is nearby.

Additional Information:

Linda Nakagawa
242 River Acres Dr
Sacramento, CA 95831
Phone: (916) 422-2952
E-mail: lgnak@quiknet.com
Barbara Metzner
Phone: (530) 753-0193

August 11-15, 2002

Advanced Suzuki Institute at Stanford

Stanford University
Stanford, California

Director:

Celia Vollov

Program Offerings:

The five-hour days are designed for intermediate and advanced string students, ages 6-18, violin/viola Book 4 and up, and cello Book 3 and up. Classes include repertoire, technique and master classes plus orchestra, 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. Braun Music Center is compact and convenient to dorms, food, and the center of the campus.

Faculty:

Strings: Ellie Albers (CO), Julie Athayde (CA), Robert Athayde (CA), Richard Bauer (OR), Judy Wayman Blank (MI), Judy Bosson (CA), Linda Case (NY), Beth Goldstein-McKee (OR), Michael McLean (TX), and others - TBA.

Short-Term Teacher Workshops:

<i>Instrument Book</i>	<i>Teacher Trainer</i>
Violin 4	Linda Case

Fees:

Student Tuition	.....\$315
Teacher Training Course	.....\$225
Teacher Observers	.....\$50/day
Application/Tapes due	.....July 8
Final Fees due	.....July 15

Housing/Meals:

Room and Board	.....\$220-\$270
Term Room fee	.....\$45

Meals prepared by a special conference staff and 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. Shuttles throughout campus and to nearby shopping. Access to libraries, swimming, tennis and sports areas.

Other:

Merit scholarships are available for viola and cello and will be awarded based on the quality of a taped performance, and overall contribution to the program.

Additional Information:

Celia Vollov
2708 21st Avenue
Oakland, CA 94606
Phone/Fax: (510) 534-7982
E-mail: vollovp@earthlink.net

August 15-23, 2002

Studea Musica Institute

Orford Arts Centre
Magog, Quebec, Canada

Directors:

Dr. Gilles Comeau, Director
Rosemary Gervet, Assistant Director

Program Offerings:

Teachers: Short-term teacher workshops in vio-

lin and piano. All teacher training courses may be taken for undergraduate and graduate university credit. In addition to the core curriculum of pedagogy classes and master-class observations, we offer optional daily private lessons, improvisation, and Eurhythmic classes. We offer a practicum program in both violin and viola where teachers receive feedback and help in developing teaching skills from a mentor teacher. Students: Individual and group classes in violin, viola, cello, and piano. Daily core program includes a master class (only 3 students per class), a group repertoire class (for strings) or a percussion ensemble group (for pianists), a Eurhythmic class, and a family choir. Students may also register for a daily lesson on a second instrument, for improvisation, pre-jazz, and senior string orchestras, piano duets, and chamber music for advanced piano and string students (ensembles of 3 or 4 students in a daily class). A concert class is open to piano and string players. Parents: Parents observe their children's classes and attend choir as well as recitals and special activities. They are invited to an informal daily gathering of parents and teachers with guest speakers. Parents may register for an adult Eurhythmic class, and for those who play an instrument, they may take individual lessons and/or an improvisation class. **Traditional program:** Traditional piano and string students are welcome at the institute and have the same range of courses available to them as are provided by the Suzuki program.

Faculty:

Violin/Viola: Teri Einfeldt (CT), Michele George (OH), Sarah Hersh (NY), Nancy Locke (MN), Gail/Nancy Hair (MA), Pano, Dr. Doris Harrel (TX), Dr. Ralph Harrel (TX), Christopher Liccardo (NY), Mary Craig Powell (OH), Jean Saulnier (PQ), Allan Sutton (PQ). **Other:** *Dalcroze Eurhythmics* - Donald Himes (ON), Wendy Taxis (ON), *Ensemble/duets*, Melanie Grenier (PQ), Russell Hersh (ON), Malie Morena Sola (PQ). *Composer-in-Residence:* Jean Ethridge (BC).

Short-Term Teacher Workshops:

<i>Instrument Book</i>	<i>Teacher Trainer</i>	<i>Dates</i>
Violin 1A	Michele George	Aug. 15-20
Violin 1B	Michele George	Aug. 18-23
Violin Pract.	Nancy Locken	Aug. 18-23
Piano 1A*	M. Craig Powell	Aug. 15-20
Piano 1B*	M. Craig Powell	Aug. 18-23
Piano 6*	Doris Harrel	Aug. 18-23
Piano Pract.*	Doris Harrel	Aug. 15-20

*A 75-minute session combining Piano 1A and 1B or Piano Practicum and Piano Book 6 is available at a special rate.

Additional Courses:

August 16-17, Violin enrichment course: *Goup Class Methodology*, will be presented by Teri Einfeldt.

Fees:

Application	.....\$45/\$65	US/CAN\$
Teacher tuition, 1 course	.....\$195/\$295	
Teacher tuition, 2 courses	.....\$340/\$520	
Teacher Pract.	.....\$230/\$350	
Teacher tuition, 1 course + Pract.	.....\$380/\$580	

Teacher options:

Daily private lesson (30 min)	.....\$130/\$190
Daily Improvisation class (1 hr)	.....\$55/\$80
Daily Eurhythmics	.....\$40/\$60
Chamber music	.....\$75/\$115

Student tuition, begin/interm	.....\$165/\$250
Student tuition advanced	.....\$210/\$365
Student options:	
Chamber music	.....\$75/\$115
String orchestra	.....\$55/\$80
Piano duets	.....\$55/\$80
Improvisation (adult/student)	.....\$55/\$80
Composition (age 9+)	.....\$55/\$80
Creativity wksp. (ages 5-9)	.....\$55/\$80
Second lesson (3/group)	.....\$100/\$150

Housing & Meals:

There are two types of accommodations available at the Orford Arts Centre, the residences and the cottages. The residences offer different room configurations. For families, rooms can be set up with two and three beds, plus a limited number of adjoining suites are possible. The cottages are a short walk from the main areas and are designed for double and multiple occupancy. A washroom and shower facility is located close by. Both regular and vegetarian meals are offered at the Centre's cafeteria. Prices quoted include room and board.

Students/and Teacher-trainee (6 nights/17 meals)

Private room	.....\$275/\$420
Semi-private room	.....\$185/\$280
Child 6 & under	.....\$90/\$140
Cottage	.....\$140/\$210
Child 6 & under	.....\$70/\$105
Teacher-trainee only (9 nights/26 meals)	
Private	.....\$390/\$600
Semi-private	.....\$260/\$400
Cottage	.....\$205/\$315

(All rates are per person)

Recreation:

The Orford Arts Centre, well known for its prestigious summer music school and world-famous music festival, is located at the base of Mont Orford, and surrounded by Mont-Orford Park. The idyllic wooded setting provides space and paths for quiet walks plus a patio area for outdoor dining. There are several local lakes with public swimming areas.

Additional Information:

Studea Musica Institute
14 Columbus Avenue
Ottawa, Ontario
Canada R1K 1R3
Phone: (613) 806-0626
E-mail: gicm@studeamusica.com
Website: www.studeamusica.com

August 18-23, 2002 Student Institute

August 17-25, 2002 Teacher Workshops

Southwestern Ontario Suzuki Institute

Wilfrid Laurier University
Waterloo, Ontario, Canada

Directors:

Paula Barsalou
Co-Directors: Ellen Berry (Piano) Sally Gross (Strings)
Sarah Greisman, Coordinator

Program Offerings:

Daily individual lessons, groups and enrichment programs for violin, viola, cello, and piano students from Pre-Tonkle to post-Suzuki, including advanced master classes. Opportunities in orchestra, pre-reading, reading ensemble, piano duets (Book 3 and up), percussion for pianists, cello/choir/improvisation for strings, viola for violinists, early keyboard instruments, and choir options. Solo recital performance offered to all students. Also, young artist program for advanced level students in violin, viola and cello, with Joan Barrett (ON) and Thomas Wiebe (ON). Parent discussions and activities. You may request details for our half-day "music insight" evening, first time participants. Short-term teacher training for violin, cello, and piano.

Faculty:

Violin: Joan Barrett (ON), Lorraine Dargavel (ON), Dragan Djerkic (PQ), Anna Hughes (ON), Daphne Hughes (BC), Max Ing Riechel (ON), Margot Jewell (ON), Karen Kimmeth (ON), Edward Kremmen (IL), Eric Maibren (PQ), Kirsten Marshall (NY), Joanne Melvin (AB), Laurie Mitchell (ON), Elaine Ras (ON).
Viola: Joan Barsalou (ON), Joanne Melvin (MB).
Cello: Tricia Bannier (ON), Carey Chenes (CT), Richard Moore (CA), Seta Smolen (NY), Catherine Walker (PQ), Thomas Wiebe (ON).
Piano: Maribou Andersen (LL), Gail Lange (ON), Elizabeth Neutcliff (PQ), Heather Robertson (PQ), **Other:** *Orchestra:* Dragan Djerkic (PQ), Kirsten Marshall (NY), *Choir:* *liba, Music Enrichment:* Karen Hauck (ON), Ewa Krzatala (ON), *Openata:* Anne Males (ON), *Fiddling:* Joanne Melvin (AB), *Improvisation for Strings:* Seta Smolen (NY), *Viola for Violinists:* Joanne Martin (AB), *Early Keyboard Instruments:* Martin Nagtegaal (ON).

Short-Term Teacher Workshops:

<i>Instrument Book</i>	<i>Teacher Trainer</i>	<i>Dates</i>
Violin 1A	Ed Kremmen	Aug. 17-21
Violin 1B	Ed Kremmen	Aug. 21-25
Violin 3	Daphne Hughes	Aug. 18-23
Cello 1A	Carey Chenes	Aug. 17-21
Cello 1B	Carey Chenes	Aug. 21-25
Piano 1A	Gail Lange	Aug. 17-21
Piano 1B	Gail Lange	Aug. 21-25

Additional Courses:

Two one-day seminars will be held on Saturday, August 24: *Cello Ensemble Techniques and Repertoire*, with Rick Moorey, and *The Pleasure Teacher:*

Expanding Your Creative Toolbox with Joan Barrett.

Fees:

Given in US/CDN	
Student fees:	
Regs. per family*	.....\$22-\$30
(by May 15, 2002)	
Violin/Viola to end Bk 6	.....\$43-\$60
Cello to end Bk. 3	.....\$290-\$305
Cello Bk. 3-5	.....\$250-\$329
Piano to end Bk 5 (Haydn sonata)	.....\$230-\$305
Senior violin, viola, cello	.....\$230-\$329
Cello to end Bk. 3	.....\$240-\$335
Young Artist Prog.	.....\$290-\$365
Min-Institute	.....\$140-\$195
Fiddling	.....\$35-\$50
Viola for Violinists	.....\$35-\$50
Openata for Strings	.....\$35-\$50
Early Keyboard Instr.	.....\$35-\$50
Operaetta	.....\$20-\$25
Choir	.....\$20-\$25
Teacher fees:	
Regs. per family*	.....\$22-\$30
(by May 15, 2002)	
Regs. after 5/15/02	.....\$43-\$60
Choir participant	.....\$290-\$329
Cello seminar	.....\$204-\$275
1-day auditor	.....\$35-\$75
Observer/dt	.....\$20-\$25
Observer week	.....\$35-\$75
*Non-refundable	

Housing:

Two types of on-campus housing are available: double dormitory rooms for \$43/CDN night per room + tax) or four bedroom kitchenette apartments \$105/CDN night per apt. + tax). Extra children may sleep on the floor for no extra cost. Hostels/motels located close to campus.

Meals:

Meals are available in the on-campus cafeteria and several restaurants nearby.

Child Care:

Child care will be available.

Recreation:

A full athletic facility including an Olympic size swimming pool is located on campus. A water park and biking trails are located within easy walking distance. Sightseeing opportunities abound in beautiful Meunisse country side surrounding the area.

Other:

Extra-curricular activities include faculty concert, concert play with faculty orchestra, operaetta, craft activities, teen lounge, and relaxation on the beautiful campus located in rural Ontario. Facilities are wheelchair accessible.

Additional Information:

Sarah Greisman, Coordinator
Southwestern Ontario Suzuki Institute
P.O. Box 25141
370 Stone Road, W.
Guelph, Ontario, Canada N1G 4T4
Phone: Fax: (519) 824-7609
E-mail: greisman@senet.net

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August 20-24, 2002

Thunder Bay Suzuki Music Camp

Lakehead University
Thunder Bay, Ontario, Canada

Director:

Marjorie A. Peel
Debbie Duke and Larry Karno, Business Ad-
ministration

Program Offerings:

Instruction in violin, viola, cello, piano, flute,
guitar, clarinet, saxophone, trumpet (or other
brass), and voice. Orchestra, choir, fiddling,
chamber music, ukulele band, crafts, early mu-
sic education, and Scottish dancing, Suzuki and
traditional methods of instruction.

Faculty:

Violin/Viola: Witold Swoboda (ON), Felicia
Urbanski (ON), Marjorie Peel (ON), Stephanie
Suegrov (ON), others-**ba**. **Cello:** Diana Nattall
(AB). **Piano:** Carol MacDonald (ON). **Flute:**
Robert Van Wyck (ON). **Guitar:** Cliff Ogala
(ON). **Other:** *Voice/Choir:* Jacqui Soulias, *Early
Music Education* - Kathy Schmidt, *Clarinet, Sax,
Ukulele Band* - Cliff Ogala (ON), *Trumpet/Other
Brass* - Brenda Sikko (ON), *Fiddling* - Thomas
Mathews (ON), *Crafts* - Deborah Nichol-
Johnson (ON), *Scottish Dancing* - Heather
McDonald.

Short-Term Teacher Workshops:

None offered this year.

Fees:

Main Camp \$185
Siblings \$140
Beginners (under age 7) \$125
Senior Master Class (Bk 6 & up) \$75
Chamber Music \$75
Eleuther Music \$50

Housing:

Reasonable motel accommodations, camp-
grounds, B&B's, university housing, and trailer
parks.

Meals:

Local restaurants. You may bring lunch and
snacks.

Child Care:

None provided.

Recreation:

Great area for family holiday, sports complex,
lakes, historic fort, local parks, and beautiful
scenery.

Additional Information:

Marjorie A. Peel
491 Lakeshore Drive, RR 13
Thunder Bay, Ontario
Canada, P7B 5E4
Phone/Fax: (807) 473-3663
Phone: (807) 683-4773
Email: slp@norlink.net

August 28 - September 2, 2002

Ogontz Suzuki Institute

New England Conservatory
Libson, New Hampshire

Directors:

Domenick Fiore, Linda Fiore

Program Offerings:

Individual and group instruction for violin,
viola, cello, and bass. Musical theater classes,
orchestra, chamber music, play-ins, solo recitals,
and a Festival Concert. Evening events in-
clude singing, games, concerts, and night-
chamber music readings for all.

Faculty:

Violin/Viola: Linda Fiore (CT), Michele George
(OH), Brian Lewis (NY), Eric Madsen (PQ),
Michael McLean (TX), Gerry Rice (NJ), Susan
Reed (MA). **Cello:** Nancy Hair (MA), Nathan
Kimball (MA), Catherine Walker (PQ). **Bass:**
Domenick Fiore (CT). **Other:** *Musical Theater:*
Jim Selway (VA), *Orchestra* - Domenick Fiore
(CT).

Short-Term Teacher Workshops:

No courses available.

Fees:

Registration (per person) \$25
Tuition (per student) \$215
Room, Board Activities (per person) \$240
Weekend Attendees \$110
Teacher Observation Fee \$50

Housing and Meals:

Ogontz is a magnificent 500-acre facility in the
White Mountains of New Hampshire which in-
cludes rustic log cabin accommodations, meet-
ing halls and lodges, and dining hall. Ogontz is
run with a cooperative plan; all families partici-
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commodations include a choice of rustic cab-
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and plumbing, while others have open sides
and can be occupied by four to six people. All
have electricity. Bring your own sleeping bags
and pillows. Shower and toilet facilities are
nearby. Accommodations assigned on first-
come, first-served basis, by the directors. If you
have special needs, please make them known
on your registration form.

Child Care:

None provided.

Recreation:

Located on a secluded lake surrounded by pine
woods, and activities include: hiking, swimming,
boating, arts and crafts, and tennis.

Additional Information:

Domenick & Linda Fiore
52 Lexington Road
West Hartford, CT 06119
Phone: (860) 233-9719
Email: fiorefamily@aol.com



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Regional Associations

- * AAA (North, Central, and South America, Adjacent Islands)
- * Australian National Council of Suzuki Talent Education
Australia, New Zealand, Philippines, Oceania
PO Box 57, George 2034 NSW Australia. Ph: 612-894-8888 Fax: 612-894-7401
- * European Suzuki Association/Europe, Africa, Middle East
59 High Street, Wrexham, Powys, Wrexham, Shropshire, UK
Phone: 44-292-853-2424 Fax: 44-292-853-4488
- * Talent Education Research Institute (Japan)
5-18-3 Fukuhara, Matsumoto 390 Japan. Ph: 81-263-42-7171 Fax: 81-263-43-7451
- * Asian Suzuki Association (China, Korea, East Asia)
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