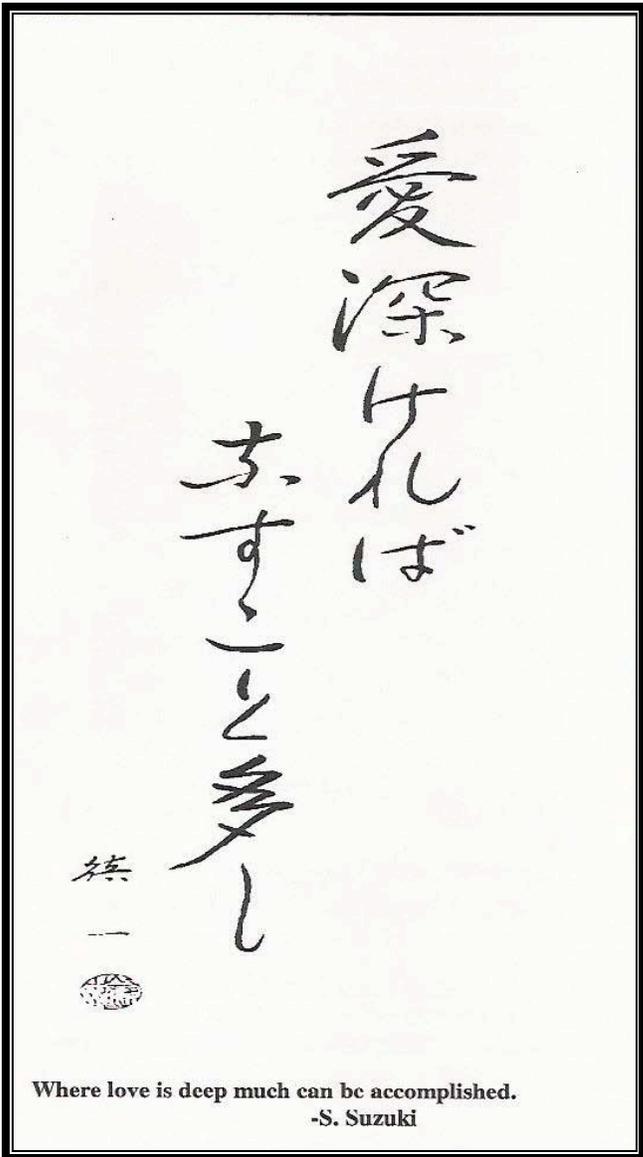
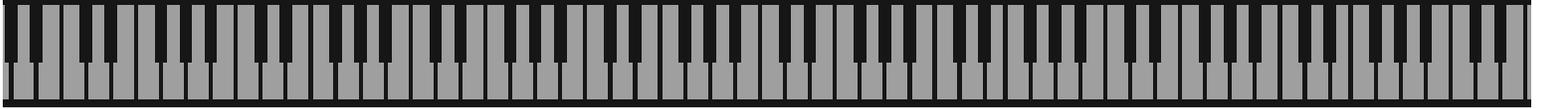


NURTURE

*"To promote Suzuki education, service and communication
Among parents, students, teachers and the community"*

www.atlantasuzukipiano.org

November 2005



Inside This Issue

Page:

Friends of AASPA	2
Letter from the President	3
June 2005 Graduates	4
18th Graduation Concerts	5
Meet the New Board Members	6
Upcoming Piano Concerts	7
Sights and Sounds from the Linda Nakagawa Workshop	8
A Ten Piano Concert Experience	10
Dear Sensei	12
Recommendations for your Music and Book Library	13
Children's Corner	14
Calendar	15

Nurture is a publication of the Atlanta Area Suzuki Piano Association, Inc. It is published three times annually – November, February, and May.

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Technical Editor – Jamey Russell

AASPA Board of Directors 2005-2006

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Kathie Sheeley
Tony Winston

Membership is open to any interested persons.
Dues are \$25 for teachers and \$15 for families
Dues are paid annually in September.

Join AASPA via our website at www.atlantasuzukipaino.org or email Robin Blankenship at RBlan545@aol.com for more information

Nurture submission criteria:

- Submission must be in article format and ready for print.
- Send article document via e-mail to: lrussell@usa.com.
- Preferred document format is MS Word 6.0 or text only.
- All submissions become the property of Nurture and are subject to editing.

FRIENDS OF AASPA

Listed in the next column are those who have donated monies in addition to their annual membership, hence, they have become a Friend of AASPA.

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\$50 - \$100

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\$100-\$250

The Mahon Family

Friends of AASPA help support the graduation concerts, masterclass workshops, and the scholarship program for both teachers and students. Scholarship money is made available to enable those in need to participate in the graduation concerts, masterclass workshops, Suzuki camps, and the 10 piano concerts in Japan and Sacramento, Ca.

If you are interested in becoming a Friend of AASPA, please complete the form below and send it with your tax-deductible contribution to the name listed below.

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Name: _____

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I would like to donate the following amount (tax deductible) and become a Friend of AASPA!

___\$10___ \$25___ \$50___ \$100___ other:

Please make check payable to AASPA and mail to:
AASPA, c/o Stephanie Hancock, 334 Stoneywick Way, Mableton, GA 30126

A Letter From the President

Dear Friends,

I am so excited to be serving you as the President of AASPA.

I have often admired those who have gone before me in this position. The previous Presidents have been knowledgeable and dedicated to seeing our organization further the Suzuki Method of teaching. I have wondered if I could be as excited and dedicated as the others.

The answer is YES! With each year that I have taught and been a part of our teacher apprenticeship group or research group, I have grown in knowledge and understanding of this method. I am still learning, and that in itself is exciting. To see students participating in the workshops and graduation concerts is encouraging and shows the dedication of their teachers and parents. All of this is due to the association and its members.

I look forward to seeing AASPA continue to grow and providing education to our students. I hope to keep this focus and ask that you join me in this endeavor. If you can help the association with your talents please tell your child's teacher so that we can all work together.

Betty King, President

Visit our Website at
www.atlantasuzukipiano.org

Atlanta Area Suzuki Piano Association



Superior music fosters high sensitivity
Shinichi Suzuki

Need directions to Spivey Hall? Looking for a place to buy an adjustable bench? These questions and much, much more can be answered by visiting the AASPA website at www.atlantasuzukipiano.org.

The website is newly updated and contains information about upcoming workshops, how to become a member, photos from previous graduations, and so much more.

Take a look at it today!!

CONGRATULATIONS TO OUR JUNE 2005 GRADUATES



Graduation Level X
Zak Beard, age 18 and Bria Long, age 18
Students of Leah Brammer

The 17th Suzuki Piano Graduation Concert 1

Graduation Level I

Grace Liu, age 8
Sanjay John, age 7
Leah C. Horne, age 10
Kate Evans, age 10
Allyson R. Horne, age 12
Graduation Level II
Sydney Smith, age 10
Clay Boonthanakit, age 10
Amelia Park, age 6
Adrienne Weldon, age 11
Matthew Everett, age 12
Paige Weldon, age 11

Graduation Level III

Bekah Pike, age 11
Adrienne Monique Osorio, age 10

Graduation Level IV

Beth Anne Ake, age 11

Graduation Level V

Joe Moriarty age 12

Graduation Level VI

Marjorie Saviano, age 13
Peter Carter, age 12

Graduation Level VII

Stephen Lipham, age 17

The 17th Suzuki Piano Graduation Concert 2

Graduation Level I

Haley Lee, age 11
Brandon Chen, age 10
Nicholas Chen, age 10
Lucy Patterson Grindon, age 7
Martin Cheung, age 8

Graduation Level II

Sabrina Huang, age 7
Frederick Hart, age 8
Maximilian Schommer, age 8
David Metrio, age 9
Nattalie Dai, age 9
Tracey Resler, age 15

Graduation Level III

Akosua Aisha T'Ofori-Atta, age 12
Kyle Dymanus, age 12

Graduation Level IV

Luke Apfeld, age 14
Claudia Cheung, age 11

Graduation Level V Lauren Schommer, age 12

Graduation Level VI
Hailey Darnell, age 17

Graduation Level VII

Lisa Belk, age 14
Jordan Apfeld, age 16

Graduation Level IX Encore

Stephanie Sarah Loo, age 17

Upcoming 18th Suzuki Piano Graduation Concerts Sunday, January 15, 2006

The Suzuki graduation recitals will take place at Spivey Hall on Sunday, January 15, 2006. This is the 18th concert in a series of biannual concerts dating back to 1997. The concerts are intended to reward student achievements and inspire students, teachers and parents. As students achieve each successive level, their ability and confidence grows. The concerts have always succeeded in this regard and this upcoming concert will undoubtedly prove to be no exception. Most of the 10 levels will be represented, Level 9 being the highest this time.

As a teacher who has had many students participating in the past, it has been my experience that these recitals, though non-competitive, act to motivate students and encourage them to set goals for themselves. Most students will not only hear pieces that they have worked on themselves, but more advanced pieces they are familiar with and eager to learn, performed at a very high level of excellence. Though we listen to these pieces on recordings, **nothing can match the excitement and sound quality of a live performance.**

For students who attend these concerts regularly (whether or not they are performing) the positive benefits are multiplied. So I hope you will mark your calendar and plan to attend. There will be two concerts, 1:00 pm and 4:00 pm. A most enjoyable afternoon is guaranteed for all!

- Tony Winston, graduation director

Meet the New AASPA Board Members for 2005-2006

President – Betty King



Betty King is happily married to her husband Joe, and has 3 adult children. She and her husband are fulfilling their dream to live on a lake and will be moving into their new house in just a few weeks. Betty will be commuting to her new studio that is located in Newnan, GA.

Vice-President – Robin Blankenship



Robin Blankenship is a co-founder of AASPA and has served the organization in all capacities. She has studied with Dr. Haruko Kataoka at workshops in Atlanta and Japan. Currently she serves as co-president and membership director of AASPA. She teaches Suzuki Piano at her home

studio located in Marietta, GA.

Secretary – Laretta Russell



Laretta Russell has been teaching Suzuki piano since 2000 and maintains a studio in her home in Roswell, Ga. She has studied with Dr. Kataoka at workshops in Atlanta and Louisville and regularly attends masterclass workshops here in Atlanta. She has been involved with AASPA for some time and has held the role of Publicity Director and

President. She is supported in her endeavors by her husband Chuck and her two children Lacey and Jamey; who are both students in the Suzuki piano method.

Graduation Director - Tony Winston



Pianist, vocalist and bandleader Tony Winston has been a major presence in the Atlanta jazz scene for over a decade. He founded "Mondo Swing" a ten piece ensemble that brings a hip, fresh sound " to jazz and pop standards, and is a regularly featured guest performer with the Atlanta

Pops. Since 1996, he has taught Suzuki piano as well as music theory, composition and improvisation. His wife Cathy Gittelson also teaches Suzuki piano and is a music publicist.

Workshop Director – Katherine Sheeley



Kathie Sheeley, an Atlanta native, has been teaching Suzuki Piano Basics since 1999 and has served on the Atlanta Area Board of Directors as Treasurer and Workshop Director. She is very happy to be involved in our Graduation Program twice yearly at Spivey Hall with her

students.

Media/Communications Director –

Leah Brammer



Leah Brammer has been researching and teaching Suzuki piano since 1980. She is a founding member of the Atlanta Area Suzuki Piano Association. She regularly trains students and teachers around the United States, and maintains a private studio in Atlanta. She is honored to be serving the Atlanta Suzuki community as a board

member

Many thanks to our board members who volunteer their time and effort, which supports this great association!

Upcoming Piano Concerts

By Robin Blankenship

❖ Krystian Zimerman, piano

Sunday, November 13, 2005 at 3:00 pm

Spivey Hall, Tickets are \$40*,

Box Office: 770-960-4200

Program:

MOZART *Sonata in C major, K. 330*
RAVEL *Valse Nobles et Sentimentales*
CHOPIN *Ballade No. 4 in F minor, Op. 52,*
Mazurkas, Op. 24
Sonata No. 2 in B-flat minor, Op. 35
("Funeral March")

❖ Awadagin Pratt, piano

Saturday, December 3, 2005 at 8:00 pm

Kennesaw State University,

Box Office 770-423-6650

Master Class Friday Dec. 2, 2:00-4:00 pm, open to the public

Listen to Awadagin Pratt on EMI Classics perform a selection of Beethoven Sonatas.

❖ Stephen Kovacevich, pianist with

Atlanta Symphony Orchestra

January 26-28, 2006 at Symphony Hall,

Box Office 404-253-5909

An all Mozart Program in honor of Mozart's Birthday, January 27, 1756. Includes Piano Concertos #24 and #25.

❖ Stephen Hough, piano

Saturday, February 11, 2006 at 8:15 pm

Spivey Hall, Tickets are \$40*,

Box Office: 770-960-4200

Program:

MOZART *Fantasia in C minor, K.475, Sonata in*
B-flat major K. 333
HOUGH *Three Mozart Transformations,*
TSONTAKIS *Ghost Variations (1991)*
LISZT *Fantasy on The Marriage of Figaro*

❖ Louis Lortie, piano

Sunday, March 12, 2006 at 3:00 pm

Spivey Hall, Tickets are \$40*,

Box Office: 770-960-4200

Program:

CHOPIN *Complete Etudes. All 24 Etudes from*
Op. 10 and Op. 25 plus the Trois
Nouvelles Etudes

❖ Yefim Bronfman, pianist with

Atlanta Symphony Orchestra

April 13-15, 2006, at Symphony Hall,

Box Office 404-253-5909

Program:

RACHMANINOV: *Piano Concerto No. 3, and*
RICHARD STRAUSS: *Ein Heldenleben*

**Middle and high-school students receive a 50% discount with a valid student ID at Spivey Hall (Limit 2 tickets per ID)*

Fall Workshop with Linda Nakagawa

By Kathie Sheeley

The Atlanta Area Suzuki Association had a successful workshop with Master Teacher Linda Nakagawa of Sacramento, CA October 7 – 9, 2005 at Southern Keyboards. Participating were 13 teachers and 45 students. Ms. Nakagawa has taught many workshops, and studied in Japan on many occasions. She most recently directed the Ten Piano Concert in August in Sacramento, CA.

Mrs. Nakagawa's style of teaching is very experiential and those who participated in and observed the lessons were enriched greatly. Please put March 10-12, 2006 on your calendars for our next workshop with Dr. Karen Hagberg.

Turn to the next page for student pictures and thoughts on the workshop.



Sights and Sounds from ...



I thought she was really nice. She gave me good tips. Now the beginning of Minuet 2 sounds a lot better.

Jordan Hovater, age 9
Student of Laretta Russell



It was easy! She let me ride her hand and then she played the tips of my fingers for me so I could get the feel. It was quick too, not like Peter's lesson, so long and hard and scary. He can sure play though, maybe when I'm 12.

Zeb Taylor, age 6
Student of Anita Smith



She did a really good job of making the boring stuff fun. I thought she had a nice positive attitude

Jamey Russell, age 11
Student of Robin Blankenship



Ms. Nakagawa helped me with ideas to work on spots.

Will Thompson, age 9
Student of Betty King



I enjoyed my lesson with Nakagawa sensei.

Sabrina Huang, age 8
Student of Leah Brammer

the Linda Nakagawa Workshop



It was great!

Dru Milton, age 5
Student of Laretta Russell



I liked it a lot. It was great!

Alyssa Milton, age 6
Student of Laretta Russell



I liked observing other peoples lessons because I could see what other kids were playing. I liked my lesson because she was very strict. She made me do a part of my song 40 times and I noticed I could do it better.

Nick Caamano, age 8
Student of Joslyn McGuire



I really enjoyed hearing the other kids play the songs I know. Then, when the teacher made corrections, it helped me to play better

Allison Memmler, age 11
Student of Betty King



It was a pleasure to meet Ms. Linda. She provided me useful pointers on how to practice more efficiently. She stressed the importance of perseverance and being patient with my finger movements. She showed me how to play with my finger pads in soft little movements, in order to make more rounder sound.

James Sato, age 11
Student of Kathie Sheeley

A Ten Piano Concert Experience

By Stephanie Loo



A 10-Piano Concert is a unique and exciting experience. Performing in a 10-piano is by no means easy. Kawamura Sensei pointed out: “The challenges, effort, feeling, and difficulty is multiplied by ten.” The chance to perform in a 10-piano concert, whether in or out of the United States, is a remarkable opportunity not only for the musical experience, but for the cultural and social experience. I would strongly urge any pianist to not pass up the chance to perform in a 10-piano concert.

In early August of 2005, my younger brother, Andrew, and I went to Sacramento, California to participate in the International Piano Basics 10-Piano Concert. This was my 4th 10-piano concert; my first three were all performed in Matsumoto, Japan in 1999, 2001, and 2003. While I did not have to worry about such things as a language barrier or culture differences, I was still nervous about meeting and getting to know my home-stay family and new home for the next 2 weeks.

I stayed with the Hewitt family while in Sacramento. My home-stay parents, Peter and Annie, insisted upon being addressed on a first-name basis and were very warm, friendly, and open.

I had many valuable conversations and insights with Peter over the next two weeks that I will keep with me for the rest of my life.

My home-stay siblings were Lindsay, 6-years old who performed “Cuckoo” in the concert, and Ben, 2-years old an active piano listener as well as extremely competent basketball shooter.

I also had a roommate, Betty McGuire, from Nebraska. Living with someone for two weeks straight is definitely a bonding experience. Betty and I had many enjoyable times together going for walks, swimming in the pool, watching movies, talking about anything and everything, and even practicing together.



Stephanie and Betty

Sacramento was hot and dry, practically a desert area. While the humidity in an Atlanta summer is suffocating, the dry 100+ degree weather of Sacramento was still quite tormenting. The mornings and evenings were nice and cool, as the Hewitts lived right next to the American River. In the afternoons Betty and I were sorely tempted, and gave in to that temptation, to make use of the pool in the backyard when taking breaks from practicing. Ahh, yes...practicing.

Just as any pianist is supposed to be doing anyways; practicing is an integral part of piano performing, particularly for concerts. In Japan, I had to practice at least 3 to 5 hours every day leading up to the concert day; Sacramento was no different. I performed the Chopin Nocturne in E-flat Minor, a piece that, while simplistic in melody, I consider hauntingly beautiful and emotional. In all honesty, my group had a lot of difficulty in putting this piece together.

A Ten Piano Concert Experience (cont'd)

While the notes are simple, technique and expression was an entirely different matter. Our group was the only piano piece asked to come back for rehearsals every single day leading up to the concert! While I was disappointed that my group was not faring so well, I really enjoyed the opportunities of working and rehearsing with all of the Matsumoto teachers, as well as many teachers from around the United States. I have always found observing 10-piano rehearsals to be quite enriching and inspiring - a much different experience in comparison to one-on-one lessons.

Thus my typical day in Sacramento was to wake up, practice for 1 - 2 hours in the morning, practice for another 1-2 hours in the afternoon, attend rehearsal in the early evening, and return home to practice for another 1-2 hours. This time reinforcing and cementing what was covered at rehearsal for that day. The days were challenging, rehearsals difficult, and our teachers' demands challenging, but in the end, the effort was well worth it. The feelings of concert day, I feel, are best captured in this excerpt from one of my college admissions essays:

All 10 of us made our walk across the stage, each with his or her own respective distance to each piano. We all bowed together and then turned and sat down at our pianos. My neighboring performer and I gave the cue, and the piece took off. Utter perfection. The audience enthusiastically applauded as each of us presented benumbed smiles to everyone. Both my group and I had come through a long process and struggle to reach that moment. We accomplished what most had deemed impossible. Turning to head off the stage, I saw my teachers still waltzing backstage, humming our piece, and beaming at us with tear-streaked faces. Filled with the inner contentment of true accomplishment and lightness of heart, I walked across the stage to the backstage area...

What did I take from this experience? So many things: a reaffirmation of the benefits of hard work and effort, the satisfaction of a performance well done and received, new friends and family, and an experience unlike any other.

Stephanie, age 18, is a senior at Alpharetta High School. She began taking piano lessons in the 1st grade and has studied with Leah Brammer since the 3rd grade. Her college plans are to major in Pre-Medical advising, Biology with a Microbiology emphasis, and minor in either music or Japanese. She hopes to one day attend medical school or be a microbiology/virology researcher with the CDC but still plans to keep music and piano a part of her life wherever her future lies.

A Big Thank You to our Newsletter Contributors!!

There is much time and effort that goes into producing this newsletter. It is not done by just one person alone, but by a host of many people who give up their time to write these articles. The following people have contributed to this November newsletter. When you see these people at a recital or at a lesson, please take the time to acknowledge and comment on their article in the newsletter.

Robin Blankenship
Leah Brammer
Angela D. Britt
Stephanie Hancock
Betty King

Stephanie Loo
Zoe Schommer
Kathie Sheeley
Tony Winston

If you are interested in becoming involved with the newsletter, there is an abundance of opportunities. We need people to write articles, help edit, help mail, and take photos. Computer skills to help layout the newsletter would be most welcome also. Please contact me with your interest or suggestions at lrussell@usa.com.

Lauretta Russell- editor

Dear Sensei

Dear Sensei:

My question is about practicing with my twelve year old son. We have been in the Suzuki method for 5 years, and things were pretty easy and consistent with things up until now. I have taken notes at the lessons, and sat through all the practices, supervising to the best of my ability. This has been our routine, and yes, though he has had the typical ups and downs with hating to practice, we have stayed consistent and he is now playing difficult music in book 5. Suddenly, it seems, he wants more independence. He almost gets annoyed when I try to do practice with him. He knows he knows more than me about the music and sometimes I have asked him to do the wrong practice, misunderstanding the teacher, so he doesn't trust me. Anyway, I want to be there to help him, but it just seems like I am frustrating him. It isn't just with piano either. When I try to point out things like, "Lift your arms. Stay above the keys. Your teacher said Left hand inside, and your hand is way outside!" He will snap back, "MOM...I AM doing it right!!!!" And roll his eyes in a special way that I can't put it into words; you just have to see him. I want to encourage and motivate him, and sit there like I have for the past 5 years, but I just seem to be annoying him! HELP!

Mother of a 12 year old boy

Dear Mother,

I love your letter, and your honesty. And, yes, I can picture the rolling of the eyes without you having to describe it. You, and probably every other mother of an almost teenager have probably got that look down to a tee! Don't get discouraged. First of all, CONGRATULATIONS! You have a 12-year-old playing college level music! You should feel so proud of yourself, for creating a musical environment, and supervising the daily consistent practice with your son for the last 5 years to bring him this far.

Really, take a moment right now, and realize that your child will have the gift of music for their entire life.... because of you.

It was your *persistence* that didn't let your son quit during the first and hardest "crying and whining" two years, so he wouldn't have to become another one of those, "I wish my mom didn't let me quit piano" statistic.

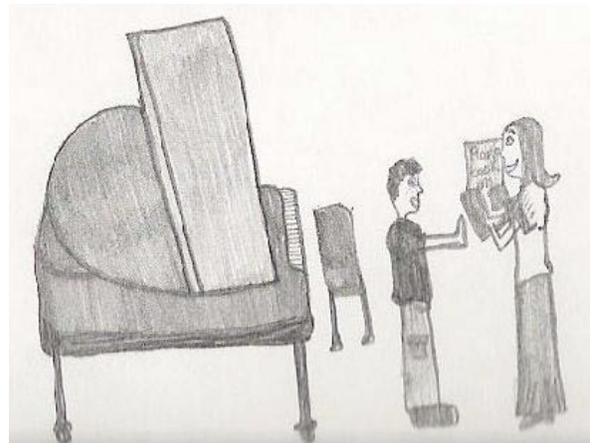
It was your *patience* that has sat through 5 years of daily practice, probably at night when you are most tired and would much rather have been curled up with a good novel and a cappuccino. It was your *prioritizing* that put enough time in your child's schedule to not over-commit him to every possible sport or art thing out there on market pleading for weak moms to say, "Yes, Yes, Yes. My child will do it all!"

Rather, you stayed strong and focused on the vision of your child one day being able to do one thing very well. Now, he can...at only 12 years old.... play the "orchestra" of all instruments, better than an average adult pianist. Congratulations. Now, for just a little advice.

Pre-teens and teens want, more than anything, respect and to be treated like an adult. The last thing they want is to feel like they are being talked down to like a little baby. When you say, "Lift your arm! Left hand inside!" it makes them want to **explode** inside, because they feel like you are just bossing them around, like you have for the last 5 years, and they are above that now. So, yes, your son does need to hold his arms, and keep his left hand inside. But you can change how you are communicating this, by talking to them as if they were adults. Try asking them if they are holding their arms. This is much less abrasive for a teen. Also, wait for when they have their left hand inside, and say, "Wow. Your left hand is in perfect position there. Can you keep that same perfect position for the c section?" The child will feel respected and also proud you noticed something good.

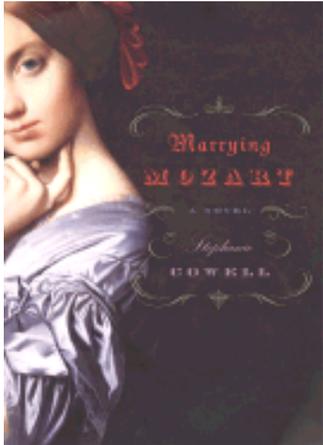
Finally, financial motivation is always great. Let's say they dread learning the next piece. Give them a dollar amount, and watch them smile. Let's face it; practice is hard work, especially at this level. You are simply paying them for good work.

Good luck, keep your sense of humor and give your child a hug. Always nurture with love. **Sensei**



Recommendations for your Book and Music Library

A Book Review by Angela D. Britt



“Marrying Mozart”

by Stephanie Cowell

“Marrying Mozart” by Stephanie Cowell is a delicate blend of history and artistic license which subtly draws the reader into a fascination with the private life of Wolfgang Amadeus Mozart. Ms.

Cowell intricately weaves the behaviors, mannerisms, and social expectations of the 18th Century to provide a vivid reference for the contemporary reader. The stark contrast of Mozart’s musical beginning and his professional achievement during his lifetime, to that of musicians today, causes the reader to inwardly cringe. As a reader, it is difficult to fathom that the beauty and genius of Mozart’s work was not readily acclaimed in his own lifetime. The writer’s blending of Mozart’s professional and personal challenges provides a great insight into the passion from which the young Mozart drew. Music previously enjoyed is given new depth and relevance as the reader is able to know for whom great pieces of music were written. We are allowed to endure the arrogance of youth and the genius that aided the young Mozart as an artist and as a man. Ms Cowell writes of his loves, his disappointments, his personal failures, and finally the rewards of his passion and his music.

Ms. Cowell requires the reader’s complete attention. Marrying Mozart is a love story. A love of family, self, ideals, and music.

Angela D. Britt is the mother of two children. Her son has taken Suzuki piano lessons for approximately six years and her daughter takes piano also, in the traditional method. Her husband has a wonderful voice and sings in the choir. She cannot play an instrument or carry a tune, but writes supporting checks well and drives a mean mini-van. She enjoys reading and states “this book was perfect for me because it was a blend of history and romance.”

A CD Review by Leah Brammer

Mozart: Piano Concertos Nos. 23 and 26 “Coronation”

Pianist: Friedrich Gulda



Mozart Concerto #26 “Coronation” in D Major is considered one of the pinnacles of Mozart’s compositions. He completed it in 1788 and performed it in Frankfurt in October of 1790, at the time of the coronation festivities for Leopold II. Thus the name “coronation” was given to it at the time of the first edition published in 1794 after Mozart’s death. This concerto will be performed for the AASPA graduation concerts in June 2006. The concerto #23 in A major is also on the CD.

Dr. Suzuki recommended that young children listen to Mozart as a basis for understanding the language of music. Concertos are especially good for students because they have both the solo sound of the piano as well as the full orchestra. The pianist Friedrich Gulda plays with energy as well as sophistication. This CD is available on a Teledec Recording for only \$6.99 at www.Amazon.com. It’s a great addition to your collection.

The left hand of the composition was originally only sketched out, presumably because Mozart himself would be performing it. Johann Andre later filled it in on the first edition. Friedrich Gulda who is known for his improvisations also adds his own unique touches to the concerto.

There is a DVD available by Pioneer Video titled “Gulda: Mozart Concertos Nos. 20 and 26”. It has Friedrich Gulda conducting as well performing piano on this concerto. This is interesting to watch! The Concerto #20 by Mozart that was performed by Zak Beard and Bria Long at last year’s June Graduation Concerts is also on the DVD. Additionally, there is an interview with Friedrich Gulda and other information about the concertos on the DVD. It is particularly recommended for older students and is very motivating. This DVD is also available on www.Amazon.com and is \$26.98.

Children's Corner

CAREERS IN MUSIC WORD SEARCH

L N P E Y I J I H Z J O W N I K R N R N J P G G P A E M E Z
W X M U E W C O F W B D H O P A A E E R P C Y Z S R R U R R
R I A P E R T N E M U R T S N I R E C S T S W R A O A S E Z
J X M M W P B D G V L Z U D R C L V N O D K M Q L P T I X O
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J G A N E O Q C C Q G D T Y C G M C L V D C Z O R A O I Q A
C J O D I B M I U X T I Q H B K O T A Q F N A K N F G C K G
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R W B N E C N S E M E E S E L P D T O Q D N A N I T B O J R
W S E R T R C Z O T G M T V R H B B E H O Y L K E C J Z E R
A E J O M J T T G N S N A C T O R P R Y E L O N S R I G Z E
R K R U O T E C I C I I D R G D J E O K B S V N P E N S T G
G Z N C M R Q S A R B Q N M U S I C T E A C H E R A C D T A
V M K T Y H V V P M O M Q I C Z Q J S Q K P W G R N M I R N
U E E X R F X C D W D Z M G M Z N S C G D V Z R E G A Z X A
Y F Y B B U I L B B D M W W A B U Q I Q W P A R N Q H U U M
J X U M C S L I M P M R H V L I E Z S P E W J D N B G M A L
W T X U U A V N S M F C X D M U P Z U U Y I L S O R E J B V
X T K M Q N G E Q M M I U M L U W J M T K Q E F N Y P V C H
M U S I C P U B L I S H E R S Q U I P D T Z V Y D R O N I R

ACCOMPANIST
ACOUSTICAL ENGINEER
ACTOR
ACTRESS
ARRANGER
BALLET DANCER
CHOIR DIRECTOR
CHOREOGRAPHER
COMPOSER
CONDUCTOR
DISC JOCKEY
ICE SKATER
INSTRUMENT REPAIR
LYRICIST
MANAGER
MINISTER OF MUSIC

MUSIC CRITIC
MUSIC LIBRARIAN
MUSIC PRINTER
MUSIC PUBLISHER
MUSIC STORE OWNER
MUSIC TEACHER
MUSIC THERAPIST
OPERA STAR
PRODUCER
PROMOTER
RECORDING AGENT
ROCK STAR
SINGER
SOUND ENGINEER
TUNER

CALENDAR

2005-2006 School Year

Friday, November 11, 2005

Graduation videos/DVD's due
12:00 noon deadline – Southern Keyboards

Graduation meeting 10:00am – Southern Keyboards

Board meeting 10:30am – Southern Keyboards

Saturday, January 14, 2006

Graduation Rehearsal -
Concert I 9:30am to 12:00pm
Concert II 12:30pm to 3:00pm

Sunday, January 15, 2006

Graduation Concerts
Concert I 1:00pm
Concert II 4:30pm

Friday, February 3, 2006

Board Meeting (location to be announced)

March 10-12, 2006

Dr. Hagberg Workshop

Friday, April 21, 2006

Graduation videos/DVD's due

Friday, May 5, 2006

Board Meeting (location to be announced)

Friday, June 16, 2006

Graduation Rehearsal (time to be announced)

Saturday, June 17, 2006

Graduation Concerts (time to be announced)

The Atlanta Area Suzuki Piano Association
11830 Hardscrabble Trail
Roswell, Georgia 30075

www.atlantasuzukipiano.org

November 2005



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