



FALL 2017

Notes

CELEBRATION OF STRINGS



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MESSAGE FROM THE DIRECTOR

Welcome to the WKU Pre-College Strings Program newsletter for fall 2017! I am so happy to share with you news about our great program and activities, to update you on the many accomplishments of our students and faculty members, and to celebrate the inspiring work of everyone involved in the program.

I appreciate our students who contributed their thoughts about our recitals and the BG outreach program. Performances are an important aspect of a student's musical growth. In Pre-College Strings, we strive to give our students as many performance opportunities as possible, so that it becomes second nature for them to stand on a stage.

The 2017 Violin Fest, on November 10th-11th, was a huge success. The highest praise to Professor Brian Lewis from the University of Texas for performing, lecturing, and giving two exceptional master classes. We had fun sharing the stage with Professor Lewis for a concert that included Bach, Lutosławski, and Mozart. And more thanks to Dr. Kasia Bugai from Florida State University, who led violin group classes and prepared students for the Participants' Recital. I really appreciate all the teachers (private and university) and orchestra directors for sending their students and for their continued support of this festival.

We had some inspiring visits by stellar artists. I would especially like to thank WKU Cello Professor Sarah Berry for her time and effort in arranging our two cello guests, Grace Hartman and Michael Samis, in October and November. Thanks to Professor Berry, our students were exposed to new ideas and enlarged their experience.

I was excited to perform for the first time in the National Concert Hall in Taiwan, where I grew up, taking with me Professor Andrew Braddock of our WKU string program and some colleagues from nearby states. I hope you will read more about it on page 8.



It's especially thrilling for me to announce that the WKU violin studio and WKU Pre-College Strings Program have received a \$20,000 grant from WKU Sisterhood to start a violin program at Bowling Green High School. I will take a team of student teachers and volunteers to teach the violin to English as a Second Language (ESL) students, many of whom are refugees now living in Bowling Green. The project will give our college and pre-college students valuable teaching experience and give the

ESL students a chance to learn a musical instrument. Read more about it on page 9.

SAVE THE DATE. We hope to see you at our Summer String Institute on July 23rd –28th. New this year: Twinklers for Cellos and a chamber music intensive for high-school students. For more information about how you can enroll, please visit our website at wku.edu/strings.

Many thanks to our supportive parents: for getting your children to weekly rehearsals, dress rehearsals, and performances—and, amazingly, always arriving early! It's inspiring to keep seeing you on the hill! Thank you to everyone for a wonderful semester.

A handwritten signature in blue ink that reads "Ching-Yi Lin". The signature is fluid and cursive, written in a professional yet personal style.

Dr. Ching-Yi Lin

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Ching-Yi Lin

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Student Performances

Reflections on My Suzuki Book One Violin Recital

August 16, 2017

by Ian Gibson, age 8

It was a cool experience. It was fun. I liked seeing my friends. I think I did a good job. *The Happy Farmer* was my favorite piece of music. I practiced so much that my little brother, Henry, could hum each note from memory. I'm looking forward to my Book 2 recital when the time comes.

Halloween Recital

October 28, 2017

by Kathy Austin

My granddaughter, Morgan, performed on the annual Halloween String Recital, along with many other young and talented musicians. She was dressed as Alice in Wonderland, and as you can imagine, there were lots of other fabulous costumes. Although I like all the events and performing opportunities offered for the string students, this recital is one of my favorite events for several reasons.

The students are confident in performing what they have prepared with their teacher. Performance, especially in a costume, is an exciting experience for these kids. I also enjoy the creativity and the variety of music selected: Handel, Bach, Mendelssohn, Danse Macabre, Witches Dance, and *The Witches Things*. And let's face it, where else can you hear Superman playing Bartók or see a Tyrannosaurus Rex accompany a cello choir?



Fall 2017 Cello Recital

I know music is important in a child's life for so many reasons; academic, physical, social skills, and self-esteem, but I think we also value music because it creates happy, well-rounded people. And there is no downside to bringing children and music together through fun.

Cello Studio Recital:

November 19, 2017

by Trinity Rose

At age 4, I played the violin, but I asked to play cello. I was told no, "It's too big. It won't fit in the car when you need a full size." When I was 8, I decided to play the piano, because you don't have to carry that anywhere! I also attended the WKU Pre-College Strings recitals when my sister



Asa, Garret, and Hera playing Minuet II



Violin Beginners at Halloween Recital

performed, and I would get to watch the cello choir.

At age 10, after another wonderful performance of the cello choir, I leaned to my parents and said, “Wow, that’s what I really wish I could play,” and I finally got to start on the cello. Ever since that day I have worked to grow in my ability and musicality.

The cello studio recital was a satisfying way for all of us to share our efforts with a receptive audience. I look forward to our next time together.

Violin/Viola End-of-the-Semester Recitals

December 2, 2017

by *Chloe Kim*

At first I was nervous, because there were a lot of adults waiting for me to play. Once I heard one wrong note, I became even more nervous, but I managed to keep going. Then I saw my teachers smiling and giving me thumbs up. After that, I felt very happy and stopped worrying about the part



Joseph Breslin at the solo recital

I messed up. I can’t wait to play a new piece in the next recital!

Morningside of BG Outreach Performance

December 3, 2017

The performances at Morningside are always fun and memorable. The

residents are a joy to perform for, because of their outward displays of happiness. All of the performers did an excellent job on their solos. I am happy the WKU Pre-College Strings Program gives its students the opportunity to help the community.

– Hannah Hawkins

It was a pleasure to perform for the residents of Morningside. I love to see the joy the residents show while we perform. Everyone who performed did an amazing job and had lots of fun. I hope it brightened everyone’s day as much as it did mine!

– Chloe Hawkins

KMEA All-State

Congratulations to Sonia Conte and LiHeng Cao, violin, and Maxwell Conte, cello, for getting into the Kentucky Music Educators Association All-State Orchestras! They will be performing at the association’s 2017 conference in Louisville.



Violin Ensemble Group Performance



Morningside of BG Outreach Performance



ASTA at Potter College Fall Festival

WKU Strings Program Welcomes New Faculty



As our program continues to grow, we have been enabled to hire new faculty members to teach our students. Marcela Joachimstaler joined our faculty in fall 2017. She came to Kentucky from San Miguel de Allende, Mexico, where she began her music studies as a pianist, later focusing on the violin and music education. She has performed on national radio and television all over Mexico with the Centro de Investigación y Estudios Musicales String Ensemble, Flor de Metal and San Miguel de Allende String Quartet, and the Romani Trio. She has taught at various different schools, such as Colegio Peterson in Mexico City and Colegio Atabal Carrusel in San Miguel de Allende. In 2000, she started her Suzuki training with Luisa Labarthe, Caroline Fraser, Carrie Reuning-Hummel, and Sandy Reuning from the Suzuki Association of the Americas and is trained in Early Childhood Education to Suzuki Violin Book Three. She has taught children from as young as 9 months old to adults over 60. Marcela is fluent in both Spanish and English and has acted as a translator at Suzuki training classes. She is currently enjoying teaching Suzuki violin to students starting at 2 years old, and is excited to be part of the WKU Pre-College Strings Program.

GUEST ARTISTS

Michael Samis, Cello Master Class October 20

by LeeAnna Sewell

Michael Samis is a Cleveland Institute of Music graduate who performs in the Cincinnati Symphony Orchestra and is the principal cellist for Nashville Opera. What he taught us applies to any stringed instrument.

Maxwell Conte played the first movement of the Elgar Concerto. Samis recommended using more bow as the notes get higher, compensating for the energy lost when the amount of string being bowed becomes shorter. Maxwell applied this principle successfully to the movement's D-major ascending scale .

When Amelia Allen performed Saint-Saëns' "The Swan," Samis highlighted the need to "free your mind" by focusing on the next note before each major shift.

In the etude Josue Mora performed, Samis worked on producing an even tone and experimented with how contact point affects resonance. Samis commented on keeping the fingers of both hands flexible as well as imagining the desired tone before playing.

David Wiles performed Tchaikovsky's *Rococo Variations*. Samis discussed how "Breathing is key" in string playing, releasing tension that hinders performing. He instructed David to take a deep breath before each phrase — a seemingly insignificant change that greatly improved the sound quality.

Josh Propst performed the exposition of Dvořák's Cello Concerto. Samis discussed the importance of hearing the pitches in each chord and

playing them clearly. He advised Josh to use a faster bow speed to make the small crescendos lighter and cleaner.

Grace Hartman, Cello Masterclass November 20

by Josue Mora

Grace Hartman is a performer and Suzuki cello teacher from Cincinnati, Ohio. She has a wonderful way of adapting her teaching style, according to experience level of the student. Every student was given something valuable to work on: posture, finger dexterity, vibrato, tension release, and style. She also demonstrated on her own instrument with grace (pun intended).

In teaching the youngest players, Katherine and Ellie Ji, on Suzuki Book 1 pieces, Ms. Hartman knelt

down in order to teach from their height. Curtis Lin played a piece by W. H. Squire called *At Twilight*. Ms. Hartman recommended a new "Fast Finger Exercise," which consists of preparing the fingers ahead of time so he can move quickly throughout the piece. Amelia Allen played another piece by Squire, *Dance rustique*. Ms. Hartman suggested that varying the phrasing throughout the piece would keep the audience more engaged in the performance—a practice she also suggested to Jansenne Mitchell for her performance of *Allegro* by Benedetto Marcello. Ms. Hartman also worked with Amelia on cleaning up her shifting, by anticipating where she has to shift.



Grace Hartman with Curtis Lin



Summergarten



Faculty Performances



Summergarten: New Music for New York

On July 23rd, Ching-Yi Lin stepped in for Dorothy Ro and joined the Verona Quartet (Jonathan Ong, violin; Abigail Rojansky, viola; and Warren Hagerty, cello) in a performance in the chamber music series *Summergarten: New Music for New York* at the Museum of Modern Art. The program consisted of Alejandro Cardona's *Otras historias minimas* (String Quartet no. 6), which literally translates as "other minimal or small histories," Teizō Matsumura's String Quartet written in 1996, Elżbieta Sikora's String Quartet no. 3—*In Memoriam Ursula*, and Marko Nikodijevich's one-movement quartet, *Tiefenrausch, Rapture of the Deep* (String Quartet no. 1).

Slavic Spirit: Music for Violin and Piano

by Grace Kim

On September 14th, Dr. Lin presented a beautiful recital in the Recital Hall consisting of music for violin and piano with Dr. Bernadette Lo, Assistant Professor of Piano from the University of the South, Sewanee. The recital opened with *Subito*, composed by Witold Lutosławski for the International Violin Competition of Indianapolis (1992). This piece was filled with sudden, unexpected twists and abrupt changes of rhythm, dynamics, and mode, as the title suggests. The duo then performed Sonata No. 1 by Alfred Schnittke, which conveyed a sense of mystery through tonal dissonance throughout. During the last movement, Dr. Lin played a short pizzicato passage that filled the hall with excitement. After the intermission, Drs. Lin and Lo performed Violin Sonata No. 2 in D

major, Op. 94bis, by Sergei Prokofiev, originally written in 1942 for flute and arranged for violin the following year by the composer himself. This sonata is in a classical style of four movements: it opens with a movement in sonata form, followed by a scherzo, a slow movement, and a finale.

Loretto Motherhouse: Chamber Music for Strings November 26

On November 26th, faculty members from four different universities shared a chamber music program at the Loretto Motherhouse. Pieces performed on this program were Benjamin Britten's Phantasy Quintet in F minor, Zoltan Kodály's Duo for Violin and Cello, Op. 7, *The Invisible Hand* by Jorge Variego, and Brahms' String Quintet No. 2 in G major, Op. 111. This performance, and two that followed, were designed to create a program to be performed in the

National Concert Hall in Taiwan in December (read more on p. 8). Andrew Braddock, Ching-Yi Lin, Hillary Herndon, and Paul York were joined by Christina McGann, who teaches violin at Vanderbilt University.

Mary Swain of the Sisters of Loretto wrote in a letter to Dean Snyder of WKU's Potter College: "Ching-Yi Lin, Andy Braddock, and four other musicians played here at Loretto.... What a wonderful concert! Community members who live here, neighbors from the area, and family and friends of the players so appreciated the music. Even the next day I was hearing how beautiful the concert was. We are grateful for the excellence of these musicians and for their willingness to play for us, out here in the country an hour south of Louisville." Delores Kincaides, who lives in Nerinx, KY, loved *The Invisible Hand*, played by the two violinists and Variego himself performing live electronics. She wrote, "Since I have been reading lately about evolutionary consciousness, as I listened to *The Invisible Hand*, I closed my eyes and drifted into the vast openness of the Cosmos. There I heard the music of our Earth rising up in a cacophony of sound that revealed the evolutionary consciousness of all earthlings, from nature sounds to humans drumming, plucking strings, and blowing air into newly created instruments; and now here, in this new creation, the blending of the sounds of modern electronic developments added to the mix. It was a spiritual experience for me, for it reflected the relationship that exists between the sublime and the mundane."

This program was also performed on the WKU campus on November 27th, at the University of Tennessee Knoxville on the 28th, and later in the National Concert Hall in Taiwan with violinist Shu-Ting Hsu.



Chamber Music for Strings at the University of Tennessee Knoxville

Performance at the National Concert Hall

BY CHING-YI LIN

On December 20, 2017, I shared a concert of chamber music for strings with five colleagues in the National Concert Hall, the most prestigious concert hall in Taiwan. In addition to me on the violin, there were Andrew Braddock (Western Kentucky University, viola), Hillary Herndon (University of Tennessee-Knoxville, viola), Shu-Ting Hsu (China University of Culture, violin), Jorge Variego (University of Tennessee-Knoxville, composer), and Paul York (University of Louisville, cello).

The program we selected, which represented all the vital strains of art music, was designed to challenge both our audience and ourselves in listening and performing. First, we featured a work by Benjamin Britten—his *Phantasy Quintet* in F minor, composed in 1932, a pivotal work in Britten's compositional development. It codified the burgeoning "Phantasy," a uniquely British single-movement genre, while also serving as a "graduation party" for the 19-year old composer.

Next on the program was Zoltan Kodaly's *Duo for Violin and Cello*, Op. 7. This leading Hungarian composer was also a founder in the field of ethnomusicology and a leader in



From Left: Paul York, Ching-Yi Lin, Shu-Ting Hsu, Andrew Braddock, Hillary Herndon

music pedagogy. This work combines qualities of Hungarian folk music with modernist idioms to create an emotionally effective and moving artistic statement.

The Invisible Hand, composed by Jorge Variego, is conceived as a complex system in which two violas, live electronics, and video are agents that interact in a variety of ways. Those interactions—suggested both by the score and the actions of the agents—emerge in the form of a sound aggregate. The piece is a collective construction where all the agents are irreplaceable and indispensable. All their contributions—including the precious silent ones—come together to make each performance unique.

The final work on the program was Johannes Brahms's monumental

String Quintet No. 2 in G major, Op. 111. This four-movement work, written in 1890, stands as one of the true masterpieces of the string quintet genre. The first movement opens with a majestic cello solo amidst thunderous oscillating gestures in the rest of the ensemble. This movement is symphonic in both its texture and its grandeur. The melancholic second movement features the

rich sonority of the viola, while the third movement is a syncopated waltz. The final movement provides a rousing conclusion with its Hungarian idioms and sudden harmonic shifts.

This concert was one of the most special moments of my career. I had wanted to perform in this magnificent concert hall since I started playing the violin at the Xiushan Elementary School. It was made more precious because I performed with my colleagues from the United States, and my family and many of my friends from different eras of my life were in attendance. I would like to thank my dear friend Shu-Ting for her work in arranging this concert and to the WKU Reach & Creative Activities Program for their support and funding of this project.

Faculty Recital

by Anna Darling

On November 10, Violin Fest had a great start with a faculty recital featuring Professor Brian Lewis from the University of Texas and our own Dr. Ching-Yi Lin and Professor Andrew Braddock. After intermission, Dr. Lin and Professor Lewis were joined by a chamber orchestra made up of WKU students, faculty, and two other visiting artists, Dr. Kasia Bugaj and Dr. Bernadette Lo.

The program consisted of *Fandango* by Michael McLean, Mozart's Duet for Violin and Viola in G major, *Subito* for Violin and Piano by Lutosławski, and Bach's Concerto for Two Violins. WKU string students had fun sharing the stage with Professor Lewis and Dr. Lin. The way they commanded the stage and led the orchestra was inspiring, enabling the orchestra to play a supportive and enhancing role. The second movement of the Bach concerto, *Largo ma non tanto*, was the most difficult because of the transparency with which the string section had to play, although the *Allegro* movement challenged the performers to coordinate the long phrases passed around the group. All the students gained in musicianship.

Morning Masterclass

by Anna Darling

On Saturday morning, everyone woke up bright and early to pack into WKU's Choral Rehearsal Hall for a college and pre-college masterclass, full of inspiration and learning, with Professor Brian Lewis.

Leah Chen, one of our own Pre-College students, played Dvorák's *Humoresque* beautifully. Professor Lewis talked about being conscious of rhythms and subdivisions as well as



VIOLIN FEST

making sixteenth notes crisp. He also worked with her on vibrato and gave her exercises to practice bow control with a pencil. Leah learned quickly and worked well with Professor Lewis.

Grace Kim played the Adagio and Fuga from Bach's Sonata No. 1. In the Adagio, Professor Lewis worked with her on finding the "bones" of the piece, before all the embellishments were added. He discussed the hierarchy of the notes, encouraging her to look for the hidden scalar movement and bring it out. He also talked about the five parts of a fugue: subject, countersubject, fragmentation, pedal, and episode. Armed with this knowledge, Grace found places where the subject or pedal appeared and

brought them out, adding greatly to the musicality of the piece.

Amanda Nahm from Southeast Missouri State University (SEMO) performed the first movement of Wieniawski's Violin Concerto No. 2. The piece is virtuosic, leading Professor Lewis to explain how virtuosity is not about speed but about control. To play the numerous "tricks" Wieniawski incorporates into the piece, Professor Lewis talked about using Kreutzer's Etude No. 4 to practice the upbow staccato, finding patterns in the string-crossings of fast passages, and bringing out the base note in the octaves to assist with intonation.

Andrew Baily, also from SEMO, played the Bruch Violin Concerto in G minor, second movement. Professor Lewis worked with him on phrasing and shifting. He talked about the importance of saving the bow during longer notes to make room to create crescendos. For shifting, Professor Lewis recommended studying the Yost Shifting Exercises.

Anna Darling performed the second movement of Saint-Saens' Violin Concerto No. 3. Professor Lewis explained why this movement sounds like a lullaby, and though performers want to play it slowly, savoring every note, it also needs forward motion so both performer and audience can feel the phrases. He also worked with Anna on sending her sound to the audience, using flat hair and full bow strokes to maximize tone.

Grace Shepard played *Humoresque* by Dvorák beautifully. Professor Lewis talked about phrase shapes, using a simple game of connect-the-dots to create a visual. He also worked with her on creating a story for the piece, using imagination to find colors and textures that fit each phrase.



Suzuki Book One with Dr. Kasia Bugaj

Afternoon Masterclass

by Elizabeth Hook

Victoria Smith played Paganini's Caprice No. 16. Professor Lewis suggested that Victoria should choose a slower tempo in order to achieve clarity rather than smearing through difficult and fast-moving passages. He also presented the idea of trying different combinations of dynamics until she found one to suit the piece. James Han performed the first and second movements of Bartók's *Romanian Dances*. Professor Lewis used the example of scampering mice to describe the mood of one section. He also played along with James to demonstrate articulations, tempos,

and dynamics. Iris Shepard played the third movement of Bruch's Violin Concerto. Professor Lewis asked her to really lean on appoggiaturas, whether from above or below. He also advised her to buy the full score of her piece and use it in making performance decisions. BingYang Li performed the first movement of Sibelius's Violin Concerto. Professor Lewis told him to save his sound so there would be more extended excitement in the movement. If the whole piece is played at one dynamic level, listeners quickly lose interest. This masterclass was full of interesting and useful information that benefited both the students who performed and the audience.

Lecture with Professor Brian Lewis

by Malika Brower

Professor Lewis lectured on how to practice the violin effectively. He began with organizing your practice time. Create a practice journal to monitor time, trouble-spots (specific measures), and breakthroughs; this keeps you on track and focused on mastering a particular skill. Professor Lewis mentioned counting the practice time from when you start actually playing, not warming up. He suggested practicing fifty minutes, then taking a five- to ten-minute break.

Listening is another important concept in practicing. Listen carefully

to your own playing, discern the problem or mistake, then figure out a solution. When learning a new concerto, Professor Lewis encouraged everyone to research their piece and the composer. He also suggested making a tempo chart, comparing the tempos that other professional violinists have played at and then trying the average. In addition to practice techniques, Professor Lewis demonstrated a few stretching exercises that help to relieve muscle tension and prevent injury.



Violin Fest 2017 with Professor Brian Lewis



Grace Shepard performs Humoresque for Professor Lewis

Group Class with Kasia Bugai

by Lea Sewell

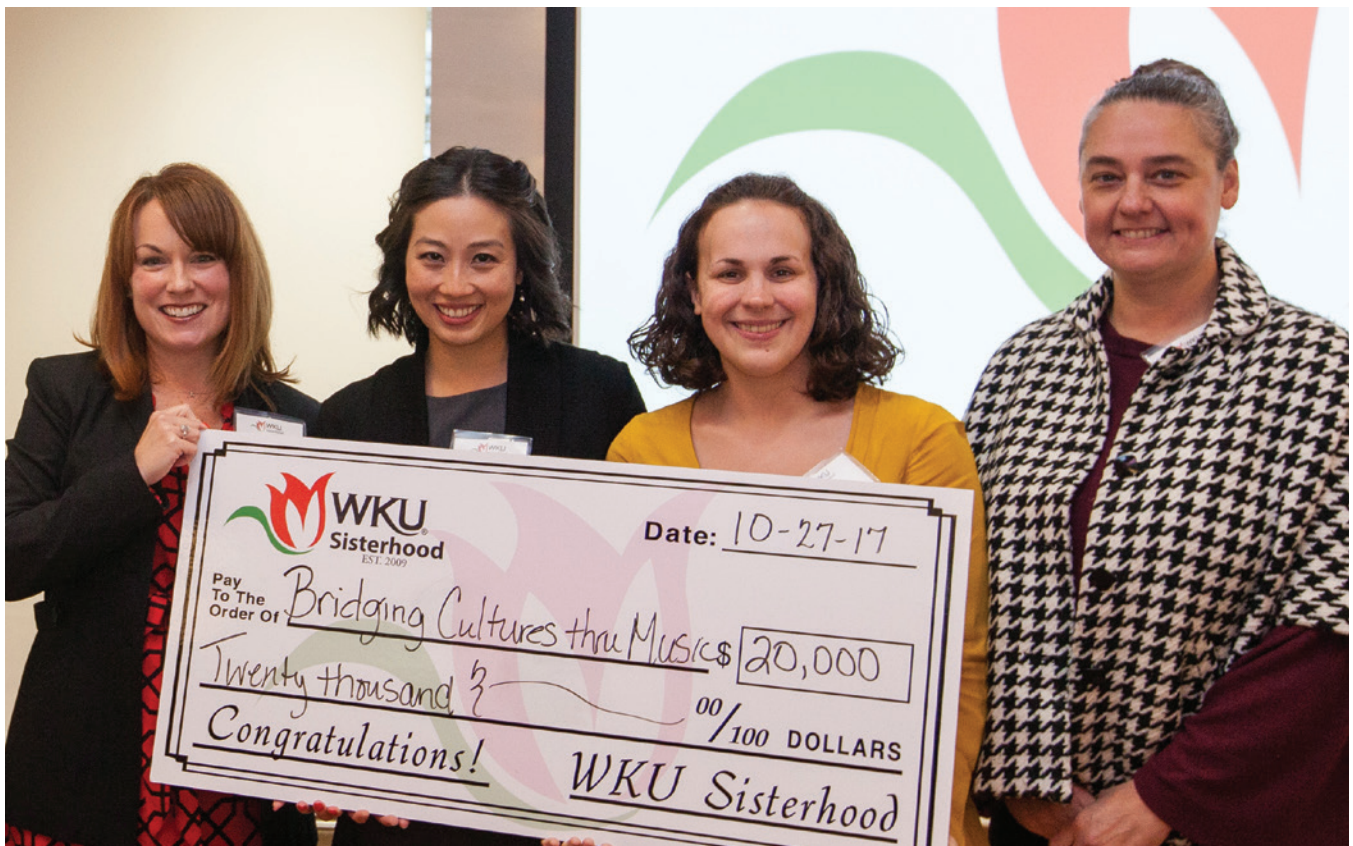
Dr. Kasia Bugai from Florida State University led violin group classes and prepared students for the Participants' Recital. The repertoire ranged from *Ant Song* all the way to Shostakovich Violin Duets. Dr. Bugai's astounding teaching technique was evident from the moment she began. She asked questions during set up and got the students involved quickly. She opened by working through an A-major scale as a tone builder. Then she gave a short lecture on retakes, or "bow circles," and how to do them properly. She sang with the students, and encouraged them to "air bow" along. This kind of ear-training can help children to discern intervals and chords in future pieces. Several students also performed in a mini masterclass for Dr. Bugai, including Bryan, Leia Ricketts, Chloe Hawkins, Lydia Houchens, Zoe Hu, Chloe Kim, Henry Logsdon, Ryan Reagle, and Jack Willis.

Violin Fest 2017 ended with a Participants' Recital. All the violin groups performed their group pieces and select solos. It was a wonderful way to conclude the festival.

WKU Sisterhood Grant

BRIDGING CULTURES THROUGH MUSIC

BY CHING-YI LIN



From Left: Kristen Miller (Sisterhood co-chair), Ching-Yi Lin, Emily Vaughn, and Misti Carrigan

I am excited to announce that we—the WKU violin studio and WKU Pre-College Strings Program—have received a \$20,000 grant from WKU Sisterhood to start a violin program at Bowling Green High School. Starting in the spring semester 2018, I will take a team of student teachers and volunteers to teach the violin to English as a

Second Language (ESL) students, many of whom are refugees living in Bowling Green now. This team of teachers will include undergraduate and graduate students studying music at WKU and students from the WKU Pre-College Strings Program. Many of our students and parents have had, and will continue to have, a hand in this project. I cannot

wait to see friendships created through making music together.

This project has three main benefits: 1) WKU students will gain hands-on teaching experience in an unconventional setting while serving their community and enhancing their own social and communication skills. 2) The ESL students, who otherwise

could not afford music lessons, will receive the many benefits of learning a musical instrument. 3) Many young musicians in our community currently studying the violin will be given the opportunity to be student helpers. Sisterhood Grant will help to fund violins for student use, stipends for WKU music students, and cost of travel for classes and outreach performances.

The partnership of WKU student teachers, the community, and ESL students provides the opportunity not only to establish relationships, but to develop compassion for different cultures, and nurture the discipline and confidence that result from both learning and teaching an instrument. During these current fiscally challenging times, the arts and humanities are suffering funding cuts. However, it is the arts and humanities that provide the foundation for a well-rounded education. The WKU sisterhood grant will provide a tremendous opportunity to unite our world through the artistic medium of music.

I would like to thank the support of my violin students and parents in the WKU Pre-College Strings Program. Special thanks go to Misti Carrigan (Bowling Green High School Youth Services Coordinator and parent of Emerson Carrigan in the Pre-College Strings Program), Andrew Braddock, Marcus Dukes, Rina Ricketts, Emily Simons, and Emily Vaughn. I appreciate your love and support.



Emma Watson and Emiy Simons, student assistants at WKU Summer String Institute

Emma Watson, Junior at South Warren High School

Because I am not an ESL student, I have an outsider's perspective on their education. I feel as isolated from them as they are from me. Given this opportunity, I hope to communicate with them and be exposed to their community. School is hard. It's even more challenging when there is a cultural or language barrier separating students from their surroundings. Being involved means that I can attempt to make the ESL students' lives easier and enrich my own. I hope this sheds light on the importance of this program and how it may impact other students.

Jon and Rina Ricketts, parents of students in the WKU Pre-College Strings Program

We would love for our children to be able to participate in a program that is reaching out to minority populations within our community. We consider it of paramount importance that our children gain an understanding and acceptance of groups and individuals who are vastly different than they are. We consider it our moral obligation to reach out and help the displaced people in our area in any way possible. This project provides our children with an avenue through which they can accomplish both of these things. We are also excited about the possibility of our children becoming better musicians and teachers through a program like this one, which would offer them an environment through which to learn and gain hands-on teaching experience.

There are many ways to learn how to play the violin, just as there are many ways to teach how to play the violin. One of the most prominent ways to teach the instrument is through the Suzuki Method, ingeniously created by Dr. Shinichi Suzuki. The Suzuki Method uses children's natural development cycle to introduce music in their lives at an early age, fostering in them a love for music and a compassion for others as they grow into responsible adults. To teach the Suzuki Method is a privilege, requiring an in-depth knowledge of the method as well as respect for both students and parents.

To acquire this knowledge and respect is a journey, and all journeys start somewhere. All teachers seeking to learn the Suzuki Method must first learn Dr. Suzuki's philosophy, and the reason why he created this method.

“Increase the depth and richness of music with each individual life, and thus change the world to promote peace.” —Shinichi Suzuki

The official way to learn more about him is to take the Every Child Can (ECC) class, an introduction to that philosophy and its application to the Suzuki Method. Our journey in learning this method started in the Western Springs School of Talent Education (WSSTE), in Western Springs, Illinois, on January 3, 2018. Our ECC class was taught by Sally Gross, a prominent cello educator and a teacher at WSSTE. She taught us about Dr. Suzuki's life, explaining events that prompted him to create the philosophy that guided him for the rest of his life. One of the most important aspects in that life was

his realization that all children master their mother tongue without studying it extensively. This struck Dr. Suzuki as incredible. He felt that he could use the same methodology in teaching music, incorporating music in children's lives from an early age, giving them the same level of mastery in appreciating music as in speaking. Dr. Suzuki, as Ms. Gross made clear, emphasized one very important point, central to his teaching method, that Every Child Can. Every child has the ability to learn how to play the violin, and that is the philosophy that all Suzuki teachers live by.

Ms. Nancy Jackson, Assistant Director of WSSTE, taught our Suzuki Unit One training on January 4–11. We learned many important principles in teaching children how to play the violin. One is allowing children to take ownership of the process from the beginning, because they need to have the desire in themselves to learn. For example, children carry their own violin cases, and rosin their own bows, not the parents. It is important to establish a firm foundation of the basic skills that students need in order to progress to every level. Another principle is asking students questions instead of giving them answers. This will aid students in evaluating their own performance. It is also important to encourage parents to be patient with the learning process and envision children playing proficiently in the future.

The schedule for our training consisted of lectures, discussions, observations of student lessons, and nightly homework. Homework

Every Child Can & Suzuki Unit One Training

BY MALIKA BROWER, YING CHENG,
AND EVAN PATRIATAN



From Left: Malika Brower, Ying Cheng, and Evan Patriatan

“Talent is not inherited or inborn, but learned and trained. Genius is an honorific name given to those who are brought up and trained to high ability.” —Shinichi Suzuki

included evaluating articles regarding various teaching methods, writing a summary of what we would say to a prospective parent about lessons, creating our own lesson-policy form, and making an extensive list of the skills taught in Suzuki Book 1. Ms. Jackson taught us the importance of understanding and knowing the specific teaching points and skills of each of the 17 pieces in Book 1 in order to give full attention to students during lessons. One of our favorite parts of the week was observing students’ individual lessons and the group lessons. Ms. Jackson taught her

students how to stand in rest position and in playing position, creating a balanced posture. She demonstrated what rhythm is and why it is important by using the Twinkle Variations with clapping and singing exercises. We observed that throughout her instruction, she used clear and direct words of encouragement, creating an environment in which learning could occur.

In Ms. Gross’s ECC class, we learned that the order of the learning process is the very foundation of the Suzuki Method, which includes listening, a positive environment,

various small steps, repetition, review, reading, tone, and the Suzuki triangle (teacher, student, and parent). Dr. Suzuki believed that all children could be well educated. He did not dismiss those who dropped behind their peers in learning. He also believed that all children can develop their musical talent through education, and that it would benefit them in other career fields. Through Ms. Jackson’s Suzuki Unit 1 class we learned how to deal with children and parents. All children learn a little differently, and we need to adjust our teaching styles to how they learn best. Through our observation of the different levels of students, we experienced the principles of the Suzuki Method in practice. At the end, while talking with Ms. Jackson in our one-on-one conferences, we obtained useful advice that would help us all become good teachers.

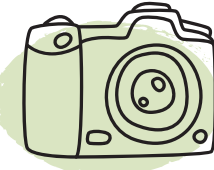


From Left: LiHeng Cao, Sonia Conte, Emma Waston, Joseph Breslin

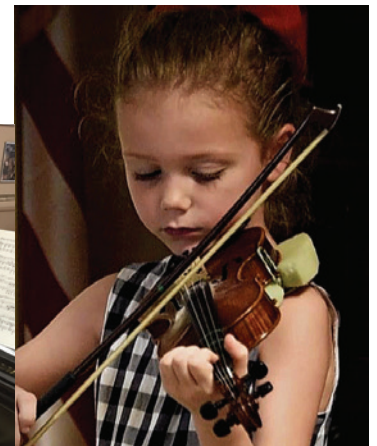


Lillian Barr First Day of Violin Lessons

Parent's Pics




Garret Barr Solo Recital



Morgan Jones



Hannah, Grace Kim, and Chloe Hawkins



Beginner Volins



SUMMER STRING INSTITUTE

July 23–27, 2018



We are excited to announce the 12th annual WKU Summer String Institute! The SSI will be an intensive and fun-filled week of music making for students ages 4 to 18, of all skill levels. Our talented faculty from around the country will help to deepen and encourage your student's engagement with music.

There are two sessions: Twinklers Violins & Cellos and Young Musicians.

The Twinklers sessions are from 9:00am – 11:30am. It is for violin and cello and is open to brand new beginners and students playing Suzuki Books 1 and 2. Ages 4 and older are welcome. Parents are encouraged to attend these classes and share in the enjoyment of learning music with your children. The instructors for this session include WKU music faculty and guest teachers. Instruments are available for rental for the week from Royal Music in Bowling Green.

The Young Musicians session lasts all day, 9:00am – 3:30pm, and is open to elementary to high school students playing violin, viola, cello, and bass. Students need to be comfortable reading the notes on all four strings of their instrument. All students will rehearse and perform in string orchestra, and will also have chamber music sessions, lessons (in masterclass format), sectionals, improvisation classes, and music theory lessons. Students will work with WKU music faculty members Ching-Yi Lin, Brian St. John, Andrew Braddock, Patrick O'Rourke, and special guests from the Omaha Symphony and Boise Philharmonic. This session includes lunch at the Downing Student Union and an outdoor pizza party.

Additional opportunities for Young Musicians:

Concerto Competition

- Violin, viola, cello, and bass students are invited to audition for our 2nd Annual concerto competition.
- The winner will have the honor of performing as a soloist in the SSI Finale Concert on Friday, July 28.
- The audition will be on the first day of the SSI (Monday, July 23)
- Repertoire **MUST** be submitted by July 1st to Director Andrew Braddock, and is subject to approval

Chamber Music Intensive

- Small group sessions (3-6 players) with student and faculty collaboration
- Led by returning faculty member Tim Strang, cello teacher at the Omaha Conservatory and full-time member of the Omaha Symphony
- Select students will receive daily coachings with Mr. Strang and will perform alongside SSI Faculty members
- By audition only: Auditions will be held on the first day of the SSI. Students should prepare 3 minutes of music that best demonstrates their abilities.
- The groups will perform in the Finale Concert on Friday

Online registration opens on March 1 – sign up early to take advantage of early bird tuition discounts. For more information, please visit wku.edu/strings/ssi.php

I look forward to another wonderful summer! Please feel free to contact me if you have any questions at Andrew.braddock@wku.edu.

Sincerely,
Andrew Braddock
SSI Director



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Western Kentucky University
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Bowling Green, KY 42101-1029

WKU
*Summer
String
Institute*



July 23–27
2018

New This Year
Concerto Competition
Chamber Music Intensive
Cello Beginners

Enroll in one of the following programs:



Twinklers (Ages 4 & up) / Half-Day **BEGINNERS WELCOME!**
Young Musicians (Elementary – High School) / Full-Day