



SUMMER WORKSHOP REPORT From Betty & Stephen

CONGRATULATIONS to CSYM students and thank-you to all those CSYM parents who helped organise, manage and generally give full support to our workshop this past July. All activities took place at West Road Concert Hall, which made for a lovely, intimate and relaxed atmosphere. Perhaps this was also due to the number of students participating this year – only 20+ alongside 5 younger children who attended the morning ‘Minstitute’. Due to the relatively small numbers in attendance, the children were able to receive very specific training and attention from each teacher, and parents could enjoy the company of friends old and new.

The most impressive feature overall was the concentration, purposefulness, and friendly happy faces of our students all week long (despite the heat!). Because the students were so well-prepared, our excellent faculty could really give something back to them. A high artistic energy pervaded, evident from the enjoyable concerts which took place daily, and the improvement and progress the students were able to make over an intensive four-day course.

When children had openings in their schedule, they could watch lessons, observe the four-piano rehearsals, or take a break at the Creative Corner, where they designed a ‘Beautiful Hearts – Beautiful Tone’ mural, made music-reading puzzles, practice charts, among other things – while listening to CDs!

Inspiring moments for us, as teachers, were re-uniting with our dear friend and colleague, Bruce Anderson, from Florida, as well as working alongside Dalcroze-expert,

Jacqueline Vann, and getting to know the brilliant and good-natured composer Huw Watkins. The personalities and expertise of the teachers are the key to a workshop’s success, and we still are in agreement that we hit on gold again with this combination.

FOUR-PIANO WORKSHOP

Bruce Anderson is a Suzuki piano teacher who has taught worldwide, in North and South America, Europe and Australia. And why is he in such demand? Well, firstly it is his personality, one that breathes warmth, sincerity, and conviction, and a solid understanding of Dr Suzuki’s philosophy of education. This was not only apparent in his ‘kick-off’ first day talk, but also during his coaching of the children towards performance of their Book One & Two repertoire pieces on four pianos. Here he was crystal clear in his musical intention, master of communication/empathy with the children, and very precise instruction/involvement of the parents in the process of study, and of practice. Altogether a model of how to practise and create rapport with the children, providing parents with plenty of new ideas to help them with their day-to-day practice, long after the workshop finished.

The unison-piano practice is a weekly component of Bruce’s home programme, taking place at his local Steinway store! Although we don’t have a weekly practice venue like his, we are extremely fortunate to have the resources of West Road Concert Hall to provide a top-quality study opportunity for our students. Also, more valuable than an individual lesson, four-piano coaching of this standard involves the parents together so that they, too, are learning all the time. It would be to miss the point to think that the workshop is only for the children!

As Bruce pointed out, not only do the children make improvements musically and technically as they work on unison-piano repertoire, but the end result is a performance that surpasses any work they do on their own, an obvious fact when the children performed their summer workshop piece again at the first lesson in September.

SUPPORTING STUDIES

The X-factors in this workshop equation, i.e. X because you cannot measure the breadth of learning that takes place, are the Kodály, Dalcroze, and choir sessions. Musicianship training develops the inner hearing, and therefore the musical expressiveness of the students' playing. Because of the mastery of the teachers these classes are also done in a way that is musically appropriate, and enjoyable for the children, all the while strengthening those so important basics in their playing.

Dalcroze incorporates several strands of study; it is rhythmic that is usually taught on our courses, and which the students continue to enjoy, i.e. studying musical elements and nuance through physical movement – Betty particularly enjoyed joining in one “swash-buckling” session on quick-changing bar-times in which she smashed plastic bottles like swords with Rose Last. “Plastique animee” is another Dalcroze strand often studied by more advanced students and chamber musicians, i.e. ‘bringing alive’ the music through organised movement, which can involve in-depth musical analysis of rhythm, melody, harmony, and form. The older boys worked with Jacqueline Vann on improvisation, and reported it was the best-ever Dalcroze work they’d done.

COMPOSITION AND CHAMBER MUSIC

Prior to the course, all the children had produced a composition; for some of the younger children this was an improvisation. A few older students notated their pieces, at least in part. Huw Watkins spent one day coaching chamber ensembles, and one afternoon working on compositions.

Although Huw is used to teaching postgraduates at the Royal College of Music where he is a professor of composition, he coped magnificently with each student's personality and where they were coming from musically. Considering the students ranged in age from 8 to 16, this was no mean achievement. Both in the composition sessions,

and as chamber music coach, his approach was to treat the students as fellow musicians. Many times he encouraged our students to write down their compositional ideas so that longer pieces could be developed (if that's where the music leads!). Huw generously gave an informal concert where he played a selection of pieces from Kinderscenen by Schumann, and Kinderspiel by Lachermann (a new discovery for us). This was followed by a question and answer session.

Huw is a much in demand professional chamber musician as well. He was a featured soloist with the Britten Sinfonia Orchestra at a recent Cadogan Hall concert of the BBC Proms, and will be premiering his new work with that same orchestra in a November lunch-time concert at West Road – see Concert Information. He did not have time to create a piece for choir (we sent him poems very late and he is a sought-after composer) but we will follow this up at a later date.

Hannah Biss returned again this year to play and coach the 9 chamber music movements (including works by Judith Weir, Nicola Le Fanu, Colin Matthews, Huw Watkins, David Sawyer, and Philip Cashian). Andrew Power (cello) and Camilla Goldbeck-Wood (violin) combined their depth of skill and experience and worked daily with the pianists, making for a stimulating and productive chamber experience.

FINALE

The final concert, which included the premiere of Caroline Bosenquet's little trio 'The Joggers', ran smoothly (despite a few thunder-claps during Alice's trio!) and was of a very high standard. With extra 'Bruce-practice' during the week, the 4-piano pieces had improved dramatically, resulting in a most impressive sound and near professional stage presence.

And although the choir was small, the children demonstrated their ability to learn and memorise complicated sol-fa quickly and accurately by performing a 4-part canon by Mozart. Two pairs of pianists were, without warning, asked to improvise on two pianos as

part of this final show, adding to the energy of the occasion.

Earlier in the course, concerts had taken place dedicated to Kurtag's 'Games', and to pieces from 'Spectrum 4'. Sam Wood gave an impressive recital, in preparation for his upcoming diploma recital examination, of Mozart's K330 and FERVENT by Fitkin.

The aim of these workshops is to create a multi-dimensional musical environment at each level of study that provides 1) a long-term goal, structuring the year into several short-term goals, 2) continuing studies to balance the musical development of 'eyes, ears, hands & mind', and 3) extended musical activities & challenges that don't ordinarily exist within the framework of our weekly programme. We trust that both parents and children came away feeling proud, satisfied and energised from their four-day immersion in the world of piano and musicianship – please let us hear from you in the next newsletter!

ANOTHER DANISH THANK-YOU!

Dear Sue Wimpenny

I am writing to say thank you for your wonderful letter to the Danish Suzuki children. Back in March I received a large envelope with contributions from many Cambridge Suzuki children in response to our visit in October 2005. Our two teachers, Anne Birthe Andersen and Esther Lund Madsen, have circulated the folder to those of their pupils who participated in the trip to Cambridge. Will you please pass on our thanks to those who contributed to the letter?

We hope to see you all again one day, in Copenhagen or in Cambridge!

Best wishes from Poul Tornøe

FOCUS ON 2006-7 FROM STEPHEN:

In the last newsletter I outlined the focus for this year's study. As with previous years we aim to provide a rounded, age/level appropriate curriculum, with the Summer Institute giving the year focus, and a reward for study.

Twinklers and early stage pupils have the opportunity to immerse themselves in a strong musical environment by taking part in observing lessons, singing, moving, playing, and attending our concerts throughout the year. In the summer, pupils who are not yet playing will be able to take part in the 'Minstitute' and be part of an even stronger environment.

Books 1 and 2

Our younger students will work on Transposition of Book 1/2 pieces and exploration of major/minor **scales**, modes and pentatonic scales in the music of Bartók.

Book 1 pieces will be played in the December concert transposed from the original keys.

Composition will continue to be encouraged, with performances of the children's pieces on selected Saturday Group class concerts.

At the Summer Institute there will be lessons in scales with the visiting teachers, prepared **concert performance** (again with some pieces transposed), a continuation and reinforcement of the **Kodály** work, **Dalcroze** with Jacqueline Vann, **parent talks** with the charismatic Koen Rens from Belgium, and Caroline Gower, and a chance for the younger children to be inspired by the older pupils performances, and aspire to play some of the music they play.

In preparation for the individual masterclass piano lessons at the Institute with Caroline Gowers and Esther Lund Madsen, pupils will polish their **review** pieces. As a general rule growth happens where there is fluency in review, and the teacher can then work at a higher level with the children.

Books 3+

Composition: We will work toward writing string quartets for the Summer Institute with Graham Fitkin. First the students will write solo pieces for cello, viola, and violin, having been introduced to the instruments, before then combining the instruments.

Chamber music: From February on, the more advanced will work on the new piece by Graham for string quartet and two pianos. Book 3/4 students will work on other selected chamber music.

Where appropriate pupils will study music by Spanish composers, particularly Rodrigo, with the aim of **performance** in March and again in the Summer. Some pupils will have the amazing opportunity to work with Kathryn Stott, who has a particular love and knowledge of Latin American music (and much else besides) and is a keen collaborator with Graham Fitkin.

STOP PRESS!

OPEN HOUSE AT HANDEL HOUSE
SUNDAY 17 SEPTEMBER, 12-6 PM

(last entry, 5:30 PM)

Free admission all day

Open House London is an annual even; live baroque music at Handel House to whisk you back to 18th c. London.

PLEASE CAN YOU HELP?

The first CSYM Executive Committee meeting was Wednesday 13 September, one of six scheduled this year. We are still looking for more CSYM parents who are able to contribute a few hours each month towards helping to maintain and advance the programme. Please get in touch with us ASAP – it is a great way to get involved with other parents, and to feel ‘closer’ to the Suzuki activities which support your child’s learning.

CALL FOR PHOTOS

Do you have any lively photos from the Summer Workshop in digital format? If so, please contact Betty ASAP for inclusion in our CSYM photo collection. Release forms will be available for parents’ signature before any photos are used in CSYM publicity or on the website.

ADDRESS CHANGES?

Please notify Jane Kershaw ASAP if you have any changes in your mailing or email address so she can update the group membership list.

TIPS FOR OBSERVING LESSONS

Many students are fortunate this year to be able to observe other children’s lessons either before or after their own. Here are a few tips for parents and students on getting the most out of your observation time, particularly older students or those in Book 2+:

- If the piece is something you are reviewing, polishing or going to learn one day, open your book and follow along, making notes in the score – you may soon be practising the same thing, or reviewing something next week your teacher is showing your friend now!
- Be courteous to the student, teacher and lesson at hand, in much the same way you would attending a concert. Please avoid talking or whispering, but rather give the lesson the full attention it deserves.
- If you can’t see what is going on, please ask if you can sit in a better place – you can learn so much from just watching and listening!
- Giving your full attention to the lesson not only will help you (as outlined above), but really helps the other student concentrate and try their very

best, simply because they have a smiling, supportive audience!

OCTOBER 'PLAY-A-THON' SATURDAY 14 OCTOBER

September is the best time to set up good practice routines from the very start of the academic year. Maintenance and improvement of known repertoire, including scales, is an essential part of the Suzuki pianist's daily routine. Good habits of review and repetition help internalise the musical and technical studies, raise the standard of playing, and help 'create ability', to use Dr Suzuki's more profound expression.

Musically, the 'Play-a-thon' will provide a useful short-term focus for the next few weeks, with the final reward of a concert. So for this event, each child will work on X number of pieces, and x number of scales to present enjoyably in performance with a few of their peers, with a mini-tea party afterwards. Family members are, of course, welcome to attend and enjoy the proceedings (and contribute to the mini-teas following).

The financial aim behind the Play-a-thon is to raise funds for a second new work commissioned last year from Graham Fitkin. A concertino for two pianos and string quartet will be composed specifically for our own piano students, providing the chamber music focus for our Summer 2007 Institute, possibly for students in Books 3 and above. The composition will include three movements, each at an increasing level of difficulty, which will allow for several pairs of pupils to participate.

All CSYM children will benefit from the exciting atmosphere which surrounds the preparation and performance of a new work. The rehearsals during the Institute, given by the composer, will be open to any participant to observe. 'Man is a son of his environment' extends beyond the immediate age group, as children are very impressed by, and influenced by, older children. The creation and performance of new music will be something that the younger children will assume as "normal", they will 'own it' so to

speak, as it will be a part of their environment, just as long as we can find the means to make it so.

We have already received generous support from the Performing Rights Foundation for which we are most grateful. However, we need to raise some more money as soon as possible; the sooner Graham can go ahead with the composition, the sooner we can receive the music! Sponsorship forms will be available soon.

The finishing time of each of the concerts below is an estimate. If you have any schedule conflicts, please contact your teacher to arrange a swap into a different concert that day. Concerts will take place in Stephen's studio at the Zion Baptist Church.

SATURDAY 14 OCTOBER 'PLAY-A-THON' SCHEDULE:

All Parents & Children: Please arrive ten minutes BEFORE the concert is due to begin.

We will also need parents from each group to organise, serve and tidy-up the "tea-party" downstairs in the kitchen area immediately following each concert. Betty will have no time to help between concerts, and the kitchen and tables must be cleaned BEFORE the next group is finished.

11.00-12.00

Jed and Molly, Alexander, Zak and Noa, Christopher, Hannah and May, Olivia, William and Rachel

12.00-1.00

Kahlil and Nanou, Benjamin, Lauryn, Jin-gyu and Yuna, Mathilda, Sarah C, Charlotte, Xan, Zoe and Kate.

2.30 – 3.45

Claudia, Rose, Francesca and Alex, Madeleine, Peter and George, Isabella, Ella and Hannah, Lucas and Nathalie, Alice.

3.45-5.00

Sam, Luke, Peter A, Rebecca and Sarah, Roxanna and Sharzad

SUMMER INSPIRATION: MOTIVATING THROUGH THE MUSICAL ENVIRONMENT From Betty & Stephen

MOTIVATION THRU LIVE ARTISTIC EXPERIENCES

This past August, we had the pleasure of experiencing two wonderful piano performances: one by Lang-Lang at Royal Albert Hall during the BBC Proms, and another by a little-known Russian pianist named Sergei Dukachev at the Chetham's International Piano Festival in Manchester. We attended the Festival as observers, and could roam as we pleased, watching teachers such as Kathryn Stott, Noriko Ogawa, and Yonty Solomon working with more advanced students from ages 10 through adult.

There is always something new to learn; if we come away from observing with just one new idea or way of thinking, it is worthwhile. Like a child's performance, our teaching is directly influenced by the music we hear and the teaching we see. These great summer experiences confirm our belief in the amazing power of good music, i.e. the impact one powerful concert experience can create on the visual, aural and emotional memory. It is also creates the opportunity for the "Eureka" moment (as described by Zoltán Kodály), that can provide a turning point in a student's piano career, inspiring him/her towards greater accomplishment, and strengthening the commitment towards daily practice and performance.

MOTIVATION FROM EACH OTHER

Concert attendance is only one aspect of motivating learning through a strong musical environment. CSYM is extremely fortunate now to have a group of 45+ piano students, and still growing – it is likely we are the largest independent Suzuki piano group in the country. We are able to demonstrate a full range of Suzuki piano studies, from beginners to advanced, and can create a weekly environment of enjoyable learning through musicianship classes, observed & shared

lessons, formal & informal concerts, all leading to the week of summer workshop studies. Active participants can benefit musically, socially and emotionally from the full range of the programme, often in ways that are unidentifiable at first, but are discovered perhaps days, months or years later. For example, in our own group classes, concerts and workshops, the presence and performance of older students makes a strong and lasting impression on the young students (and parents as well!)

MOTIVATION AT HOME

The combination of all the things we do at home can have the strongest long-term effect, and will make the difference between constant struggle and steady success.

Whatever the age and stage of your own student(s), take a moment to consider in what ways you set priorities to motivate Suzuki learning through the environment. Are there any other things you could do, or changes you could make this academic year to inspire your child indirectly through direct experience with piano music?

Here are a few suggestions:

- Aim to take your child to at least one world-class concert this year. (see Recommended Concerts)
- Decide how you could increase listening time, i.e. 1) invest in a second portable CD player? (very inexpensive these days) 2) play the CD at bedtime, before school, to signal practice time, in the car on long, tedious journeys (we do not recommend the use of earphones – more on that in another issue). Once the parent is in the habit of playing the CD, the learning will happen more easily. Often we find ourselves listening when all the children have run out of the house, but that's OK, it means the music environment is there!

- Organise a home concert. Decide on a date and how many you could accommodate, discuss the programme with your teacher, and enjoy the concert with a tea-party, Sunday brunch and/or playtime following. Nice chance for parents to get together as well!
- If you don't already, start a new habit of listening to a recommended piano CD during quiet evening times, in the background of dinner, homework, conversation, games, crafts. Encourage your child to choose their favourites, and help them build their own CD library in the same way you might do for books. Look at the CD covers, discuss the composers and find out more about their lives – a wealth of information can often be found on the CD programme notes.
- You can also find a wonderful range of classical performances on DVD which brings incredible music and technical demonstration directly into the comfort of your own home, and you can return to them time and time again – also of far greater benefit to young sensibilities to see Mozart's Magic Flute or Lang Lang's Carnegie Hall Recital over and over again than Thomas the Tank Engine or Harry Potter! Stephen can best recommend.
- Plan now to attend a workshop. We can recommend the Suzuki Piano Workshop organised by Christine Magasiner at the Royal Academy of Music on Sunday, 21 January 2007 for students in Book Two, and CSYM Summer Institute in July 2007 which is specially designed with all our own students. Registration is very limited, so please apply ASAP – forms available through your teacher.

The environment is the key, a fact Dr Suzuki long ago recognised and tirelessly pointed out to us. In other words, the most natural way is the most powerful and the most enjoyable, i.e.

motivating a child through h/her direct personal experience of music.

Recommended Concerts

For ages 5+

Britten Sinfonia Lunchtime Concerts

Tuesday 14 November, 1.00pm at West Road Concert Hall the 'Britten Sinfonia at Lunch' will feature the distinguished chamber music coach and composition teacher from our last Summer workshop, Huw Watkins, as both performer and composer. The programme contains works by Bartók (Contrasts), Stravinsky (a Soldier's Tale) and new works by Huw Watkins and Michael Zev Gordon.

These lunchtime concerts only last an hour and children aged 5 and over are welcomed. On the day of the concert rehearsals are open to individuals or groups by prior arrangement. Why not attend as an individual, or better still get your school to organise a visit. info@brittensinfonia.co.uk Tickets £6. Telephone 01223 357851 to book.

The classic version of Contrasts by Bartók to listen to is with Bartók on piano, Sigeti on violin, and Benny Goodman on clarinet. Marta Argerich has also recorded the work.

Legendary pianist **Marta Argerich** will give a rare London concert at the Royal Albert Hall this Autumn playing **Ravel's Concerto in G Friday November 17th 7.30pm**, the programme also includes Rimsky-Korsakov's Scheherazade. www.rpo.co.uk (take your opera glasses for the best view!)

Nelson Freire will give an even rarer London concert at the **Barbican, 8 December, 7.30pm**, playing Prokofiev's Concerto no. 2 (also on the programme is Hans Werner Henze Scoriibanda sinfonica and Tchaikovsky Symphony no. 5). See BBC Symphony Orchestra site.

Kettle's Yard Huw Watkins and Daniel Becker, 24 May, 2 pianos
Works by Mozart, Debussy, Chopin and Bach/Holloways Goldberg variations
01223 352124

Kathryn Stott and friends: 'A weekend in Paris' www.sheffieldtheatre.co.uk **Friday 13 October - 15 October**

Sunday concert 2.30pm Top recommendation.

Tickets £12.50/£8.50 concessions/£3 under 18

Music by Copland, Villa-Lobos, Piazzola, et al.

WIGMORE HALL CONCERTS

Monday 6 November 1.00 Huw Watkins
premiere: Partita for solo violin.

Thursday 16 November 7.30 Stephen Hough

Monday 20 November 7.30 Angela Hewitt

Wednesday 29 November 6.00 Andras Schiff

Thursday 1 March 7.30 Skampa Quartet and
Kathryn Stott

Thursday 17 May 7.30 Till Fellner
(Bach Inventions)

Wednesday 30 May 7.30 Angela Hewitt

**Sunday 3 June 11.30 Lisa de la Salle. Top
recommendation**

Monday 4 June 1.00 pm Truls Mork (cello) and
Kathryn Stott (piano)

Performances of works by Graham Fitkin:

**Sunday 24 September Percussion and
keyboard. Aldeburgh. 4.00pm £8, and
concessions. Top recommendation.**

Wed. 11 October 7.30 QEH 'Huoah' BBC
Concert Orchestra

29 March 2007 new work by Graham Fitkin
(with Tim Garland) South bank Centre, London

MUSIC AT THE SOUTH BANK

Sun 24 Sep QEH 3pm Shostakovich 100
A celebration in Chamber music

Sun 1 April QEH 3pm Philharmonia Orchestra
Andras Schiff, Schubert

Sun 20 May 2007 QEH 11am & 1pm London
Philharmonic Family concert: Britten: The
Young Person's Guide

**Tues 5 Jun QEH 7.30 Andras Schiff &
string Quartet**

Includes 'For Children' by Bartók

Wed 27 Jun 2007 QEH 7.30 Nelson Freire

Brahms 6 pieces for piano, Op. 118
Beethoven Piano Sonata in E flat, Op. 81° (les
adieux)
Chopin Piano Sonata No.3 in B minor, Op. 58
Villa-Lobos To be confirmed
Albeniz Iberia, Book 1 - Evocation; Iberia, bK 2
- Triana

Saturday 23 September 7.30

Royal Albert Hall
London Philharmonia Orchestra
Mark Stephenson, conductor

Prokofiev's Peter and the Wolf*

*world premiere of an animated film version of
the story which will be screened alongside a
live performance by the orchestra - promises
something for both children and adults.

ALSO

Mussorgsky's Pictures at an Exhibition
Rachmaninov Piano Concerto No. 2 performed
by Eduard Kunz, piano

Tickets £10-35 Box Office: 020 7589 8212 or
online at www.royalalberthall.com for detailed
seating plan