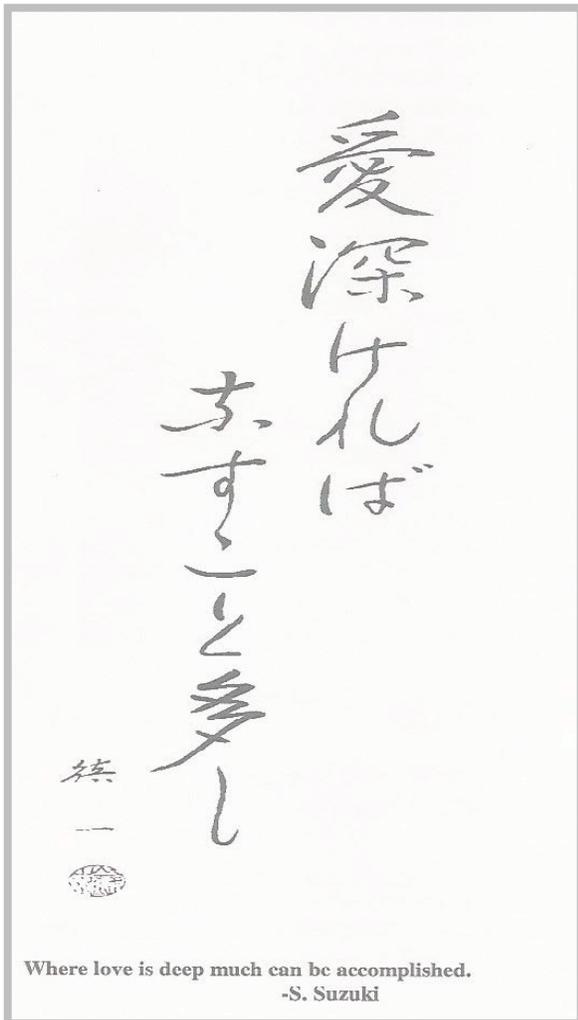


# NURTURE

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

[www.atlantasuzukipiano.org](http://www.atlantasuzukipiano.org)

May 2009



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## Friends of AASPA

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

### Friends of AASPA 2008-2009

\$25 and Under	\$50 - \$99	\$100-\$250	\$251-\$500
Robin Blankenship Mr. & Mrs. Scott Carter The Sato Family Van Marosek	Barbara Brown Nattalie Dai & Family Greg & Lisa Driskill	Amanda Castillo The Heatherman Family	Joni Winston In Honor of Mildred Allen

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 and send it with your tax-deductible contribution to the name listed below.

**Become A Friend Of AASPA:**

**Name:** \_\_\_\_\_

**Address:** \_\_\_\_\_  
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**Phone:** \_\_\_\_\_ **E-Mail:** \_\_\_\_\_

**How do you want your name to appear in printed material:**  
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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:**  
**Barbara Brown, 1415 Holly Lane,  
 NE, Atlanta, GA 30329**

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 Technical Editor – Jamey Russell

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Membership is open to any interested persons.  
 Dues are \$25 for teachers and \$25 for families  
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Nurture submission criteria:  
 Submission must be in article format and ready for print. Send article document via e-mail to [:lrussell@usa.com](mailto: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.

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Dr. Karen Hagberg Workshop Inspirational

By Kathie Sheeley

Dr. Karen Hagberg of Rochester, New York returned to Atlanta for another inspiring workshop at Southern Keyboards April 24 – 26. Her clarity in communicating the essential basics of piano in



the student lessons was valuable to the students, parents and teachers alike. Forty students of varying levels had Master Class lessons with Dr. Hagberg. Her Parent Talk on Saturday night gave us all hope and inspiration as she addressed issues facing families in these unsettling times we are living in. She noted that Dr. Suzuki founded this method in the aftermath of World War II when Japan was in chaos in order to give the youth and their families something positive to have faith in. His mission was bigger than music. This method is still flourishing and bringing joy and hope to people all around the world.

She also told the inspiring story of Jose Abreu who has brought music education to impoverished families of Venezuela by founding “El Sistema” a countrywide music education system in 1975. There are now 102 youth orchestras, 55 children’s orchestras and 270 music centers in the country. Over 250,000 children have been given music lessons. This has not only been a great gift to the children but also has raised up the adults of the country. For more information about Mr. Abreu’s work, please visit: <http://www.tedprize.org/jose-abreu/>

Dr. Hagberg emphasized that in trying times, when we are re-assessing our priorities, we realize what’s really important for our families. She encouraged all parents to learn to love music along with their children because that is something valuable that can never be taken away from us.



## Letter from the President



### **SEE YOU AT SPIVEY HALL!**

*“Music has to be recognized as an agent of social development in the highest sense, because it transmits the highest values - solidarity, harmony, mutual compassion. And it has the ability to unite an entire community and to express sublime feelings.”* Dr. José Antonio Abreu

The AASPA community gathers together twice a year to celebrate the accomplishments of the students and teachers at our graduation concerts at Spivey Hall. As part of this community, you and your family need to be there. The affect these concerts have on children is huge and many times is what motivates them to continue study through the high school years.

I have personally been at every graduation concert and rehearsal and have seen the remarkable growth that occurs in children that participate in this program through the years. It means a lot to the performers to have an appreciative audience that comes to hear them play and congratulate them after the concert. I always wished we could have a reception following the concerts where the performers could relax and enjoy the congratulations that follow their amazing performances.

We will have receptions following both concerts this year in the adjoining music building atrium next to Spivey Hall. Thank-you in advance to the parent committee putting this together: Van Marosek, Laura Grindley and Sobia Mufti. We need more helpful volunteers to set-up, serve and clean up. I think it would be great if parents of children who are not in this concert would bring their children to watch and help with the reception.

I realize it is not always easy to attend the concerts. These are some of the reasons I have heard and the possible solutions!

#### **Spivey Hall is too far from where I live.**

*Appreciate that Spivey Hall is one of the finest halls acoustically in the country. Also realize that Atlanta is one of the few places in the country with a graduation program that includes performances with orchestra and string quartet. A possible solution is to carpool with friends in your piano studio. Parents, please invite someone in your studio to go with you to the concert.*



### **My child is not in the concert**

*You can totally relax and enjoy the event sitting together with you child. Your child will want to work toward being in a future concert and will enjoy seeing their fellow students at the reception. This sense of community and team spirit is what is needed to make music as important as sports are to many people. Don't miss the performance of the beautiful Dvorak Piano Quintet and the Mozart Concerto. These students have practiced all year for this concert!*

### **It costs too much and I cannot afford it.**

*Please email me for some comp tickets.*

### **We have other plans**

*It all depends on your priorities. Put the graduation concerts on your calendar early and plan around them.*

### **My child can't sit still that long**

*That is exactly WHY you should attend this child-friendly concert. Attending concerts is a way to train children's concentration, and the ability to sit and enjoy music is an acquired one. If your child is restless you can quietly leave between pieces and enter the hall quietly between pieces.*

If there is some other reasons why you cannot attend please write me and I will help you think of a solution!

### **Robin Blankenship**

*"Where Love is Deep.... Much can be accomplished."*

In a remarkable testimony by Linda Ronstadt to the House Appropriations Subcommittee on Interior, Environment & Related Agencies, the pop singer made an impassioned plea for government support of the arts.

*"In the United States we spend millions of dollars on sports because it promotes teamwork, discipline, and the experience of learning to make great progress in small increments. Learning to play music together does all this and more."*



*Teaching music is not my main purpose. I want to make good citizens.*

*If children hear fine music from the day of their birth and learn to play it, they develop sensitivity, discipline and endurance. They get a beautiful heart." .....Shinichi Suzuki*

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Andrew Loo to Perform Dvorak's Quintet in A major

By Andrew Loo



*L to R -Cassie Holmes, viola; Jonathan Urizar, violin; April Johnson, violin; Rachel Halverson, cello.*

I still remember performing my Level X graduation performance as if it were yesterday. The thrill of finally being able to perform with a full orchestra was height of my performing career. It was an unforgettable experience walking out on stage and to have an orchestra waiting there for me to perform.

During the summer after my Level X performance at the

Georgia Governors Honors Program, better known as GHP, I majored in physics and minored in technology. However, while I was down in Valdosta, there were classical performances from the music majors on a nearly nightly schedule. During one of the performances, I remember watching my friend Stephanie Ng perform the Quintet in A-major by Antonin Leopold Dvorak. I was so moved by the piece and my friend's performance that I knew that I had to learn and perform it for myself. When I came back for another year of piano studies with Mrs. Blankenship, I begged her to allow me to perform that piece. She finally found that GYSO was willing to set up the required four instrumentalists needed to perform in a quintet piece with me.

Once I began to learn the piece, I realized how immense of a task I really had on my plate. The Dvorak quintet had many difficult and advanced rhythms, with intricate and complicated techniques littered throughout the piece which made the task of learning and committing it to memory very difficult.



The time finally came for rehearsals with the four string players of the GYSO under the direction and coaching of John Concklin, one of the the directors of GYSO. I felt ill-prepared for my first few rehearsals, which occurred months before the requisite graduation tape was due. I still remember struggling for the first few rehearsals just to play through the piece while learning to balance out the five separate voices of the piece. Playing a quintet piece is a vastly different experience in comparison to a solo piano concerto with full orchestral force. The setting is much more intimate, the voices of each instrument much more apparent and important to the flow of the melodies. Instead of relying on a director to keep an orchestra together, the other musicians and I had to learn how to depend upon each other and support everyone as a group so as to make the piece a musical whole. It still amazes me how my friends at GHP were able to learn the piece and perform it with only six days of practice. Many Sunday afternoons and hours were given up by all of us to work and practice hard to make this piece come together. I am confident that, after the months of practice, the performance will be yet another unforgettable experience for me



*Chamber Music and High Tea  
November 22, 2009*



Twenty piano students who have achieved Level Two Graduation by May 31, 2009 will have the opportunity to study the art of chamber music, through coaching by AASPA piano teachers, as well as a staff of professional coaches from Atlanta Symphony Youth Orchestra.

Interested teacher members should call either one of the directors, Pamela Smith (770-457-5144) or Joslyn McGuire (404-524-5880) if they have students suited to this kind of a performance.

AASPA teacher members with students who can commit to the audition and rehearsal dates (see previous teacher letter), are **REQUIRED** to attend a **Teacher Education meeting on Friday, May 15 at 10 AM** at Pamela Smith's studio, 3994 St. Clair Ct. The Artistic Director, Robin Blankenship will discuss the repertoire and teaching points at the meeting.



# Listening Suggestions

By Robin Blankenship

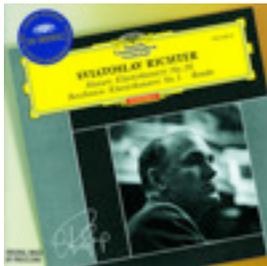


The imix “graduation 2009” has been published in the iTunes Music store at: <http://iTunes.apple.com/WebObjects/MZStore.woa/wa/viewMix?id=298009826>



## Graduation2009

**Playlist Notes:** Pieces to be performed at AASPA Suzuki Graduation Concerts in 2009.



It is also fun and educational to see the following performances on youtube.com

Martha Argerich, piano, performing the Mozart Piano Concerto No 20 in D minor

Murray Perahia, piano, performing the third movement of the Moonlight Sonata by Beethoven

Condoleeza Rice, former US Secretary of State can be seen performing the Dvorak Piano Quintet!

Song Name	Artist
Piano Concerto No.20 in D Minor, K.466: 1. Allegro	Stanislaw Wislocki, Sviatoslav Richter & Warsaw National Philharmonic Orchestra
Piano Concerto No.20 in D Minor, K.466: 2. Romance	Stanislaw Wislocki, Sviatoslav Richter & Warsaw National Philharmonic Orchestra
Piano Concerto No.20 in D Minor, K.466: 3. Rondo	Stanislaw Wislocki, Sviatoslav Richter & Warsaw National Philharmonic Orchestra
Piano Quintet in A Major, Op. 81:1. Allegro, ma non tanto	Emerson String quartet and Menahem Pressler,
Piano Quintet in A Major, Op. 81:1. Andante con moto	Emerson String quartet and Menahem Pressler,
Piano Quintet in A Major, Op. 81:1. Scherzo (Furiant)	Emerson String quartet and Menahem Pressler,
Piano Quintet in A Major, Op. 81:1.Finale: Allegro	Emerson String quartet and Menahem Pressler,
Piano Sonata No. 14 in C Sharp Minor, Op. 27 No. 2, "Moonlight": III Presto	Nelson Freire

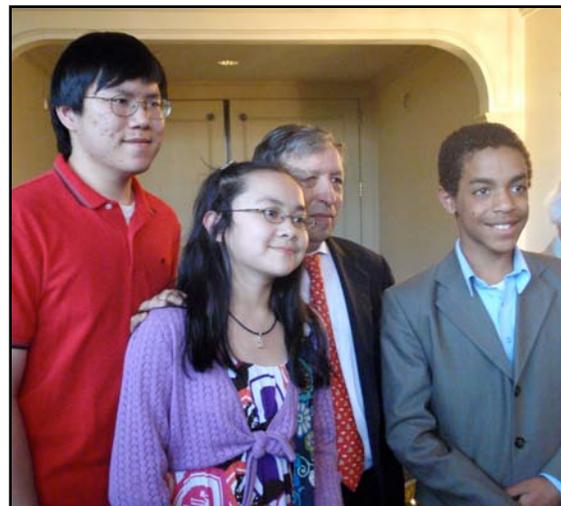
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Murray Perahia - Masterclasses & Concert at Spivey

Murray Perahia once said in an interview that *“music represents an ideal world where all dissonances resolve, where all modulations - that are journeys - return home, and where surprise and stability coexist.”*

This past March 21<sup>st</sup> and 22<sup>nd</sup>, some of us were fortunate to experience Mr. Perahia’s beliefs by listening to his teaching masterclasses on Saturday and his performance on Sunday.

*Pam Smith*



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Interview with Level X Graduate Lisa Belk

By Ranya Mufti



*Ranya Mufti and Lisa Belk*

**How do you feel about graduating from Level 10?**

It is exciting and nerve-wracking! I actually don't like performing because I get nervous very easily. However, I think about it as a once in a lifetime opportunity. I am really looking forward to playing the duet with Peter! I always remember the first level 10 performance I saw by Kate Thompson when I was really young.

(Note- Lisa will perform the Mozart Concerto 2nd and 3rd movements with Peter Carter playing the orchestral reduction for piano at the next studio recital)

**How old were you when you started playing piano?**

I started playing twinkles when I was four and a half, but my first recital was when I was five.

**Do you have any family members who play piano?**

My older sister, named Ivy, who is now 27, studied with Mrs. Blankenship. Ivy is now a Kin-dermusic teacher.

**What are some of your favorite pieces to play?**

My favorite piece to play that I never got tired of is probably "Fantasie Impromptu" from Level 9 by Chopin. He has always been my favorite composer and I love playing his pieces. My mom says that French Children's Song was always my favorite when I was younger!

**What was the most challenging piece or skill you learned?**

Probably the most challenging skill was, again, playing "Fantasie Impromptu" for Level 9. At the beginning of the piece, it starts off with a quadruple rhythm and a triplet rhythm. It was challenging! Sometimes, it got to the point where I had to clap it out with my hands!

**Do you have any special (funny) memories of a performance?**

My first friendship concert was here in Atlanta, (at the International Suzuki Piano Basics Conference in 1996 at the Rialto Theater downtown) and it was basically my first big concert. I played "French Children's Song" in Book 1, and it was one of the few performances where my



older sister was also playing. I thought it was really cool because it was the first time that we hosted a Japanese Suzuki student who was also performing in the concert.

### **When did you truly start loving playing the piano?**

I have always loved playing piano because I grew up with it. I thought it was cool because it was something that my friends didn't do, so I felt special in that way. I have always appreciated music and it has definitely helped with other things like Chorus.

### **How has music helped you in your everyday life?**

I am also a singer in my chorus at school, so when we do choral sight reading, it is a lot easier for me because I play piano.

### **Who is the person that inspires you?**

Ivy, my older sister has had an impact in my life, and watching her makes me motivated to play piano and do music. Mrs. Blankenship has also been great and has definitely inspired me. One point last year, I called her and told her that piano wasn't really a big goal for me and that I wanted to quit. She sat down with me and helped me get my head straight. She has motivated me so much and has gotten the most out of me, even the stuff that I thought was impossible!

### **What advice would you give to upcoming Suzuki piano players?**

I have to say listen to your mom, but also listen to your CD!!!! Mrs. Blankenship would always tell me to listen to my CD and would try to motivate me, but I always got so frustrated and didn't understand why I had to listen. As I grew older, I realized that the more I listened, the easier the pieces got to play!

### **What other activities do you participate in?**

I am actively involved in chorus. I am kind of like the "historian" for my class. It is also really cool because during performances, I get to be the student conductor. Sometimes when the teacher isn't there I also get to teach new music, so it's awesome! I take two chorus classes and participate in a woman's chorus.

### **What do you plan to do after high school?**

I plan to go to Shorter College and major in music education. Hopefully, I will teach at a high school. I am also interested in getting my masters and becoming a college music teacher afterwards.

*Ranya Mufti is currently a 12 year old seventh grader. She sings with the Bel-Canto Choir at Durham Middle School. Interviewing Lisa has inspired her to work hard and aim to play "Fantasie Impromptu" from Level 9.*

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Interview with Level Ten Graduate Peter Carter

by Benjamin Adrian and Stephanie Adrian

*Ad Majorem Dei Gloriam  
For the Greater Glory of God*



**How does it feel to be graduating from the final Suzuki level?**

It is a great privilege, and is definitely worth all the hard work and long hours of practicing. When I was younger, the Tenth Level always looked far off, but the time went quickly, and I'm glad I continued practicing the piano every day.

**How old were you when you began playing piano and how long have you played?**

I began playing the piano when I was 7 years old, and I haven't stopped since, so that's about nine years.

**What do you like about playing piano?**

This seems to be one of those questions where the answer appears to be obvious, but when you try to explain it, you draw a blank. What I like about playing the piano, is that when you play, you are creating something that is beautiful and well ordered. But that is not the end in itself,

rather, it points to something higher, something that contains all the perfections of music, and to which music is only a small reflection of its beauty. The reason I enjoy playing the piano is to reflect God's beauty and love through the music, so that I can give it back to Him and to everyone in order that they might love Him.

**How do you practice?**

I begin with a prayer, and then I do a scale and try to incorporate the points from the last lesson. I then move on to a Czerny piece which is for technique and sight reading. After that, I go to my current piece and practice spots. Sometimes I practice the piece end to beginning, sometimes beginning to end, and other times I start with the middle.





## My Piano Lesson

By Victoria Ordonze



My teacher is Mrs Pamela and she made me work very hard for my piano lesson with the Japanese teachers. I practiced every day and I felt really proud and ready for that moment. After all that working it was the day to do my piano lesson and I was very nervous. But, when I was playing I felt like I was in heaven. The Japanese teacher and the translator were so nice, the teacher said that my performance was “really really good”, but I have to make my sound louder and I should not play automatically because this is very very dangerous for me. We practiced “Twinkles” and the correct position of my right hand.

At the end she asked me to play the piece one more time and before the concert with Mrs Pamela. The concert was nice because I made a new friend and got a goody baggy. Our finale was in the Japanese restaurant with a funny chef who cooked in front of us and played with fire and made jokes.

*Victoria, age 6, is a student of Pam Smith. She attended the Piano Basics Workshop in Louisville this past February and had a lesson with Kawamura Sensei*



Thanks go to all of the following members who donated food and items to the Wine & Cheese Party on April 25: Peter & Christine Cheung, Joanna Jeeyoon Jeung, Rebecca Long, Sobia Mufti and Van Marosek. Thanks also to Lakshmi Prabhakar, Kokila Ravi and Yolanda Sato for volunteering their time to make the party a success.

Particular thanks to Silas Lyon and Linda Sparks at Southern Keyboards for their support of our events.

Please continue to support future AASPA events. If you wish to receive email updates, contact Christine at [ccheung88@yahoo.com](mailto:ccheung88@yahoo.com)

### **Dr. Kataoka Recordings Are Still Available**

I wanted to let the teachers and parents know that I had contacted several sources for the Suzuki Piano recordings by Dr. Kataoka and David Ellsworth at Alfred Publishing has replied that there are no plans to discontinue the Dr. Kataoka CDs Volumes 1, 2 and 3. They are all currently in stock at Alfred and any dealer may order them from Alfred or you can go to [www.alfred.com/piano](http://www.alfred.com/piano) to order directly. They are \$15.95 each plus shipping.

*Kathie Sheeley*



## Exciting News!! Reception to Follow each Graduation Concert

For the first time this year, there will a lovely reception following each Graduation concert. This years concerts, which will be held on Sunday, May 31<sup>st</sup>, at 1 and 4 pm, are shaping up to one of the best we have had so far. Make plans to attend these wonderful events. We can certainly use your help, so please contact Christine Cheung, Parent Liaison at [ccheung88@yahoo.com](mailto:ccheung88@yahoo.com) or 770-578-0132.

Thank-you in advance to the parent committee for putting this together: Van Marosek, Laura Grindley and Sobia Mufti.

## C a l e n d a r

### Spring 2009

- |             |   |
|-------------|---|
| May 22      | Board Meeting – Robin Blankenship Studio, 10:00 am  |
| May 30      | Graduation Concert Dress Rehearsals at Spivey Hall<br>9:30 Dvorak Quintet<br>10:30 Mozart Concerto<br>1:00 Concert #1 (arrive at 12:30)<br>3:00 Concert #2 (arrive at 2:30) |
| May 31      | AASPA Graduation Concerts at Spivey Hall<br>1:00 Concert - Dvorak Piano Quintet – Andrew Loo<br>4:00 Concert - Mozart Piano Concerto, Peter Carter & Lisa Belk              |
| June 3-6    | Suzuki Piano Institute – University of Louisville   |
| June 13     | Marjorie Saviano – Solo Recital, 4 pm at Southern Keyboards   |
| June 22-27  | Intermountain Suzuki Institute – Utah   |
| August 29   | Student Auditions for Chamber Music Concert<br>Southern Keyboards, Times TBA  |
| November 22 | AASPA and ASYO Chamber Music and High Tea Concert<br>First Presbyterian Church<br>1328 Peachtree Street, Atlanta, GA 30309  |

### 2010 Highlights

- |             |  |
|-------------|--|
| January 17  | AASPA Graduation Concerts at Spivey Hall     |
| March 26-28 | Piano Basics Workshop with Dr. Karen Hagberg |
| June 6      | AASPA Graduation Concerts at Spivey Hall     |



# Photo Gallery from Dr. Hagberg's Workshop

