

Intermountain Suzuki String Institute

June 12-17, 2000

Featuring

***Violin, Viola, Cello, Bass
Advanced String Camp***

Jordan High School
95 East Beetdigger Blvd. (9825 S. State)
Sandy, Utah 84070

**Earlybird Registration Deadline - March 1, 2000
Registration Deadline - April 1, 2000**

Intermountain Suzuki String Institute and Advanced String Camp

This will be the 22nd anniversary of the Intermountain Suzuki String Institute. Last year we experienced tremendous growth, making it the largest one week institute in the western hemisphere. Because we expect to turn people away, please register before the deadlines.

Our year 2000 Institute will be held at Jordan High School in Sandy, Utah. This is a state of the art facility in a beautiful location at the base of the Wasatch Mountains. Members of the Utah Symphony and other guest teachers will be joining us from all over the United States and Canada. This year we have two guest artists and teachers from four foreign countries. John Kendall, the father of the Suzuki method in America will be here along with his grandson Nicholas who will be our young guest artist. Nicholas was a guest artist at the World Suzuki Conference held in Matsumoto, Japan last April. Many of our faculty attended that conference. In addition, we are proud to have internationally acclaimed cellist Wolfgang Laufer, as our guest artist.

An Institute can offer students and parents motivation that comes in no other way. Many are encouraged to work hard all year because of the challenges and experiences they have in their institute classes. A week will be spent totally immersed in a musical environment with other families who are seeking the same goals. Everyone who comes to the Intermountain Suzuki String Institute once, comes back every year. Lifetime friendships have been made.

We invite you to join us this summer.

Sincerely yours,

Ramona Stirling

2000 Institute Schedule

Thursday, June 8 - Saturday, June 10, 2000

Teacher Workshops, see page 18-19 for schedule

Monday, June 12, 2000

8:45 a.m. **Second Week Unit TW Registration**
9 a.m.–12 p.m. Teacher Workshop Classes
12 p.m. Teacher Workshop Luncheon (All Units)
2 – 5 p.m. Teacher Workshop Classes

10a.m. **Advanced String Camp Registration**
10:30 a.m.–12:30 p.m. ASC Orchestra Rehearsals
12:30 p.m. Advanced String Camp Luncheon
2 - 4 p.m. ASC Orchestra Rehearsals
4 - 8:30 p.m. ASC Activity & Dinner

Tuesday June 13, 2000

9 a.m. Teacher Workshop & ASC Orchestras
9:30 a.m. Suzuki Institute Registration
9:30 a.m.–10:30 a.m. Play-ins
11a.m. Opening Ceremonies- Auditorium
12:00 p.m. Lunch
1- 5 p.m. Classes
5:15 p.m. Guest Artist Recital
6:30 p. m. Institute BBQ
Enrolled participants and faculty will enjoy an outdoor BBQ. Others may pre-purchase tickets with registration.

Wednesday June 14, 2000

9, 10, 11a.m. Classes
noon–1p.m. Lunch break

Wednesday, June 14, 2000, cont.

1 p.m. Honors Recital
2, 3, 4 p.m. Classes
5 – 5:30 p.m. *Snack Break
5:30 – 6:30 p.m. Faculty Recital
***Snack Break** – To facilitate the commuter at our institute we are having a short snack break before our evening concerts. All teachers, students and parents will be provided a snack Weds., Thurs., and Fri. evenings. Concerts will be over by 6:30 each evening to allow plenty of time for dinner. We will also offer the snack Saturday at 12:30 to those participating in the chamber concerts.

Thursday June 15, 2000

Same schedule as Wednesday except:
5:30 – 6:30 p.m. Fun Night Presentation

Friday June 16, 2000

Same schedule as Wednesday except:
8 a.m. TW First Week Unit-final class
5:30 – 6:30 p.m. ASC Recital & Orchestra

Saturday June 17, 2000

9 - 10:00 a.m. Classes
11a.m. **Final Concerts**
12:30 p.m. Snack Break
1 p.m. **Chamber Concerts**

No evening concerts on Saturday. The institute concludes at 2 p.m.

Guest Artist Nicolas Kendall, Violinist

Twenty-year old violinist Nicolas Kendall has appeared with orchestras throughout the United States including the National Symphony Orchestra and the Saint Louis Symphony Orchestra. As an active recitalist he has performed in Constitution Hall, The Terrace Theater and Concert Hall at the Kennedy Center in Washington D.C., the Academy of Music in Philadelphia and at the Steamboat Springs Festival in Colorado. He has also appeared in concert halls in Chicago, Anchorage, Cleveland, and Indianapolis as well as halls throughout Japan, Canada and Switzerland.

Nicolas maintains a strong interest in the performance of folk, jazz and funk rock music and has performed with pop artists such as G.E. Smith of the Saturday Night Live Band, Lyle Lovett and Harry Connick Jr. As an avid percussionist, Nicolas performs all the traditional percussion instruments as well as a unique specialization in alternative "acoustically sound" containers.

Nicholas follows in a long tradition set by his grandfather, John Kendall, the first string teacher to pioneer the now famous Suzuki method in America. He is an enthusiastic teacher visiting schools and workshops throughout the United States, Japan and Europe.

Nicolas is currently enrolled at the Curtis Institute of Music in Philadelphia where he is a student of the renowned violinist and pedagogue, Victor Danchenko.

Guest Artist Recital

Tuesday June 13

6:30 PM

Auditorium, Jordan High School

(Sponsored by a generous donation from Grace Steed, a Suzuki Grandparent.)

Guest Artist Wolfgang Laufer, cellist

Wolfgang Laufer, a native of Romania, began playing the piano when he was five years old, and cello at the age of nine. He emigrated to Israel when he was 16 years old and two years later was named principal cellist of the Israel Chamber Orchestra. After four years as principal cellist of the Malmo Symphony Orchestra in Sweden, Mr. Laufer was invited to join the Hamburg Philharmonic and State Opera Orchestra as principal cellist and solo cellist of the Wuhrer String Quartet and Sextet. In 1979, he joined the Fine Arts String Quartet and since that time has been professor of cello and chamber music at the University of Wisconsin, Milwaukee.

Mr. Laufer is a Fulbright Scholar and much sought after teacher. He has performed at numerous international chamber music festivals, has toured as a soloist, and taught in North America, South America, and Europe. He has recorded for Radio Germany, Sweden, Israel, Holland, France, Spain, Italy and in the United States for the Gasparo label with Julius Baker and Anthony Newman. He recently recorded the Double Concerto by David Ott with his son Daniel and the Milwaukee Symphony Orchestra under the direction of Zdenek Macal. Mr. Laufer was featured on a 1994 PBS broadcast entitled, "Singing The Cello's Song," which is distributed world-wide. In the summer of 1999 he directed and taught in his own music festival in France, and also performed as a guest principal cellist of the Bayreuth Wagner Festival Orchestra, under the direction of Daniel

Barenboim.

Advanced cello students will have the opportunity to work with Mr. Laufer at this year's institute. For more information on requirements, please see guidelines listed on page 17 under the Advanced String Camp section of this brochure.

THE WELLS FARGO FOUNDATION

*is a proud sponsor of the
Intermountain Suzuki String Institute*



Wells Fargo has offered a \$5,000 scholarship matching grant. For every dollar donated to the Institute by families, grandparents, and businesses, Wells Fargo will match that dollar.

All donations are tax deductible

See page 12 to add a donation with your registration.

Faculty

✦ Violin

Ellie Albers, Colorado – For the past 20 years Ellie has taught and practiced with her own 4 children and currently runs the Longmont Suzuki Strings, a program of 40 students ages 2 through 15. She trained with Betty Haag, John Kendall and James Maurer. Ellie received her Bachelor of Music from DePaul University in Chicago and went on to start a public school program of 200 Suzuki students in Waukegan, Illinois.

Laura Albers, New York - Laura has been playing violin since the age of two and was raised in the Suzuki tradition as a student of Ellie Albers and James Maurer. She earned her Bachelor of Music degree from The Cleveland Institute of Music and is currently in graduate school at Juilliard. Laura's main love is playing with the Astor quartet. She has been teaching since she was 12 and currently teaches at Diller-Quaile School of Performing Arts, as well as the New York public schools. While not at school, she enjoys spending time outdoors in Colorado.

Jenny Oaks Baker, Washington D.C. – Jenny holds a Master's Degree in violin performance from the Juilliard School, and a Bachelor's Degree from the Curtis Institute of Music. Her teachers have included Hiroko Primrose, Leonard Braus, Victor Danchenko, Jaime Laredo, and Robert Mann. Jenny is on the Levine Music School Suzuki Faculty. She performs nationally and internationally, and has three solo albums released by Deseret Book.

Philip Baldwin, Utah - Phil conducts and teaches violin and viola at Southern Utah University. He has studied Suzuki Pedagogy at the Capital and Ithaca Institutes, and with Ronda Cole. He has given Suzuki master-classes in Ireland and England. He has taught at the Peabody Preparatory, Goucher College, Kenyon College, and Luther College. Dr. Baldwin is a former member of the Akron and LaCrosse Symphonies, and has performed with the Ohio Ballet, Canton, and Columbus Symphonies. He currently serves on the Board of Cedar Music Arts and for the Utah chapter of ASTA.

Barbara Barber, Colorado – See page 21 under Teacher Workshop.

Celina Joy Boldrey, Missouri- Celina received her BM in violin perfor-

mance from Oberlin Conservatory and her MM in violin performance/ Suzuki Pedagogy from John Kendall at Southern Illinois University. She and two other teachers run the Greater St. Louis Suzuki Association. Celina enjoys teaching at institutes around the country. She performs in two small ensembles in St. Louis on both modern and baroque violins and plays solo recitals. Her interests include cross country bicycling, sewing, children's literature and dancing.

Judy Weigert Bossuat, California – Judy is a graduate of New York State University, Potsdam; Crane School of Music and TEI in Matsumoto, Japan. She has taught, conducted and trained teachers for 25 years, 16 of them at the "École de Musique Suzuki" de Lyon, France. Since 1994, Ms. Bossuat has taught in Stockton, CA, and was awarded the distinguished "Eminence Credential" there. She now teaches at the Pacific School. She teaches conferences throughout North America and Europe. She has published two books, "Left Hand Technique" and "Learning to Sight Read for the Violin."

Linda Case, New York – Linda has been concertmaster of the Cayuga Chamber Orchestra in Ithaca, New York since 1983. She also teaches violin at Cornell University in addition to maintaining her private studio. She is an active recitalist, chamber musician and orchestra soloist. Linda is a Suzuki Violin Teacher Trainer and also certified as a Brain Gym consultant.

Patricia D'Ercole, Wisconsin - Pat is currently a faculty member at the American Suzuki Talent Education Center at the University of Wisconsin-Stevens Point, teaching violin to children and Suzuki pedagogy courses to graduate and undergraduate students. She has taught at many institutes throughout the United States, Canada, Finland, Peru, and Chile. She has authored many articles for the American Suzuki Journal and served on the Board of Directors for SAA. She is also founder and first president of the Suzuki Association of Wisconsin.

Timothy Durbin, Kentucky – Terry currently teaches in New York and maintains a violin studio in Lexington, Kentucky. He is the director of the Bravo Youth Orchestra. He is a violinist, composer, and director. He does over 30 workshops and recitals each year throughout the United States and Canada. He received his Bachelors of Music from the University of Alabama and his Masters in Music from the University of Illinois. He also plays a great yo-yo.

Linda Fiore, Connecticut - Linda began violin studies with her mother Louise Wear at age five. She continued her studies at the Hartt School, University of Hartford with Raphael Bronstein. After free-lancing and working with brain-injured children in the Philadelphia area, the opportunity to study in Japan presented itself. The 16-month path of self-discovery and pedagogy with Dr. Suzuki solidified Linda's teaching philosophy through the Suzuki Method. Returning to Philadelphia, Linda developed the DaCore Talent Education Academy, an all-encompassing musical program which evolved over a period of 20 years. Linda has returned to the Hartt School to teach Suzuki pedagogy in the master's program and students in the pre-college. She continues to homeschool her sons, Michael and Christopher, ages 15 and 13.

Amy Gesmer-Packman, Colorado – Amy holds a BM degree from the University of Tennessee and a Masters in Music Performance & Pedagogy from the University of Colorado. Prior to founding Boulder Suzuki Strings in 1982, she taught for two years with Suzuki specialist Mary Cay Neal in New York. During the summer of 1982 she studied with Dr. Suzuki, and has studied extensively since 1976 with Professor William Starr. When she is not busy teaching or organizing concerts, Amy enjoys spending time with her two violinist children, David and Hannah and her husband Dan.

Shakeh Ghoukasian, Nevada - Shakeh received her Bachelor of Music and Master of Music from the University of Nevada. She performs with the Las Vegas Symphony Orchestra and is 2nd principal violin with the Nevada Chamber Symphony. Ms. Ghoukasian has been a faculty member at the Nevada School of the Arts since 1986. She has studied with Lori Ulanova and John Kendall.

Jeanne Grover, Utah – Jeanne is an SAA teacher trainer. She studied with Carl Grissen in Oakland and then began her Suzuki training in 1973 with Phyllis Glass at USC. She received further training in Matsumoto, Japan and has attended many workshops with John Kendall, William Starr and Doris Preucil. Jeanne graduated from BYU.

Karin Hallberg, Arizona - Karin is currently Instructor of Violin and Coordinator of the Northern Arizona University Preparatory School Suzuki Program. Karin is also Principal Violin II of the Flagstaff Symphony and is a member of the Faculty Chamber Music Series. Formerly, Karin taught at the MacPhail Center for the Arts in Minneapolis for eight years under the supervision of Mark Bjork. Karin received her Masters of Arts with a Suzuki Pedagogy emphasis from the University of Denver under James Maurer. She studied with Paul Rolland, Stephan Clapp, and James Maurer. Karin was a recipient of the Shar Distinguished Young Teacher Award.

Helen Higa, Hawaii - Helen was born in Honolulu, Hawaii. She received her training from Dr. Suzuki at the Talent Education Institute in Matsumoto, Japan, William Starr at the University of Tennessee, the Louise Behrend School for Strings, NY and at the American Center for the Alexander Technique. She is now working in Hawaii and is a member of the Honolulu Symphony Orchestra.

Joseph Kaminsky, Missouri – Joseph received his MM in violin performance, emphasis in Suzuki Pedagogy, from Southern Illinois University, studying with John Kendall. He spent extensive time working with internationally renowned Almita and Roland Vamos. Mr. Kaminsky has taught at institutes and workshops in 25 states and at the 1999 World Suzuki Convention in Japan. His students have won numerous competitions and performed as soloists with the Chicago Youth Symphony and other orchestras. Currently Mr. Kaminsky is on the adjunct faculty of both the University of Missouri-St. Louis, and Maryville University where he teaches college applied violin and string pedagogy. He also is founder of the Kirkwood Academy of Music and performs with the Kammerguild Chamber Orchestra and the Landolphi String Quartet.

Susan Kempter, New Mexico – Susan founded programs at the College of Santa Fe and the Albuquerque Suzuki School, where she implemented courses for pre-twinkle students and also a teacher development program. Graduating with distinction from the University of New Mexico, she is now in a graduate program combining Music Psychology, Cognition, Human Growth/Development as they apply to violin pedagogy.

John Kendall, Maryland – Mr. Kendall was the first American string teacher to observe and study in Japan, the Talent Education teaching methods of Dr. Suzuki. During his four visits to Japan, he worked closely with Dr. Suzuki and other TEI teachers in 16 cities there. The graduate study program in string pedagogy at Southern Illinois University-Edwardsville, was established by Mr. Kendall and is known as one of the finest in the country. He was Professor Emeritus at Southern Illinois University and conducted the University Orchestra. He presently resides and teaches in Takoma Park, Maryland.

Nicolas Kendall, see page 4 of this brochure

Sylvia Khoo, Singapore - Sylvia received her Bachelor and Master's of Music Degrees from Southern Illinois University where she was a graduate assistant under John Kendall. Upon her return to Singapore, she joined the Singapore Symphonic Orchestra as a violinist before being appointed the co-ordinator of the music programme at Raffles Girls' Secondary School's string ensemble, a well-established group that is in popular demand. Since 1987, she runs her own Suzuki programme, called the Joyful Strings, which presents highly-acclaimed annual public concerts. Sylvia has been regularly invited to conduct workshops and training for students and teachers at Suzuki institutes in Tennessee, North Carolina, Utah and Australia.

Edward Kreitman, Illinois - Mr. Kreitman is the founder, director of the Western Springs School of Talent Education. He maintains a private studio and a long term training program at the school. He received his undergraduate degree from Western Illinois University, studying Suzuki pedagogy with Doris Preucil and Almita Vamos. In 1986, he studied at the Talent Education summer school in Matsumoto, Japan. He is an SAA Teacher Trainer, and has served on the SAA Board, violin committee, and 4th and 5th SAA Conferences. Mr. Kreitman is the author of "Teaching from the Balance Point."

Cathryn Lee, California - Cathy has a Master of Music in Performance and Composition, graduating with a teacher certificate from TEI in Japan, and has studied with David Schnieder, Dr. Suzuki, and concert artist Camilla Wicks. An active teacher trainer, she has taught in the United States, Canada, Australia and New Zealand. She is director of the Suzuki Music Studio of San Francisco and teaches her talented sons, Whitney and Cory.

Susan Levine, Colorado – Susan is currently teaching with The Boulder Strings. She is a registered teacher trainer. Former positions include assistant director and teacher trainer at the Suzuki School of Newton, in Auburndale, MA and at the MacPhail Center for the arts in Minneapolis. Susan holds her Bachelor's of Music from the Eastman School of Music and her Masters of Music from the University of Illinois. She performs with the Boulder Philharmonic and the Sinfonia of Colorado. She is also an Educational Kinesiologist and introduced Brain Gym to the Suzuki movement.

Donna Lim - California - Donna was selected to be in the 1st and 3rd editions of "Who's Who in Teaching in America." Formerly the string director and kindergarten teacher for the Round Valley School District, she is currently teaching strings in the San Francisco Unified School District as well as at the Dominican College Suzuki Program in San Rafael and the Suzuki Music Studio in San Francisco. She received her teaching certificate at TEI in Matsumoto, studying with Dr. Suzuki. A registered teacher trainer, she is presently serving as the president of the Suzuki Music Association of California.

Doralee Madsen, Utah – Doralee has taught Suzuki Violin for the past 18 years and has an extensive studio. She is a graduate of the University of Utah with a degree in Education. She is the mother of ten children, many being Suzuki trained violinists. She serves as President of

the Young Artist Chamber Players Board, and serves as a working member of the Utah Federated Music Teacher's Association Jr. String Festivals. She studied the Suzuki Method for many years under the direction of Hiroko Primirose and takes the opportunity each year to continue her training with established Suzuki Clinicians.

Eric Madsen, Canada – Eric teaches Suzuki violin in Montreal. He completed his BM and Masters in Education at McGill University. He began teaching in 1975 with the Preville Fine Arts Centre and the McGill Conservatory of Music. After studies with Dr. Suzuki in 1985-86, he founded his own studio. Eric also conducts student and amateur orchestras and directs the Institute Suzuki Montreal.

Michael McLean, Texas – Michael received his Bachelor in Music Performance from Northwestern University and is finishing his Masters in Music Theory there. He teaches at TCU as Adjunct Professor and teaches violin/theory in the TCU Suzuki Program. He is President of the North Texas Suzuki Association and has taught many workshops. His own extensive compositions are published by Oakcliff Publishing.

Carolyn Meyer, Wisconsin – Carolyn experienced the student side of the Suzuki triangle as a child in John Kendall's string development program. After graduating from the University of Illinois she began the teacher side and later completed her Masters degree at Southern Illinois University at Edwardsville. She also experienced the parent side of the triangle with her children. She lived in Wisconsin for several years, but recently returned to Edwardsville, where she teaches violin and viola through the Southern Illinois University program.

Deborah Moench, Utah – Deborah has taught violin with the Suzuki Method for 19 years and is past president of the Suzuki Association of Utah. She has a BA from Utah State University and a Masters in Education from WSU. Debbie loves teaching, devoting her time to her large Suzuki studio and children in the community. Her advanced performing group, The Rocky Mountain Strings, which she co-directs with Ramona Stirling, was chosen to play at the 1998 SAA National Convention.

Suzy Perelman, Texas – Suzy is a violinist in the San Antonio Symphony. She runs a Suzuki violin program at her home as well as at St. Philip's College. Suzy earned her undergraduate degrees from the Cleveland Institute of Music and Case Western Reserve University. While in Cleveland, she founded a Suzuki strings program at the Agnon School. After spending a year as a violinist in the Utah Symphony, Suzy attended graduate school at Carnegie Mellon University in Pittsburgh. There she taught at the Seton Center Suzuki School. Suzy has been a member of the Youngstown Symphony in Ohio, the Jerusalem International Symphony and the Utah Symphony.

Shelley Rich, Arizona - Shelley, a native Utahn, began her violin studies with Karen Child and Jack Ashton. She graduated from Eastman in violin performance where she began her Suzuki Teacher Training with Anastasia Jempelis. She later studied with Louise Scott and Karin Hallaberg at Northern Arizona University earning her masters in performance and pedagogy. Currently Shelley serves as Vice President of the Arizona Suzuki Association.

Robert Richardson, Canada – Robert is the Director of Suzuki Talent Education Programs and String Orchestra Programs at the Eckhardt-Gramatte Conservatory of Music at Brandon University. Mr. Richardson holds a Bachelor of Music degree from Brandon University. He has been a member of the faculty of Calgary Talent Education Society, Alberta and at the Hartt School of Music Suzuki Program, Connecticut. He also enjoys being a guest clinician and adjudicator at workshops and music festivals throughout North America.

Margaret Shimizu, California – Margaret is a violin/viola instructor and string orchestra conductor at the Colburn School of Performing Arts in Los Angeles. Margaret received her Bachelor of Music in Music Education from the University of Southern California and her Masters in Violin Performance, with an emphasis in Suzuki Violin Pedagogy, at Southern Illinois University, Edwardsville. She has studied extensively with Alice

Schoenfeld and John Kendall.

Sven Shogren, Sweden - Sven was educated at the State College of Music in Gothenburg. He was a member of the Gothenburg Opera Orchestra from 1975-1994. He founded the first Swedish Suzuki group in the 1970's and studied at the Southern Illinois University from 1973-74 with John Kendall. He also studied with Dr. Suzuki in Matsumoto and earned his teacher training examination in 1985. He has served as the president of the Swedish Suzuki Association which currently has 60 local groups. Since 1985, he has taught in Sweden, Estonia, and Norway. He regularly works as a guest teacher and faculty member at many international conferences.

Kathleen Spring, Washington - Kathleen Spring is the founder/director of the Walla Walla Suzuki Program, involving over 120 students, five teachers, and numerous student teachers. A registered Teacher Trainer, Kathleen not only works with private students and traditional Suzuki groups, but also directs the Rogers Elementary and Jr. High School string orchestra program. In coordination with this program, she teaches String Techniques and Suzuki String Pedagogy for Walla Walla College. In addition to teaching as Suzuki workshops, Kathleen has guest taught and toured with student groups in Europe and Asia. She, along with her husband violinist Glenn Spring and cellist Benjamin Gish is co-founder/conductor of Catible, a regional youth string orchestra that is an outgrowth of the Suzuki Program. Currently Kathleen is completing a Masters of Music degree in violin performance with Prof. James Maurer at the University of Denver's Lamont School of Music.

Edmund Sprunger, Michigan - Edmund teaches a full studio in Ann Arbor, MI in addition to serving as a clinician at Suzuki Institutes and workshops in the U.S. and abroad. A graduate of Goshen College, where he studied violin and piano pedagogy, he has also been a student of Dr. Suzuki at TEI in Japan. Mr. Sprunger is also a psychotherapist, holding a Masters in Social Work from the University of Michigan.

Craig Timmerman, Kentucky – Craig began teaching the Suzuki Method in college after attending a seminar given by Dr. Suzuki, which took much ingenuity with no information in English at the time. After teaching in Mankato for 10 years he studied for a year in Matsumoto, Japan. Craig has been teaching in Lexington, KY since 1977. He has taught in workshops all over the U.S. Canada, France and England. He also taught at the ISA Conference in Matsumoto Japan in 1987 and in Dublin Ireland in 1995.

Beth Titterington, Kansas – Beth is currently an SAA Teacher Trainer, having taught and lectured across the US, Canada and England. She has studied with Dr. Suzuki, Yuko Mori, Christophe Bossuat, Judy Weigert Bossuat, Alice Joy Lewis, and Eleanor Allen. Ms. Titterington holds a Masters degree from the University of Missouri, Kansas City, and has done post-graduate work in baroque violin at the Oberlin Conservatory and in London. Beth is a member of the Oread Baroque Ensemble at the University of Kansas, who recently released a CD, *La Magnifique* and has also worked with Louise Behrend and Doris Preucil.

✦ Viola

Louita Clothier, Iowa - For Louita, the past 32 years of Suzuki experience have been divided between Independence, Missouri and London England. From 1973-80, she began a program at the American School in London and trained teachers with the London Suzuki Group. She returned to Britain several times as a guest teacher, including the 1990 European Suzuki Conference in St. Andrews, Scotland. Louita has taught institutes throughout the United States, Peru and Chili. She is a Registered Teacher Trainer (violin), and was given the Iowa String Teacher of the Year award in 1997. She is married to a Graceland College music professor and has two children.

Dee Martz, Wisconsin – Dee is the violist on the faculty at the Univer-

sity of Wisconsin Stevens Point where she also serves as Director of the American Suzuki Institute. Mrs. Martz studied as a merit scholarship student at Indiana University and has been a member of the Indianapolis Symphony Orchestra and a Orquesta Sinfonica Nacional del Peru. An active performer and clinician Dee's professional travels have taken her to more than 25 states, several provinces of Canada, Chile, Peru and Australia.

Judy Offman, Texas - An honor graduate of the University of Michigan School of Music, Judy began studying the Suzuki method in 1972 with John Kendall. She first studied in Matsumoto, Japan under Dr. Suzuki in 1979 and in 1984 assisted on a tour introducing the Suzuki Method to China. Judy has taught the Suzuki Method for 28 years in Houston, Texas where she is the Director/Owner of the Suzuki School of Houston and the Director of Suzuki Studies at the Moores School of Music at the University of Houston. Judy also taught for the Houston independent School District for 15 years where she directed elementary, middle school and high school Suzuki and Orchestra programs.

Betsy Stuen-Walker, Washington - Betsy teaches Suzuki violin, viola, and Orff musicianship in Bellingham, Washington. She holds degrees from the Eastman School of Music and Yale. She is a Teacher Trainer, serves on the Viola committee, and is the Viola column editor for the *American Suzuki Journal*. She is a past board member of the Suzuki Association of the Americas.

*Cello

Diane Bonds, Texas - Diane received her Bachelor's of Music from the University of North Carolina and her Master's of Music from University of Texas. She has done post graduate studies and All Level Music Certification at the University of Houston. Ms. Bonds has been the cello instructor for 19 years at Parker Music Academy, a Houston magnet school. Her students have received state and national honors including invitations to perform for both the 1996 and 1998 Suzuki Association Conferences in Chicago. She has served as clinician for institutes in Missouri, Kansas, Indiana, Ohio and Texas and participated in the 1999 Suzuki World Conference in Japan. Most recently she has joined the faculty of the Moores School of Music Preparatory and Continuing Studies Department at the University of Houston. Ms. Bonds also performs as a freelance cellist in the Houston area.

Elizabeth Cantrell, Georgia - Dr. Cantrell is a cello teacher, performer and clinician. She works currently at Kennesaw State University, Georgia Academy of Music. She has earned performance degrees from the Oberlin Conservatory, Florida State University and the University of Georgia where she received a Doctorate in Musical Arts. She performs as a principal of the Atlanta Ballet Orchestra and cellist in the *Aevia Trio* and the Atlanta Opera Orchestra. Dr. Beth is also "Dr. Mom" to two young children.

Tanya Carey, Illinois - Tanya has presented masterclasses and concerts in over twenty-five states, Canada, Europe, Australia, China and Japan. Her orchestral experiences include asst. principal of the Milwaukee Symphony and the Rochester Philharmonic. Ms. Carey holds degrees from Eastman School of Music and Illinois U. She has served the Suzuki Association in many capacities including Chairperson of the Cello Committee, member of the Board of Directors and as President of SAA.

David Evenchick, Iowa - David is head of the cello department at the Preucil School of Music and an associate Principal cellist for the Cedar Rapids Symphony. He is a graduate of the Victoria Conservatory where studied with James Hunter. He received his BA from the University of Cincinnati with Zara Nelsova, and earned his Masters from Western Illinois University, studying with Tanya Carey. David is an experienced chamber player, soloist and teacher, having been a faculty member of various schools in the United States and Canada. He also recently qualified as a Suzuki Cello Teacher Trainer.

Beth Goldstein-Mckee, Oregon - Beth enjoys teaching cello in Ashland, Oregon both privately and at the local Waldorf School. A member of the Rogue Valley Symphony, she also plays with other Rogue Valley organizations. Previously on the faculty of Holy Names College, prep dept., East Bay Center for the Performing Arts, she also maintained a large private studio in Berkeley. A graduate of Brandeis University, Beth began her Suzuki training in 1981 with Yvonne Tait and continued at School for Strings in New York City. An active chamber musician, she was the cellist in contemporary music ensembles in Boston, New York City and London. Beth has received the Sachar International Fellowship and grants from the National Endowment for the Humanities, and the Polaroid Foundation. She has served as vice-president of the Suzuki Association of Northern California.

Wolfgang Laufer, Wisconsin - guest artist, see p. 4 of the brochure

Diana Nuttall, Canada - Diana has been teaching Cello in Edmonton, Canada for the past 20 years. Born and educated in Canada, Diana has studied with Claude Kennison, Talmon Herz, Harvey Shapiro and Janos Starker. In 1991 she and her family spent 2 ½ months in Matsumoto where Diana studied with Dr. Suzuki. She is author of a series of articles on music reading and its relation to ear development. In 1997 she released a CD, *Cello Cherubs for Christmas*, original arrangements performed by her students The Edmonton Endpins. At present she has a studio of 30 students.

Catherine Walker, Canada - Catherine received a Bachelor of Music degree (Performance-cello) from McGill University in Montreal, and continued her studies for a year in Geneva, Switzerland with Guy Fallot. Upon her return in 1975, she began her training in Suzuki pedagogy with Yvonne Tait and has worked with most of the other trainers over

the years. She now has a private studio in Montreal, Quebec and is an active clinician, teaching at Institutes and workshops throughout Canada and the United States. Catherine has been a registered teacher trainer since 1983. Catherine served on the SAA cello board from 1984-1988. In 1988, she went to Matsumoto, Japan and spent six months working with Dr. Suzuki and the cello teachers there. From 1996-1999, she served on the board of directors of the Suzuki Association of the Americas, and during this time, was also the Canadian representative to the International Suzuki Association.

✦ Bass

Domenick Fiore, Connecticut - Domenick began the study of the double bass with Wes Fisher in Reading, Pennsylvania at the age of 14. He attended the Philadelphia Musical Academy where he was a student of John Schaeffer, Principal Bass, New York Philharmonic. After graduation, Domenick free-lanced in Philadelphia and New York City areas, performing in Broadway shows, The Brooklyn Philharmonia, National Ballet of Canada, and the Duke Ellington Orchestra, as well as playing electric bass for Philadelphia Orchestra Pops Concerts. He earned a Bachelor of Music Education Degree from Westchester (Pa.) University in 1987. He has been Director of Orchestras and Chamber Music at the Mid-Southeast, Calgary, Snowmass, and Hartford Suzuki Institutes as well as Chicago and Central Pennsylvania Institutes. He is currently the Director of the four Suzuki Orchestras of the Community Division at the Hartt School and teaches elementary and Junior High instrumental music in the Simsbury, Connecticut School District. He has also started a thriving young bass program through the Community Division at Hartt.

✦ Chamber Orchestra

Jack Ashton, Utah Symphony – Jack is a graduate of the University of Utah and has been a faculty member at Utah State University. He is the music director of the Young Artist Chamber Players, the Youth Camerata and the Youth Chamber Orchestra and also teaches at BYU Summerfest. Besides having many violin students and playing with the Utah Symphony, he is the music department chairman at Olympus High School and is also on the staff of Westminster College.

Ted Ashton, Idaho – Mr. Ashton holds degrees from BYU and Utah State University. He was orchestra director in the public schools of Logan and Provo Utah for 23 years. He is currently teaching for Ricks College as a violin instructor and the Symphony director. He is also the director of the Rocky Mountain Youth Camerata which has toured Europe five times. He was named National Teacher of the Year in 1991 by MENC and his Logan District String Program was named a model program.

Carey Cheney, Utah - Carey, a native of Canada, is editor of "The Cello Column" of the American Suzuki Journal and is currently teaching in Salt Lake City. She studied in Germany with Andre Navarra at the Nordwestdeutsche Musikakademie and received her Masters in performance at the University of Texas. She played with the Knoxville Chamber Orchestra and was head of the cello department of the University of Tennessee Suzuki Program, in Knoxville. Carey was a member of the Tibor Varga Chamber Orchestra, touring Europe, and the Austin Symphony.

Elliott Cheney, Utah - Cellist Elliott Cheney has performed in recitals in Germany, Switzerland, Austria, Canada, Brazil, and the United

States. He holds a DMA from the University of Texas, Austin, and is an experienced chamber musician. Cheney was principal cellist of the Savannah Symphony, and the National Symphony Orchestra of Costa Rica, and more recently Assistant Professor at the University of Tennessee. He also conducted the Knoxville Jr. Philharmonia. Carey and Elliott Cheney have established a thriving cello studio in Salt Lake City, where they have also done extensive professional work.

John Chatelain, Utah Symphony – John is Principal Second Violinist of the Utah Symphony. Mr. Chatelain joined the symphony in 1953 and became Principal Second Violin in 1966. In addition to the symphony he is Adjunct Associate Professor of Violin at the University of Utah, teaching violin and coaching chamber music. Many of his students are now playing in the Utah Symphony and other professional orchestras throughout the United States.

Loi Anne Eyring, Utah - A violinist with the Utah Symphony since the age of 16, Loi Anne maintains a private studio in Salt Lake City. She received her BA from the University of Utah and was a full scholarship student at the Manhattan School of Music in NYC. She has studied with Raphael Drurian, Sascha Jacobson, Berl Senofsky and Raphael Bronsteinn and has performed seasons with the San Francisco Symphony and Opera Co., Oakland Symphony, West Coast Opera and Springfield Symphony. In competition, Loi Anne has won the National Congress of Strings and the title of Miss Utah and Most Talented Musician at the Miss America Pageant. She has soloed with the Utah Symphony and performed throughout Utah as a soloist on the Utah Arts Tour 1988-1995.

Marianna Laufer, Wisconsin - Mrs. Laufer received both her Bachelor and Master's Degrees in classical ballet from the Bucarest Conservatory in Romania. She has performed as a ballet soloist, taught numerous master classes, and coached and taught classes for trainees of the Milwaukee Ballet Company. She presently teaches interpretation and music visualization to string players of all ages. She is also a graduate from the John Robert Powers Modeling School.

Richard Osmolinski, Poland - In addition to teaching and conducting *The Henryk Wieniawski Secondary School of Music*, Mr. Osmolinski is head of *The Stringed Instruments Section* at The Stanislaw Moniuszko Music School. Both schools are in Lodz, Poland. He was awarded "Premie Giasacion:" in Naples and received a medal of the *Ministry of Culture and Art* for his achievements in the field of music.

Patricia Pinkston, Utah - Patricia received a Bachelors of Music as a cello major from the University of Utah and received her Masters from California University. She was a cellist with the Utah Symphony and a faculty member at UCLA for eight years. She is a consultant for the NEA. She has conducted the Foothill Youth Orchestra, California Suzuki Elementary Orchestras, and Glendale Honor Musician Elementary Orchestras. She is a past president for the Los Angeles Suzuki Music Association, and past Coordinator of Music for Glendale Unified School District K-12. She now maintains a private studio in American Fork, Utah.

Bryce Rytting, Utah – Bryce Rytting's education has been unusually varied; having studied in Germany, the U.S. and England, he has earned degrees in conducting, history and theory. From Princeton he holds a Ph.D. and a Masters of Fine Arts in musicology. Three years of graduate work at the Frankfurt Conservatory under Helmuth Rilling earned him a *Kunstlerische Reifeprüfung* (literally, artistic maturity examination) in conducting. His first degree was a *magna cum laude* bachelor's from the University of Utah in music theory. In between, he studied conducting at the Guildhall School of Music and Drama in London. In 1986 Bryce joined the faculty of the Eastman School of Music. He came to BYU in 1989 where he has been named BYU Professor of the month in February 1997 and the BYU School of Music Outstanding teacher of the Year in 1993, 1994, 1995 and 1998. Bryce has served as music director of Pro Musica (a choir based in Salt Lake), conductor of the Park City International Music Festival Orchestra, guest conductor of the Salt Lake Symphony, and has conducted opera, choir and orchestras at BYU. Earlier this year he was named music director of the Utah Valley Symphony.

Glenn Spring, Washington - Dr. Spring is Professor of Music at Walla Walla College, where he heads the program in strings, theory and composition. An active chamber musician (viola, violin), Dr. Spring is also co-founder/conductor along with Kathleen Spring and Benjamin Gish, of the Cantabile Youth String Orchestra, which performs internationally. Spring's choral, keyboard, orchestral, and chamber music has been widely performed throughout the United States, Europe and Canada.

David Yavornitzky, Utah Symphony - David is the Principal Bassist for the Utah Symphony and is on the faculty at the University of Utah. He received his Bachelor of Music at the Baldwin-Wallace Conservatory in Cleveland. He served as Assistant Principal Bassist for the Ohio Chamber Orchestra and has received fellowships to study at the Tanglewood Music Center. He is also the director of the Youth Chamber Orchestra.

— Important Registration Information —

REGISTRATION Please register as soon as possible so that we may accommodate your requested schedule. Our continued growth has made it necessary to set a limit on our registration and place registrants on a "first come, first served" basis.

- **A non-refundable \$100 deposit per student** (applied to workshop fee) is required to secure your reservation.
- **The \$30 family registration fee** will be waived for those whose registration is postmarked on or before March 1, 2000, after this date all families must pay this fee.
- **The Registration Deadline is April 1, 2000 for everyone except Teacher Trainees.**
- All registrants whose applications come in after our ceiling is met will be placed on our waiting list.
- **All balances are due on or before April 24, after which a \$30 late fee must be assessed.**
- **We are sorry, there can be no refunds on cancellations made after May 1, 2000.**

(Before May 1st you may receive all but your nonrefundable deposit. See refund policy inside back cover.)

Recommendations

- Because of the full daily schedule, it is recommended that you have at least one adult attending for each two students.
- Non-Suzuki siblings may enroll in enrichment classes only.

HOW TO REGISTER

- 1- Please register for the level you are on now! Class assignments are planned around registration codes and cannot be changed after April 1, 2000.
- 2- Remove **ALL** the center sheets. They contain all necessary registration forms.
- 3- Every parent or responsible adult applicant must fill out the **General Registration Form Family Information** on p. 9. Please sign the release forms.
- 4- Please fill in completely all forms that you have checked.
- 5- Compile all information on the Payment Summary (p. 12) Note the family registration fee which may be waived if postmarked before March 1st.
- 6- All incomplete forms will be mailed back, unregistered.
- 7- Mail completed registration forms and a check payable to **ISSI** to:

**Intermountain Suzuki String Institute
7374 South 1710 East
Salt Lake City, UT 84121**

8-Teen Dorm applicants please read information on p.17, then mail form p.10 with all other needed information to ISSI as above, **before April 1, 2000.**

9- Scholarship Application - Please mail in applications separately to **ISSI Scholarships**. See page 20.

PLEASE REVIEW ALL DUE DATES TO AVOID MISSED REGISTRATION AND LATE FEES.

General Registration • ALL REGISTRANTS MUST FILL OUT THIS PAGE

(If you have questions about any of these forms, call us before submitting them. Thank you!)

Check one or both boxes below as they apply to the responsible adult and fill in all other pertinent family information:

- Parent** of Institute or Advanced String participant.
- Teacher Workshop Participant** - if you are the parent of a participant and taking a Teacher Workshop yourself, check both boxes. All Teacher Workshop participants should register as a separate family.

Family Name _____
 Address _____ City _____ State _____ Zip _____
 Phone () _____

Registration Checklist:

- Please review each form on the following pages to make sure you have filled out all forms that pertain to your registration.
- Please compile all information onto the Summary of Payment p. 12 - everyone needs to fill out this form and send it along with your registration to insure proper payment.
- Please mail the entire center section to us, even if all forms are not used.
- (Exception: Financial Aid Form must be mailed separately.)

I understand that if we drop out of the Institute after May 1, 2000 (Teacher Trainees June 1) for any reason, it will not be possible to receive a refund.

Signature

By this date we have hired the necessary faculty, scheduled your classes, reserved the campus space, purchased T-shirts, ordered food and we are obligated to pay all required costs. (See inside back cover)

I accept full responsibility for my (child's) instrument during the Institute week. I will not hold Jordan School District or the Institute staff accountable for any personal injury or damages which may occur during the Institute that are not caused by the Institute or Jordan District's sole negligence.

Legal Guardian Signature

String Institute Student Registration Form

Please photocopy this form for each additional participant.

Child's Full Name _____

Age _____ Grade _____ Male/Female _____

	Circle T-shirt Size			
Adult	S	M	L	XL
Child	S	M	L	

I am registering for (Please check all that apply):

Student Classes - Lower Suzuki Books
 Registration Code _____
 (V2, Q2, C2, B2)
 Newest memorized piece-(**Piece you are on now**):
 Volume No. _____ Piece No. _____
 Piece Name _____
 Enrichment Elective (included) _____
 Alternate Choice _____
Amount Due - \$250.00

Intermediate Classes - Upper Suzuki Books
 Registration Code _____
 (V3-7, Q3-4, C3-4, B3)
 Newest memorized piece-(**Piece you are on now**):
 Volume No. _____ Piece No. _____
 Piece Name _____
Amount Due - \$290.00

Additional Enrichment Classes **OR** **Enrichment Only Registration (EO)**

List enrichment choices in order of preference and please include an alternate choice.

1 _____ 2 _____ 3 _____ 4 _____ 5 _____

Total Amount Due - _____ (\$40.00 or \$50.00 x _____ number of enrichment classes registered for)
 Enter total amount due on summary form p. 12

Teacher Information:

Teacher's Name _____ Phone # _____
 Teacher's Signature _____
Your teacher is expected to help you with your Insitutute preparation. Please do not forge your teacher's signature.

Advanced String Camp Registration

Please read page 16 of this brochure to learn more about our Advanced String Camp. We encourage ASC participants to register for the Teen Dorm for a fun away from home experience and great associations with other advanced musicians.

Full Name _____ Age _____ Current Grade _____ Male/Female _____

Circle T-shirt size - (Adult Sizes) Small Medium Large Extra Large

Student Classes

Instrument _____ Registration Code _____ Please list the piece you will play for master class:
(V8, V9, V10, Q5, C5, B4) _____

Fee: \$350.00

Amount Due \$

Enter on p.12

Yes, I am in a chamber group who will be attending Institute together.

****Please attach a list of the members of your chamber group and the pieces you have played together.**

Enrichment Classes

Advanced students have a full 6 hour core but it is possible to fit one extra class into your noon hour if you really have the desire. Enrichment classes are **\$40.00** each.

Enrichment Class _____ 1st Choice _____ Alternate _____ Amount Due \$

Enter on p. 12

Teacher Information

Teacher's Name _____ Address _____

Phone # _____ Teacher's signature _____

***Your home teacher is expected to prepare assigned extra pieces and chamber music. Please do not forge your teacher's signature.**

Teen Dorm Registration

Date: June 12 - 17, 2000

Begins June 11 for Advanced Strings

Place: Hampton Inn

Chaperones will be with the students during all their time at the Hampton Inn and at all activities. They will also be available to students during the day. Please fill out the following form and return it with your Institute registration. (See p. 17 for more information about our Teen Dorm.)

Name _____ Age _____ Grade _____ Male/Female _____

Address _____ City _____ State _____ Zip _____

Phone _____ SS# _____

Instrument _____ Registration Code _____
(V-Q-C of B #)

Roommate Preferences: 1- _____ 2- _____ 3- _____

Fee Schedule (Includes transportation, housing, *meals and activities):

\$175.00 Monday-Friday (5 nights) **\$195.00** Sunday-Friday (6 nights) Amount Due \$

Enter on p. 12

***Meals** -You must fill out a meal ticket order to assure that you receive your included meal tickets. **Check TD box on meal order form** to indicate your order has been paid with Teen Dorm fees.

I hereby release Hampton Inn, Jordan High School, ISSI, the Institute Staff, Jane Mensel or Connie Ferre from any claims that I or my child, or our respective heirs and assigns, may have for any personal injuries, losses, or damages that I or my child may incur during my child's Institute attendance or transportation by the Residence Inn or Institute Staff. I agree to hold Residence Inn, JHS, ISSI or the Institute Staff (including chaperones) harmless and to indemnify them from any and all such claims. I also give my permission to render first aid emergency treatment, if necessary, and to contact medical personnel for any necessary medical treatment.

Teen Dorm Participant Signature _____ Parent Signature _____

Dr. Name _____ Dr. Phone _____ Insurance Policy # _____

Teacher Workshop Registration

Full Name _____ **Male/Female**

Circle T-shirt size - Adult S M L XL

Check here if you are a parent with children enrolled in Institute.

_____ Age (If 18 or under)

All those who are registering for a Teacher Workshop must fill out a separate **General Registration Form p. 9
(If you are a young adult attending with a parent, you must be registered as a separate adult.)

Teacher Workshop Classes

Instrument _____ Participant/ Auditor

First Week Unit: **TW1 - TW7**
Registration Code _____

Second Week Unit: **TW8 - TW13**
Registration Code _____

Fee Schedule: Single Unit - **\$240.00**
 Double Unit - **\$360.00**

Amount Due \$ Enter on p.12

Registration Requirements

SAA Membership photocopy is included as proof of membership, or a separate check made out to SAA for \$48 has been included.

Required tape is included. (Must be received before May 20)

*If the above items are not included with registration, you will be put on Auditor status and upgraded when they are received. No further reminders will be sent.

Housing Information

•We have contracted with several new hotels offering shuttle service to Jordan High School and local malls. For conference rates please make arrangements through **Chris Jenson**, our Institute Travel Agent. See p. 20 for additional information.

•**Roommate Service:** If you need someone to room with while attending the Institute check below and we will send you a list of all those who have requested roommates.

Yes, I would like a roommate

Food Services

The dining hall will be serving lunch Tuesday through Friday from 11:30 a.m. to 1:30 p.m. and will remain open until 2:00 p.m. We thank Betty Podlesny and her staff! MENU - a complete meal will include either the **Salad Bar** or **Potato Bar** or the following daily complete entrees: Tues. - **Deli Sandwich Bar**, Weds. - **Fiesta Bar**, Thurs. - **Turkey Dinner**, Fri. - **Pizza**.

MEAL TICKET ORDER

TD

WEEKLY TICKETS:

Adult Tickets for Week # ___ @ \$20 Total _____

Child Tickets for Week # ___ @ \$16 Total _____

Please list names of those using tickets:

SINGLE TICKETS:

Tuesday Adult # ___ @ \$5 each Total _____
Child # ___ @ \$4 each Total _____

Wednesday Adult # ___ @ \$5 each Total _____
Child # ___ @ \$4 each Total _____

Thursday Adult # ___ @ \$5 each Total _____
Child # ___ @ \$4 each Total _____

Friday Adult # ___ @ \$5 each Total _____
Child # ___ @ \$4 each Total _____

Please list names of those using tickets:

Grand Total \$

Please enter total amount due on appropriate line in Summary of Payment form p.12

Child Care Services

Jordan High School operates a licensed day care center in the school building. They are offering their services Tuesday 13 - Friday 16, from 9 a.m. to 5 p.m. and on Saturday 19, from 9 a.m. to 12:30 p.m. Since this service is offered through the school, pre-registration will be a necessity. Two options are available; the **FULL** 4 1/2 days for **\$100** or **HALF** days for the week for **\$55.00**. There is a **limit of 25 children** who may be serviced, no other children or parents may use the child care facilities. Lunch is not provided, please take your child out for lunch. There will be morning and afternoon snacks provided for each child. Please label any items you bring for your child, and no toys. Thanks to Terri Kener, Jennifer Richards and their staff for offering us this service!!

CHILD CARE REGISTRATION FORM

Parent Name _____

Address _____

Phone _____

Child Name _____ **Age** _____

Full Day Child Care - \$100.00

Half Day Child Care - \$55.00

*Please check **Child Care** on Summary of Payment Form, page 12, and enter appropriate amount. Thank You!

SUMMARY OF PAYMENT

Section I - REGISTRATION FEES:

Family Registration Fee \$30.00 (May be waived if registration received before March 1) Total _____

Student Workshops (Includes T-shirt, BBQ, W-F Evening Snacks)

Student **V2, Q2, C2, B2** _____ # enrolled _____ X **\$250.00** Total _____

Intermediate **V3-7, Q3-4, C3-4, B3** _____ # enrolled _____ X **\$290.00** Total _____

Advanced String Camp (T-shirt, Mon lunch/dinner, BBQ, W-F Snacks)

V8-10, Q5, C5, B4 _____ # enrolled _____ X **\$350.00** Total _____

Teacher Workshop (Includes T-shirt, M lunch, BBQ, W-F Snacks)

single unit _____ X **\$240.00** &/or # double unit _____ X **\$360.00** Total _____

Enrichment Registration (Includes classes only)

Family total # of classes registered for _____ X **\$40.00** Total _____

Twinkle Class (E21,E22, E23) total # of classes registered for _____ X **\$50.00** Total _____

Teen Dorm (Room, Meals, Transportation, Activities)

_____ X **\$175.00** (5 nights) or # _____ X **\$195.00** (6 nights) Total _____

Total Section I Fees **Total** _____

Section II - EXTRA OPTION ORDERS (Parents, non-reg or EO sibs, grandparents,etc.):

Extra Tuesday Evening **BBQ Tickets** # _____ X **\$7.50** Total _____
 (BBQ tickets not available at Institute)

Extra **T-shirts** # _____ X **\$12.00** Total _____
 Circle sizes - Adult S M L XL Child S M L

Child Care Registration (Fill out form p. 11 and enter total here) Total _____

Meal Tickets -Available to all participants (Put total from p. 11 here) Total _____

Tax deductible **Donation** to **ISSI** general fund. **Thank you!** Total _____

Tax deductible **Donation** to **Wells Fargo Scholarship Matching Fund**. **Thank you!** Total _____

Total Section II Fees **Total** _____

*Add \$30 late fee if registering after April 1, Teacher Trainees May 1. Additional _____

Grand Total Amount Due \$
 (Add Section I & Section II)

Section III - Payment Options

Payment in Full **Deposit** (\$100 non-refundable deposit **per student** required)

Amount Paid _____ ***Balance Due** _____

***All balances are due on or before April 24, 2000 (Teacher Workshop, May 31).** After this date a \$30 late fee will be assessed. Please pay on time to avoid late fees. If you need financial assistance please see p.20 or call 942-3676 for more information. Thanks!

•Several scholarships are available for Institute students, Advanced String Camp students, and Teacher Workshop participants. Please see page 20 for form and additional information.

Institute Student – Curriculum and Classes

Note – Be sure that you learn the pieces listed under the Code (V2, Q3, V4 etc.) you register for. Please register for the code you are on NOW. Students who register for a higher level than they are prepared for cause problems for themselves and everyone else. Thank you!

•Twinkle Curriculum

Twinkle curriculum will be offered through Enrichment this year. For the small group Twinkle classes please register for E21 (Violin), E22 (Viola) or E23 (Cello) under the **Twinkle Enrichment** section on page 17. You may also explore the other Twinkle options offered through our enrichment classes and/or combine the Twinkle enrichment with regular enrichment.

•Student Curriculum

**For: Violin Books 1-3;
Viola, Cello and Bass Books 1-2**

4 Hour Core – *These courses will include three core classes a day from the Suzuki material: a master class, technique class, and repertoire class. Also included is one elective enrichment class to complete the 4 hour core curriculum. You may take additional enrichment classes for \$40 each. Your schedule has room for a total of 3 enrichment classes.*

Fee - \$250.00 (Includes T-shirt, BBQ, 5 o'clock snacks)

Register for Codes:

- V2, Violin Books 1,2,3** – Prepare all Suzuki Repertoire
- Q2, Viola Books, 1,2** – Prepare all Suzuki Repertoire
- C2, Cello Books 1,2** – Prepare all Suzuki Repertoire
- B2, Bass Books 1,2** – Prepare all Suzuki Repertoire

•Intermediate Curriculum

**For: Violin Books 4-8, Viola Books 3-5,
Cello Books 3-6, Bass Book 3**

5 Hour Core – *These courses include 3 Suzuki core classes: a master class, performance class, and a repertoire/technique class. Chamber or ensemble groups and orchestra complete this advanced 5 hour core curriculum. Each performance class will play on the final concert and should prepare the pieces listed below their registration code. You may sign up for an enrichment class, \$40 each, in your free hour.*

**Note: Book 4,5 students who are 8 or younger will be given a chamber orchestra (Ch01) and a fiddling class. Nine year olds who would like this schedule should include a request. Book 3 viola and cello students will have a viola or cello ensemble instead of a chamber group (Ch02, Ch03).*

Fee - \$290.00 (Includes T-shirt, BBQ, 5 o'clock snacks)

Register for Codes:

•**V3, Violin Book 4** – (Playing Seitz Concertos)

Judy Bossuat

Prepare and memorize the following pieces for group performance:

1. **“Concerto #2,”** 3rd mvt. By Seitz
(Suzuki Book 4)
2. **Solos for Young Violinists**, Vol. 1
(Preludio Publications)
Learn **“Elves Dance”** and **“Puppet Show”**

•**V4, Violin Book 4** – (Vivaldi a minor to Book 4 Bach Double)

Robert Richardson

Prepare and memorize the following pieces for group performance:

1. **“Concerto in a minor,”** 1st mvt. by Vivaldi
(Suzuki Book 4)
2. **Solos for Young Violinists**, Vol. 1
(Preludio Publications)
Learn **“Concertino in D”** 3rd mvt. by Kuchler
3. **“Preludio”** by Michael McLean
(Oakcliff publishing)
This is a **TRIO** and needs to be divided.
If your last name begins with:
A-G learn **part 1**
H-P learn **part 2**
Q-Z learn **part 3**

•**V5, Violin Book 5**

Sven Sjogren

Prepare and memorize the following pieces for group performance:

1. **“Concerto in g minor,”** 1st mvt. by Vivaldi
(Suzuki Book 5)
2. **“Ave Maria”** for two violins by Hugo Gyldmark
Swedish piece, parts will be mailed out.
3. **“Karin and Kalle”** by Bjorn Sjoo
Swedish piece, to be mailed out

•**V6, Violin Book 6**

Michael McLean

Prepare and memorize the following pieces for group performance:

1. **“La Folia”** by Corelli (Suzuki Book 6)
2. **“Fantomen”** for Two Violins by Ost/McLean
(Oakcliff Publishing)

Last name **A-L** learn **2nd Violin**
Last Name **M-Z** learn **1st Violin**

•**V7, Violin Books 7 & 8**

Barbara Barber

Prepare and memorize the following pieces for group performance:

1. **Solos for Young Violinists** Vol. 3
(Preludio Publications)

Learn:

“Perpetuo Moblie” from Little Suite #6 by Bohm
and **“Souvenir de Sarasate”** by Potstock

Q3, Viola Book 3 – Book 4 Seitz pieces

Prepare all Suzuki Repertoire

Q4, Viola Book 4 Vivaldi – Book 5

Dee Martz

Prepare and memorize the following pieces for group performance:

1. **“Telemann Concerto”** 3rd mvt. Andante
(Suzuki Book 4)
2. **“Rondo”** by Beethoven arr. Forbes (Schott)

C3, Cello Book 3 & 4

Catherine Walker

Prepare and memorize the following pieces for group performance:

1. Learn all pieces in Book 3

Book 4 students add

2. **“Sonata in e minor”** 1st and 2nd mvt. by Marcello
(International)
3. **“Sonata in C major”** both mvts. By Breval
(Suzuki Book 4)

4. **“Chanson Triste”** by Tchaikovsky
(Suzuki Book 4)

C4, Cello Book 5 & 6

David Evenchick

Prepare and memorize the following pieces for group performance:

1. **“Danse Rustique”** by Squire (Suzuki Book 5)
2. **“Concerto”** by Goltermann, last mvt.
(Suzuki Book 5)
3. **“Arioso”** by Bach (Suzuki Book 5)
4. **“Bourree”** by Squire (Carl Fischer)

Book 6 students add

5. **“Tarantella”** by Squire (Carl Fischer)
6. **“Double Concerto in G”** by Vivaldi – both parts
(Suzuki Book 6)
7. **“The Swan”** by Saint Saens (Suzuki Book 6)

B3, Bass Book 3 and above

Domenick Fiore

Prepare all available Suzuki Repertoire

Group performance pieces will be mailed out after registration.

Enrichment Classes

Fee - \$40.00 each We suggest limiting classes to 3 per Suzuki student or 1 for intermediate Suzuki student (all classes may not be available during free hour). Non-Suzuki students may take any number of classes from E1 - E11. **We encourage you to enroll siblings and tell non-Suzuki families about these opportunities.** Enrichment classes, popular with the students, give your child experiences he might not get in any other way. Enrichment courses **do not** include T-shirt or BBQ.

E1 – Dalcroze (All ages) Study of the elements of music through movement. Through participation in games, exercises and improvisations the students learn to combine music and movement in order to develop rhythmic unity between the eye, ear, mind and body. Taught by **Fritz Anders**, a graduate of the Julliard School in Dalcroze Eurhythmics, with a BM in Organ Performance and minors in dance, theatre and education.

E2 – Creative Movement (Ages 3 and up) “Dance is the only art wherein we ourselves are the only stuff of which it is made.” (Ted Shawn) This class will use movement exploration to teach rhythm, artistic quality and self-expression. Students dance with props and music which inspire creativity to find their own movement ideas. Students should bring energy, enthusiasm and willingness to explore; an exciting adventure awaits them. Taught by **Cally Orr**, from the Life Arts Center.

E3 – Drum Talk (All ages) “If you can say it, you can play it!” Modern approach to an ancient method; chanting vocal syllable patterns to prepare for developing rhythm skills. Emphasizes improvisation, listening, group communication. Rhythm instruments used to focus on beat, meter and listening. Taught by **George Grant**, an instructor at the U of U. Great class for developing rhythmic abilities. (Adults who would like to participate in drum talk and learn more about it can also register for this class. Parents of those who are enrolled need not pay for another enrichment class; they may participate with their child.

E4 – Children’s Chorus (Ages 4-10) The chorus will sing three numbers from “Joseph and the Amazing Technicolor Dreamcoat” Come unlock your musical expressiveness with the fabulous children’s chorus numbers from this great musical!! The fundamentals of beautiful expressive singing and movement will be taught in the Suzuki style by **Debby Smith**, a graduate of BYU in Music Theater. She has been working on the International Suzuki Vocal Program for 10 years.

E5 – Music Theater (Ages 10 and above) Come sing and dance your way into “Joseph and the Amazing Technicolor Dreamcoat.” Three numbers will be sung and choreographed. Please bring three yards of plain, earthtone cotton fabric to be used for your costume. The search is on for Joseph and “Elvis”. Go, go, go Joseph!!! Taught by **Debby Smith**.

E6 – Kindermusik – (Children 18 months to 3 years and parent or caregiver) A daily 30 minute class in singing, moving, listening and playing instruments together. Encourages adult/child interaction and fosters a strong musical bond. Price includes parent and child. Taught by **Debby Smith**.

E7 – Rhythm n' Art (Ages 5 and above) Join **Ruth Gledhill**, a pre-school and elementary art teacher of nine years, on an exploration into art. Using rhythm, tone and harmony we will learn about texture, color and design. This class will stimulate your imagination and creativity as well as be relaxing and fun! (Paint shirt recommended.)

E8 – Wonder Scientist (Ages 5-11) Magic tricks, stories, songs, and activities are waiting for Wonder Scientists. Easy hands-on experiments make this a fun way to discover physical sciences. **Laura Cotts**, scientist at SUU, and **Sara Penny**, Suzuki violin teacher, have developed this course inspired by Dr. Suzuki's teaching ideas. They have presented their science program at an SAA Conference, a National Science Teachers' Assn. Conference, as well as in several workshops.

E9 – Juggling (Ages 8 and above) Always a favorite with the kids, our juggling class will be taught by **Scott Tanner**. Scott, a juggling enthusiast, holds a masters in Violin Performance from Western Illinois University. Three balls included.

E10 – Origami (Ages 6-11) Children will enjoy the challenge of this ancient Japanese art. **Joyce Andrus**, a talented crafter, will teach the fun and colorful art of paper folding. Children will bring home fun items to display. Materials supplied.

E11 – Note Reading (Ages 3-7) Creative activities and games for teaching note reading to the Book 1 or Book 2 non-reader. Taught by **Melanie Hoggan**, a very talented Suzuki violinist, pianist and our SAU President. This class would also be appropriate for twinklers and enrichment only students who would like to read music.

E12 – Fiddling This fiddling class is for **Book 2 and 3 students**. Nationally prominent fiddler, bagpiper and storyteller from Massachusetts, **Jennifer Armstrong**, will be our teacher. To fully embrace the rhythm of fiddling, all classes will include traditional folk dancing. Tunes will be taught by ear but written music will be available to take home.

E13 – Advanced Fiddling This class is designed for students in **Book 4 and above**. **Jennifer Armstrong** will also be teaching this class, see above description.

E14 – Enrichment Orchestra A (Perpetual Motion and above, ages 4-6) This will be a new and fun experience for young musicians. Students with NO reading background should take this class. Taught by **Pat Pinkston**, cellist and beginning orchestra specialist.

E15 – Enrichment Orchestra B (Book 2 and 3 students, ages 6-8) Fun orchestra experience for students who have had beginning reading training and are familiar with quarter notes, eighth notes and the staff. This class is also taught by **Pat Pinkston**.

E16 – Enrichment Orchestra C (Book 2 and 3 students, ages 9-11) This is a unique experience for the older beginner who would enjoy the challenge of learning to play chamber orchestra pieces.

E17 – Enrichment Orchestra D (Book 2 and 3 students ages 12 and above) This class is for the mature older beginners who would enjoy the unique experience of learning to play chamber orchestra pieces.

Twinkle Enrichment Classes

The following enrichment classes are designed for twinklers or pre-twinklers. You may add other appropriate enrichment from the previous list if you wish to round out a schedule for your child.

Fee - \$40.00

E18 – Violin Pre-Twinkle Demonstration Class

(Pre-twinklers, ages 3-5) Children and parents who enroll for this class will be used as a demonstration class for teacher trainees to watch. The children should not have had any lessons and no instrument should be brought to class. Both the child and parent should attend. The enrollment will be limited to the first 12 applicants. We especially encourage parents new to the Suzuki Method to participate, so if any parents know of someone who would be interested, please tell them about this opportunity. You may also want to take E20.

E19 – Twinkle Parent Class

 (Twinklers, ages 3-7)

A group class for new **twinkle parents**. Technique and philosophy will be covered. Parents should plan to use their child's instrument. Cellists are welcome and will benefit greatly from the class, but instrument sessions will be geared to the violin/viola. Please enroll your twinkler in E2 during this class time if you have no one to watch him/her. Taught by **Ellie Albers**.

E20 – Twinkle Music and Movement (Twinklers, ages 3-7) A general music class recommended for twinklers of all instruments. Parents should plan to attend and participate. Singing, movement, pitch awareness, concentration and coordination activities will be covered in this class, taught by **Carolyn Meyer**.

Twinkle Courses

Fee - \$50.00 The following are our **small twinkle group classes**. Because of the size and more individualized curriculum, the fee will be higher. Each class will be a small twinkle group of 6 children playing the same instrument, ages 3-7 only. Must not be beyond the twinkles before June. For a fuller schedule we recommend adding E20, E4, and for first time parents E19.

E21 – Violin Twinkle Class

E22 – Viola Twinkle Class

E23 – Cello Twinkle Class

Advanced String Camp

What is the Advanced String Camp and WHO is it for?

The Advanced String Camp, now in its eleventh year, provides an opportunity for both junior high and high school students, Suzuki graduates and traditional students who have reached the advanced concerto level to experience music together. **The camp is not a Suzuki program**, so traditional students who meet the playing level requirements feel very comfortable participating. We would especially like to encourage traditional cello and viola students to attend, as we have many good violinists to participate in quartets. Enrollment usually reaches 100 participants.

The daily master class, shared between four students, is taught by some of the finest musicians in the country. Students in ASC also meet daily in string quartets and together with their instrument group to polish a few pre-selected pieces with the guest teachers. For many students, the group class is their favorite. Orchestra will be held for 15 hours during the week with BYU Professor Bryce Rytting conducting the older orchestra and Domenick Fiore, conductor of the 2000 SAA Conference student orchestra, conducting the younger orchestra.

This year we are including an additional movement class to our basic curriculum for all participants. Social activities will also be provided in the evenings throughout the week. **For those who would like an away from home experience we recommend the Teen Dorm, even if you do live in the Wasatch Front area.**

•6 Hour Core - The Advanced String Camp curriculum includes a master class, chamber group, group performance class, *movement class and two hours each day of orchestra.

*All advanced string camp students will be given an extra class this year. **“Visualization of musical expression; movement as it relates to playing a stringed instrument.”** This class will be taught by Mariana Laufer, a ballerina and professor of classical ballet. She is the wife of Wolfgang Laufer our cello guest artist. Please plan to play an excerpt from your prepared master class piece during this class.

The pieces listed below are to be prepared for the group performance class. The performance class is just one part of the overall string camp experience, many students may be performing more advanced literature in their master classes. The purpose of the group performance class is to expand repertoire, create camaraderie and the opportunity to work with the guest artist teachers.

Fee - \$350.00 (Includes T-shirt, Monday lunch and dinner, teen activities, BBQ, and 5 o'clock snacks.)

•Curriculum and Classes

*Note – Be sure that you learn the pieces listed under the Code (V8, Q5, C5 etc.) you registered for. Please register for the code you are on NOW. Students who register for a higher level than they are prepared for, cause problems for themselves and everyone else. Thank you!

Register for Codes:

•V8, Violin

(Finish Suzuki Book 8 before registering for this level.)

Nicholas Kendall

Prepare and memorize the following pieces for group performance:

1. *The Fritz Kreisler Collection* (Carl Fischer)
Learn **“Melodie”** by Gluck
2. *Solos for Young Violinist* vol 5 (Carl Fischer)
Learn **“Csardas”** by Monti

•V9, Violin

(For students currently 8th grade and below who have learned at least 2 major concertos and been out of Suzuki Book 8 for at least 2 years.)

Nicholas Kendall

1. **“Legende”** by Wieniawski (Carl Fischer)
2. **“Tamborin Chinois”** by Kreisler (Charles Foley)

•V10, Violin

(For high school students who have learned at least 2 major concertos and been out of Suzuki Book 8 for at least 2 years.)

Linda Case

1. *Fritz Kreisler Eight Original Pieces and Arrangements*
Learn **“Syncopation”** (Carl Fischer)
2. **“Slavonic Dance in e minor,”** Dvorak/McLean
(Oakcliff Publishing)
This is a TRIO – Last name beginning with:
A-G learn part 1
H-P learn part 2
Q-Z learn part 3

•Q5, Viola

(Student should be Book 6 or above.)

Betsy Stuen-Walker

Prepare and memorize the following pieces for group performance:

1. **"Seitz Concerto"** (New revised Suzuki Book 5)
2. Country Dance by Beethoven
Parts to be mailed out.

•C5, Cello

Student should be Book 7 or above.

Wolfgang Laufer

Prepare and memorize the following pieces for group performance:

1. **Gavotte #2** in D by Popper (Suzuki Book 7)
2. **"Sicilienne"** by Von Paradis (International)
3. **"Scherzo"**, by Van Goens (International)

B4, Bass

Students should be at least junior high age and advanced bass students

Domenick Fiore

Music will be mailed out.

Teen Dorm

•Teens, local or out-of-state, can have a fun experience by participation in the Teen Dorm. Participants will be housed at the Hampton Inn with beautifully furnished rooms, new TV's, an indoor pool, Jacuzzi and patio area, breakfast and shuttle service. There are nightly activities planned throughout the week. You will also have an exclusive meeting to share experiences with our guest artists, Nicholas Kendall and Wolfgang Laufer.

Our Teen Dorm Chaperones, Jane Mensel and Connie Ferry, will be staying with the teens and hosting all of the activities. They will be available during the Institute, but because each student has a different schedule, the teens will be responsible for maintaining their own schedules and attending classes. Only very responsible teens should enroll. Teens will be meeting daily for lunch with the chaperones.

Fees - \$175.00 (5 nights)

\$195.00 (6 nights)

Includes housing, meals, transportation to classes and all activities.

Meals include:

- Breakfasts at Hampton Inn (Mon/Tue – Sat)
- Lunch tickets (Tue – Fri). These tickets are included with your registration but you must fill out a meal order form to insure that you receive a ticket. Just check the **TD** square on the form.
- Evening meals (Mon – Fri).
- Advanced String Camp students who come to the dorm on Sunday evening will have breakfast provided on Monday and attend the Advanced String Camp luncheon that day.
- Further Teen Dorm information will be sent with confirmation.

•The teen dorm registration form is found on page 10 of this brochure.

Teacher Workshops

SAA Registration Units

Violin, Viola, and Cello teachers may register as participants or auditors. Our classes should be registered with SAA as Short-term Teacher Workshop Courses, offering 15 hours of class study with 8 hours of observation time provided.

Participants

Participants will receive SAA registration and credit and should take the units in sequence whenever possible since the SAA will not register the units out of sequence. SAA registration is limited to participants who are high school graduates or the equivalent. Those new to Suzuki training should first register for Foundation Unit 1A and then continue in order through the succeeding units, corresponding to the books of the Suzuki repertoire. The Institute provides an excellent opportunity to observe master teachers who may never otherwise be available. Participants should also begin a listening program of the Suzuki literature. Participants should memorize the repertoire to be studied in the unit they are registering for. The teacher trainer reserves the right to change the status to that of auditor if the applicant is unprepared.

Reading

Before Institute all participants should read or re-read Dr. Suzuki's *Nurtured by Love and Ability Development from Age Zero*. Violinists are requested to read *The Suzuki Violinist* by William Starr. Violinists taking Book 1A, 1B should read Ed Kreitman's book, *Teaching from the Balance Point*.

Auditors

Auditors need not submit tapes, will not perform, may not ask extensive questions and will not receive SAA registration or credit. Fees are the same for both participants and auditors.

Observers

Teachers who wish to know more about the Suzuki approach may observe **student classes only** for a fee of \$20.00 per day, payable at the door. Teacher workshops are only open to those who register for them as a participant or an auditor.

The Institute may cancel teacher workshops if enrollment is insufficient. Please sign up before April 1, 2000 if at all possible so that we do not cancel a workshop you would like to take. **The registration deadline is May 1st**, for all teacher workshop applicants. After this date late fees will apply, however we will accept late registrations. If a workshop needs to be cancelled due to insufficient enrollment you will be notified by May 10, 2000. If you choose to purchase a non-refundable plane ticket before this date the Institute will not be liable. Be aware that we have not yet had to cancel a Teacher Workshop.

Tape and SAA Membership Requirements

All applicants must include with their registration form, a quality tape recording of their playing (required repertoire listed below) and proof of SAA membership. **Each tape must be clearly labeled with name, address, instrument, and unit. It is preferable that tapes and membership proof be sent with registration. Please note** – applications received without the above items will automatically be registered as auditors. You will be upgraded to participant status when these are received. It is your responsibility to submit these items, we cannot remind you.

Tapes should include:

- Book 1A, 1B, Book 2 – two major pieces from Book 3
- Book 3 and beyond – two major pieces from the next book

*Special classes will detail what is required as far as tapes etc. in the class description.

2000 Teacher Workshop Classes

Single Unit Fee - \$240.00

Includes T-shirt, Monday Luncheon, Tuesday BBQ, and evening snacks.

Double Unit Discount - \$360.00

Take any first week unit with any second week unit to be eligible for the special discount price.

Note! We are offering two sections of 1A and 1B due to an overwhelming response the last two years. Both teachers are equally well qualified and recommended by the director.

First Week Units.

Class Schedule:

Thursday, June 8

4:30 p.m. – Registration, JHS Foyer
5-9 p.m. – Classes

Friday, June 9

10 a.m.-12:30 p.m. – Classes
12:30-2:00 p.m. – Lunch Break
2-5 p.m. – Classes

Saturday, June 10

Same schedule as Friday

Classes offered:

TW1	Violin Book 1A	Ellie Albers, CO
TW2	Violin Book 1A	Pat D'Ercole, WI
TW3	Violin Book 2	Ed Kreitman, IL
TW4	Violin Book 4	Linda Fiore, CT
TW5	Violin Enrichment	Barbara Barber, CO
	Solos for Young Violinists, Vol. 1-3, pt.1	
	*(See class description next page)	
TW6	Viola Book 7	Betsy Stuen-Walker, WA
TW7	Cello Book 2	Catherine Walker, CAN
TW8	Cello Book 6	David Evenchick, IA

*First Week Unit participants should observe during the Institute week and will have a **final class on Friday 16th at 8:00 a.m.**

Second Week Units

Class Schedule:

Monday, June 12

8:45 a.m. - Registration, JHS Foyer
9 a.m.-12 p.m. – Classes
12:00 p.m. – **Luncheon (All Units)**
2-5 p.m. – Classes

Tuesday, June 13

9-11 a.m. – Classes
11:00 a.m.– **Opening Ceremonies**
12:00 p.m. – Lunch

*The remainder of the week all Second Week Unit participants will follow the schedule you receive in your packet for class times and observation.

Classes Offered:

TW9	Violin Book 1B	Ellie Albers, CO
TW10	Violin Book 1B	Pat D'Ercole, WI
TW11	Violin Book 3	Ed Kreitman, IL
TW12	Violin Book 5	Cathy Lee, CA
TW13	Violin Enrichment Solos for Young Violinists, Vol. 4-6, pt. 2 *(See class description below)	Barbara Barber, CO
TW14	Cello Book 3	Catherine Walker, CAN
TW15	Cello Book 7	Tanya Carey, IL

*Solos for Young Violinists – Volumes 1-6

Course Description

Solos for Young Violinists is a 30 hour comprehensive course which will cover all six volumes of Barbara Barber's widely used collection of graded violin repertoire. Each of the 50 pieces will be studied and performed, demonstrating teaching points, technical and musical features, and ideas for solo and group use. Various advanced and virtuoso violin techniques will be discussed, demonstrating where they can be introduced and how they are taught and developed through student violin literature. The teaching of stylistic awareness will also be emphasized. The course is divided into two 15-hour units, each with 8 hours of observation required for SAA registration as Short Term Supplementary units. Unit 1 held June 8-10, with observations during the following week, includes Volumes 1-3 and Unit 2 held June 12-17 includes Volumes 4-6. Prerequisites for either unit include completion of Suzuki Violin Teacher Development Units 1A through 4 and a taped performance of the Bach Double Concerto, 1st movement, 1st or 2nd violin part. Auditors are welcome. Participants should prepare as much of the music in *Solos for Young Violinist* as possible.

The following pieces will be studied in-depth and performed in class:

- Kuchler: "Concertino in D", Op. 15 (SFYV, vol. 1)
- Rieding: "Concerto in G", 1st Mvt. (SFYV, vol. 2)
- Potstock: "Souvenir de Sarasate" (SRYV, vol. 3)
- Haydn: "Concerto No. 2 in G", 1st Mvt. (SFYV, vol. 4)
- Kreisler: "Sicilienne and Rigaudon" (SFYV, vol. 5)
- Bartok: "Rumanian Folk Dances" (SFYV, vol. 6)

Barbara Barber, Colorado

Barbara currently serves as Master Teacher in violin for the Boulder Arts Academy Young Artist's Program. Based in Estes Park, Colorado, Ms. Barber maintains an active career in publishing, performing and teaching, both in the U.S. and abroad. Internationally known as a concert violinist, recording artist, clinician, publisher, editor and author, she has concertized and given clinics at conferences, institutes and workshops throughout the United States and in Canada, Mexico, Brazil, Australia, Korea, China, Hong Kong, Japan, Italy, Ireland, Finland and Sweden. She received her B.M. and M.M. degrees in violin performance at Texas Tech University and has taught violin, violin pedagogy and directed Suzuki Programs at Texas Tech University and Texas Christian University. Ms. Barber is a Registered Teacher Trainer for the Suzuki Association of the Americas and has served on its board of directors. Her series of books, cassettes and CD's entitled "Solos For Young Violinists" and book, *Scales for Advanced Violinists*, are published by her company, Preludio Publications, and distributed by Warner Brothers Publications. She has published a number of articles in American Suzuki Journal and American String Teacher and has released a CD with Brian Lewis and Michael McLean entitled "Care To Tango?"

Scholarships

Financial Aid and Scholarship applications must be postmarked on or before March 1, 2000. This assistance is available for students who truly could not attend without it. Financial need is the top priority in awarding financial assistance. Ability will be the second consideration. To apply send:

- 1) the **form** below,
- 2) a **letter** stating your financial situation (be specific),
- 3) a **tape** of your best playing,
- 4) a **letter of recommendation** from your teacher, mailed separately. (Please, provide your teacher with a stamped envelope addressed to ISSI as below)
- 5) any **specific requirements** requested.

•Student Scholarships

Thanks to the generous donations of families attending ISSI in 1999 some scholarships - **\$150 and up** - are available, based on need. To apply, the family must be a member of SAU or have attended institute before.

- Wells Fargo Scholarships** - Funded by a generous donation from our sponsor, **Wells Fargo Foundation**. (See p. 3)
- Dustin Mitchell Scholarship - One full Scholarship** After several years of Institute participation, Dustin, a violinist, passed away. His family has generously donated the cost of his tuition to a needy advanced string student.
- Jack Ashton Scholarship - Two One/Half Scholarships** Jack Ashton, violin and orchestra teacher and Utah Symphony member, has shared his love of music with hundreds of young people in his long teaching career.
- Janet Andersen Scholarship - Viola Scholarships** honoring Janet Andersen, founder of the Utah Suzuki Viola Program.
- Peter Paul Prier - One Full and One One/Half Advanced String Scholarship** Generously donated by Peter Paul Prier.
- Utah Federation of Music Clubs - Four Full Scholarships** Generously donated by Utah Federation of Music Clubs. (Must be Federation Participant- please indicate on form below.)
- Hiroko Primrose Scholarship - One Full Advanced String Scholarship**
- SAU BOUTIQUE Workers Financial Aid** - SAU member families with financial need may apply to have a parent work in the Institute Boutiques. Twenty or more hours of work (some of it before institute) is required for \$100.00 of financial aid towards tuition. Ten positions are available. No tape is needed for this assistance.
- SAU BOUTIQUE Sponsored Scholarships for Teacher Workshop Participants** - Applicants please send form and letter as above, and proof of following requirements: 1-registering for Book 2 or above, 2 -active SAU member, 3 -have active studio of 10 or more. Send a letter of recommendation from one other SAU teacher. No tape needed.

Financial Aid/Scholarship Application Form

I am applying for: Boutique Financial Aid Scholarship Teacher Workshop Scholarship

Name _____ Age _____ M/F _____ Instrument _____ Registration Code _____

Teacher _____

Parent Name _____

Address _____ Phone _____

Mail to: ISSI Scholarships, 7374 South 1710 East, Salt Lake City, UT 84121

Please mail separately from registration and include all necessary information. Please provide your teacher with a separate, stamped, addressed envelope.

Transportation and Accommodations

Salt Lake City has a beautiful international airport with connecting flights to most of the main cities in the United States. For great conference rates on **airfare, hotels and car rentals**, contact our Travel Agent:

Chris Jensen
1-800-333-8844 or 1-801-483-6199
Fax - (801) 483-6355

The following hotels have agreed to offer conference rates and shuttle service to those who wish to attend the institute. The Residence Inn will be housing our faculty. The Hampton Inn will house our Teen Dorm. Please make arrangements through **Chris Jensen** (above).

Residence Inn
270 W. 10000 S.
Sandy, UT 84070
1-800-331-3131



Hampton Inn
10690 S. Holiday Park Drive
Sandy, UT 84070
1-800-HAMPTON

Double/Single Occupancy \$59 per night

Studio Suite \$84 per night
 One bedroom suite \$94 per night
 Two bedroom suite \$125 per night

The Hampton Inn offers extended continental breakfast, pool, laundry facilities, and many additional services.



•The Residence Inn has fully equipped kitchens, extended continental breakfast, pool, and many extra services.



Marriott Courtyard
10701 S. Holiday Park Drive
Sandy, UT 84070
1-800-321-2211

Double/Single Occupancy \$79 night

The Courtyard offers Courtyard Cafe open for breakfast, dinner, and room service daily. Complimentary shuttle service, indoor pool and jacuzzi.

Intermountain Suzuki String Institute Refund & Late Fee Policy

The Intermountain Suzuki String Institute and Advanced String Camp is a non-profit organization. Some years we lose as much as \$5,000 in an effort to keep our tuition low. The deficit is made up by large donations, mostly by grandparents.

A considerable amount of our funds must be spent up front printing and mailing our brochures and securing our student and faculty facilities. As registrations come in it is a full time effort to enter them into the computer, deposit and balance funds, prepare and mail confirmations, assign classes, form orchestras and chamber groups and prepare the music. The faculty is hired in the fall, based on past enrollment, and we have contracted with them to pay salaries and all travel (tickets are purchased from January through May), housing and food costs. As you can see, we spend approximately \$100 per student up front to ensure a quality Institute. Because of this our board, consisting of eleven people including parents, voted to have a non-refundable \$100 deposit per student. The parents on the board, volunteers who do many jobs without pay, are the most adamant about this policy. They have been shocked to see how much work Institute really is. This deposit is applied to the cost of tuition. In many institutes a large, non-refundable registration fee is charged, which is not applicable to the tuition, just to cover drops and other unforeseen expenses. We are trying to avoid this because we know there are many families for whom Institute is a very big financial sacrifice. Their only vacation money is used on it, or their children work all year to pay for it themselves.

In April we hire the additional faculty needed to meet our final registration, which has gone up every year. We then contract with these teachers and pay their travel expenses. We have also begun our scheduling process, which usually takes us four or more weeks to complete. Our Institute offers many more options than a large group workshop and the scheduling and hiring process is much more involved and costly. Along with this we must order T-shirts, give final food counts, and print all of the individual vouchers and orientation booklets for those who have registered. All of this information is disseminated to various committees. For every change there must be numerous contacts made. For these reasons we cannot refund any of the registration fees after May 1st. We are then obligated to pay all costs and any refunds would be a loss to the Institute.

It is also necessary to charge a late fee for late registration and past due fees. Our expenses double in some areas when we keep our orders waiting. Time delays cause the whole process to come to a halt. We must redo vouchers, food and T-shirt orders, revamp chamber groups and schedules, make numerous phone calls and mail out statements to collect fees and learn of the intentions of the registrants. Many times we have scheduled students and are not informed that they intend to drop. If their fees have not been paid it is a loss to the institute not only in money but in much time and effort.

We on the Institute board feel that the Institute experience is an invaluable asset to those who attend and we are trying to make it a quality experience in every possible way. We truly care about those who attend; many families have come for 15 to 20 years! Unfortunately, it is an expensive undertaking. None of us on the board are in a position to cover any financial problems should they occur, so we must be very careful to make sure we can fulfill the financial obligations of the Institute with the enrollment fees. We are trying to keep costs down and feel that these policies are for the benefit of everyone involved.

Thank you,

The Institute Board of Directors
