

Cambridge Suzuki Young Musicians Presents

“Let’s Get Together!”

Piano Solos, Duos & Duets at 1-2 Pianos

*Performed by Suzuki Piano Students Ages 4-18/Arion Chamber Choir
Sunday 30 November at 3 PM West Road Concert Hall Cambridge*

PROGRAMME

Lauryn Barnes	<i>Allegro</i>	Suzuki
Elizabeth Alan & Allan Atkins	First Bow	
Imogen Ransome	<i>Twinkle Var. A – Ready, Go</i>	Suzuki
Erin Barnes	<i>Bow & Balance</i>	
Megan Wynn	<i>Twinkle Var. A – Ready, Go</i>	Suzuki
Conrad Green	<i>Twinkle Var. D</i>	Suzuki
Alexander Mitchell	<i>Little Playmates</i>	Chwatal
Mathilda Streets	<i>Musette</i>	Old French
Alexander Mitchell & Mathilda Streets	<i>Lightly Row</i>	Folk Song
Nicole Tan	<i>Twinkle Var. A – Ready, Go</i>	Suzuki
Rachel Kunz & William Kunz	<i>Twinkle Var. D</i>	Suzuki
Nanou Sabourian & Jed Upjohn	<i>Au Clair de la Lune</i>	Lully
Sarah Chung ¹ & Benjamin Somers Heslam	<i>A Short Story</i>	Lichner
Francesca Blake	<i>Minuet 3 in GM</i>	J.S. Bach
Roxanna Shini ²	<i>Sonatina, Op. 36, No. 3- Spiritoso</i>	Clementi
Madeline Gowers & Molly Upjohn	<i>Kyrie</i>	Machaut/Kurtag
Claudia Bisutti & Isabella Shallcross	<i>Sonatina in GM</i> 1. Moderato 2. Allegretto	Beethoven
Noa Cebon & Rose Last ²	<i>A Little Serenade</i>	Sculthorpe

Sonata in C Major, K. 331 - W.A. Mozart

Sharzad Shini⁵ - Allegro Moderato Sam Wood – Andante cantabile/Allegretto

PRESENTATION OF CSYM PRACTICE CLUB AWARDS

¹denotes Suzuki Graduation Achievement Certificate

INTERVAL (20 MIN)

Song Presentation by Arion Chamber Choir

Now We Are Met – T. Goodban (1784-1863)

Three Folk-songs from the British Isles

1. *Early One Morning – arr. M Stocks*
2. *Cockles & Mussels – arr. M Stocks*
3. *The Drunken Sailor – arr. S.N. Dipity; Accompanist: Sharzad Shini*

Choir Members: Lauryn Barnes, Claudia Bisutti, Sarah Chung, Christopher James, William Kunz, Alexander Mitchell, Roxanna Shini, Benjamin Somers Heslam, Mathilda Streets, Tristan Townsend, Jed Upjohn, Molly Upjohn

Isabel Beardsworth	<i>Twinkle Var. A</i>	Suzuki
Oliver Hawkes-Clegg	<i>Twinkle Var. A – Ready, Go</i>	Suzuki
Petra Oliver	<i>Twinkle Var. B</i>	Suzuki
Hamza Noor	<i>Twinkle Var. D</i>	Suzuki
Maria Atkins	<i>Lightly Row</i>	Folk Song
Henry Wynn	<i>Mary Had a Little Lamb (F#M/BM)</i>	Folk Song
Olivia Ransome	<i>Little Playmates</i>	Chwatal
Olivia Ransome & Henry Wynn	<i>Cuckoo</i>	Folk Song
Leili Sabourian	<i>Twinkle Var. A – Ready, Go</i>	Suzuki
Christopher James	<i>Au Clair de la Lune</i>	Lully
Tristan Townsend	<i>Chant Arabe</i>	Anon.
Zak Cebon & Charlotte Hamilton ¹	<i>A Short Story</i>	Lichner
Natalie Kantaris-Diaz	<i>Keyboard Concerto in F minor</i> 2. Adagio	J.S. Bach
<i>Three Pieces for String Quartet by Stravinsky</i> Lucas Kantaris-Diaz & May Kershaw – 1st movt. Alex Blake & Alice Wood – 3rd movt.		
Peter Amiri	<i>Nocturne in F minor</i>	Chopin
Sharzad Shini & Sam Wood	<i>'Brasiliera' from Scaramouche</i>	Milhaud

Special thanks to CSYM parents helping as stewards, and to CSYM Committee Members for helping organise today's concert: Judith Somers-Heslam, Jacqui Wynn & Karyn Barnes.

NOTES TO PERFORMERS:

Students performing in the first half should be in the hall to be seated NO LATER THAN 2:45PM.

Student performing in the second-half (other than Arion Chamber Choir) should be in the hall to be seated at first interval buzzer. After performing, students age 10 and under are asked to return to audience to sit with parents. Balconies are closed for this concert.

CONCERT NOTICES:

Please be sure to silence all mobile phones during the performance, and refrain from bringing laptops or other electronic devices into the concert hall.

Drinks & food are not permitted inside the concert hall, but may be consumed in the LOBBY.

Toys, games, reading books, colouring books, drawing materials and/or newspapers should remain in the LOBBY.

Out of respect for the student performers and audience members, please consider the ability of very young children to sit quietly through an entire programme by choosing your seats accordingly and making a discrete exit if necessary. Very young children, particularly under the age of 5, might only remain for the first half of the programme, but please stay if you can.

Flash photography during performances is not permitted. Performers may be photographed at the piano during rehearsals, during the interval or at the beginning or end of their performance.

Videotaping is permitted only by parents who wish to record their own child's performance **for home use only**.

Please sign at the desk in the lobby if you are planning to video your child's performance.

🎻 The Young Pianist as Chamber Musician 🎻

by Betty & Stephen Power November 2008

Our Cambridge Suzuki Young Musicians Training Programme is founded on the belief that all children are amazing human beings, and possess an amazing potential to achieve great skill as young musicians. Our programme aims to provide a rich, stimulating and challenging learning environment dedicated to developing children's musical potential to the highest ability, from the youngest beginner to the most advanced levels of performance.

Today's concert features the young pianist as an ensemble player, with the long-term view to performing on 2-3 or even 4 pianos at our end-of-year concert in July 2009. Through performing duos, duets and multi-piano work, students acquire a new set of musical skills, attitudes and experiences which not only inform their solo piano work, but contribute significantly to their growth as well-rounded musicians.

SUZUKI EDUCATION: ENSEMBLE SKILL TRAINING-IN-PROGRESS

One of the reasons Dr Suzuki based his approach on a common repertoire was to enable instrumental students to immediately play together. Every day started with a large group-class. Even in his studio, Suzuki always used the master-class format, because he could accomplish more in less time, and knew that students are more engaged and try harder when they study together. He considered it very strange to teach one at a time, and would run down the hall to search for more if students arrived alone at his studio!

Bela Bartok writes in his preface to Mikrokosmos: "It is important that students begin ensemble-playing at the earliest possible stage...." and goes on to recommend that 2 pianos should be used from the early stages.

Although it is a rare opportunity to perform on 2 or more acoustic pianos, our Suzuki studio environment makes this study possible. Ensemble training begins the moment the teacher plays along in unison. Harmonic hearing begins when the teacher accompanies a simple RH melody. Practicing the same points with 2 or more students utilises the master-class environment, in which students take turns performing, listening & analysing. Each student's lesson is for the benefit of everyone.

(continued overleaf)

Ensemble playing, whether unison, duets or chamber music, involves the following skills:

- Development of concentration, memory & technical skills in consistently executing the piece with no mistakes.
- Ability to communicate with other players. This could be described as a heightened awareness of the state of the other person, demonstrated by looking at one another (sensory & visual alertness) and breathing together (rhythmic/physical co-ordination) and then being so in the moment that the first sounds are absolutely together (musical timing/sensibility/intuition)
- Shared concept of beautiful tone and the character of the whole piece, including tempo, character, mood and feeling. (inner hearing/ musical intelligence & imagination)

Some students today are performing Suzuki repertoire pieces in unison. Unison playing involves an even greater musical challenge than duets, because both players not only need to perform consistently with the correct notes and rhythm, they need to study tone, balance between hands and musical expression so carefully and perform so precisely as to sound as one.

Overall benefits:

- As a result, each individual's **solo** level of performance is vastly improved and refined. The musical skills learned in chamber music (such as listening outside of oneself) will make the study and performance of solo works richer in meaning.
- When children start to play together at an early stage in the course of their learning journey, the essential skills of musicianship, e.g. listening, rhythmic-co-ordination, co-operation, "give-and-take", flexibility, are more easily assimilated and naturally become part of their approach to music-making.
- When working as a team towards a common goal, individuals feel greater responsibility for doing a good job, and generally try harder, concentrate more, and improve much faster. Some have been even known to organise extra practices together outside the lesson!
- Musical enjoyment, friendship and performance confidence develop over time. Whatever is part of the child's environment develops in the child, and achieving something as part of a team establishes a sense of pride in doing a good job and performing something of quality.
- The attitude of "give-and-take" developed in chamber music will also help the young musician develop the attitude of 'serving the composer' that so many eminent artists write about when describing their motivation in playing solo repertoire in public.

Other students today are performing piano ensemble music by composers such as Bach, Stravinsky, Milhaud and Sculthorpe. As children develop skill in music-reading, duets, two-piano works and instrumental chamber music become possible. Outside the Suzuki repertoire, the piano has a tremendous repertoire of collaborative pieces ranging from duo partnerships with instrumentalists (strings, percussion, wind, and brass) and singers and choirs, through to trios, quartets, quintets, and concertos. Every instrumentalist will collaborate with a pianist at some stage, and this is not to mention the very large repertoire of piano duets, and smaller repertoire of piano duos. The pianist has ample opportunity for collaborative playing of masterpieces, and lesser works, as well as the unrivalled solo repertoire.

DR SUZUKI'S VISION: PEOPLE OF GREATNESS SHARING THE GREATNESS OF MUSIC

Dr Suzuki spent eight years studying in Germany: 'The first four years we studied concertos and sonatas, and the next four years chamber music. This was because I gradually became extremely fond of chamber music, as well as that Professor Klingler was a great master of this medium'. Additionally he found himself part of a circle of top level professionals and scientists who would meet regularly to play chamber music together 'Not only Einstein but all the members of his intimate circle were prominent people in their fields. They all loved art and were extremely modest and kind.'

Dr Suzuki writes in *Nurtured by Love*: "Harmony-in order to achieve it, one person must gracefully give in to the other, and it is nobler to be the one who gives in than the one who forces the other to give in. Harmony cannot be achieved any other way. It was things like that that I learned from Einstein and the people who gathered at his house." I want Japanese children to grow up to be people who have this pleasure in their lives and to be people of as high intellect and sensitivity as those people in Berlin. That is what I want. *The purpose of talent education is to train children, not to be professional musicians but to be fine musicians, and to show high ability in any other field they enter.* Dr Michaelis is a case in point. Somewhere I have heard the phrase, "The matchless beauty of Einstein's mathematics." I am sure this beauty of conception was the outcome of pure musical skill. Einstein was only sixteen when he had the idea that was to bring about such a revolution in the science of physics, and he himself says, "It [the optics of motion] occurred to me by

intuition. And music is the driving force behind this intuition. My parents had me study the violin from the time I was six. My new discovery is the result of musical perception.”