

Central District 1948

The Arizona Times Phoenix, Arizona, Tuesday, May 18, 1948

Music Association Sets Fall Conclave

The executive board of the Arizona State Music Teachers Association met Saturday at the home of its president, Dixie Yost, to make plans for its central district convention to be held here on Oct. 9.

J. Allen Sedberry has offered the facilities of the Arizona Musical College for the convention, the main session of which will be panel discussions on "How the Public School Music Teacher and the Private Music Teacher Supplement Each Other." Victor Baumann of Phoenix College will be the moderator. A banquet and concert are also scheduled to take place during the gathering.

Orvus McGirr of Ajo is vice-president in charge of the central district which the board decided should extend as far east as Globe and as far west as Yuma.

Oct 9 1948

Teachers Set Music Parley

Orvus McGirr of Ajo, vice president of the Central District of Arizona State Music Teachers Association, will preside at the organization's first district meeting at 4 p.m. today at the Arizona Musical College, 220 North Central Avenue.

Dixie Yost, president, and executive board members; Earle Stone and Jane Thomas, both of Phoenix; Ainslie Potter of Glendale; Bessie Deatsch of Peoria, and Nadine Dreskell of Tempe, are on the reception committee.

Victor Baumann of Phoenix College will be moderator for the panel, How the Public School Music Teacher Can Supplement the Work of Each Other. Henrietta Lundquist, piano teacher; Marjorie Sellers, Phoenix elementary school teacher; Ardith Shelley, North Phoenix High School, and Miles Dreskell, Arizona State College at Tempe music teacher, will take part in the discussion.

A concert will be conducted at 8 p.m. by J. Allen Sedberry, college president.

THE GLENDALE NEWS
Glendale, Arizona
SEC. II—Page 3
Friday, October 15, 1948

Northside Teachers At Music Meeting

Ainslie Potter, Glendale, and Mrs. Bessie Deatsch of Peoria were members of the reception committee for the Central District meeting of the Arizona State Music Teachers Association, held Saturday afternoon and evening at the Arizona Musical College in Phoenix.

Orvus McGirr of Ajo, vice-president of the district organization, presided. On the program

for the meeting was a panel discussion on "How the Public School Music Teachers Can Supplement the Work of Each Other," led by Victor Baumann of Phoenix College. A concert conducted by J. Allen Sedberry, president of Arizona Musical College, was the feature of the evening program.

CD 7948

District Music Teacher Meet Set For Friday

The Central District of the Arizona Music Teacher's Association will meet in Phoenix Friday to hear Dr. Leslie Clausen, head of the music department at Los Angeles City College in California, speak on the problems confronting music instructors.

Earle Stone, chairman of the Phoenix College music department and association president, will direct activities at the banquet-meeting scheduled for 6:30 p. m. in the Manor room of Hotel Adams. He will be assisted by Orvus McGirr of Phoenix, district president.

Dr. Clausen also is chairman of the piano division of the California-Western Region of the Music Educators National Conference. He will speak at the Southern District meeting of the Arizona Music Teacher's Association to be conducted in Tucson Saturday.

Tim Hoff will serve as program chairman for the local meeting. Kathryn Capps is banquet chairman. Betsy Cunningham, of the Phoenix College music faculty, will present several vocal solos following the banquet. She will be accompanied by Thyra Pliske, also of the college music faculty.

Music Parley Plans Mapped



Phoenix members of the Arizona Music Teacher's Association discuss plans for the Central District meeting to be conducted here Friday. In front, left to right, Kathryn Capps, banquet chairman, and Tim Hoff, program chairman. In back, left to right, Earle L. Stone, state president of the association, and Victor Baumann, secretary.—(Republic Staff Photo)

The Arizona Republic, Phoenix, Arizona— Sunday, November 13, 1949—

CD
1949

Central District 1949

THURSDAY, OCTOBER 19, 1950

Teacher Group To Meet

The Central District of the Arizona State Music Teachers Association will begin a luncheon at 1:30 p. m., Sunday in the Encanto Park Club House, according to Mrs. Nadine Dresskell, district vice president.

the discussions, Mrs. Dresskell announced.

An open forum discussion of problems of interest to private teachers of music will precede organization of projects to benefit each of the group members. Joint student recitals, courses of study and a teachers' directory will be discussed with a view to future planning of group activities.

Other local musicians, all state officers of the organization who will take part in the forum, are Victor Baumann, vice president; Tim Hoff, secretary, and Mrs. Jane Thomas, Executive Board member. Mrs. Dixie Yost, past president of the state association, will also participate.

All private music teachers are invited to attend and take part in

Central District 1950

Central District 1951

February 11, 1951

*Music Pupils
To Appear In
Recital Today*

The central district of the Arizona State Music Teachers Association will present the second in a series of recitals at 2 p.m. Sunday in the Phoenix Woman's Club.

The program will feature violin solos, piano solos, piano duets, flute solos, vocal solos, and work by choral groups.

Mrs. Clarence Thomas is chairman of the recital, which the public may attend.

Teachers whose pupils will be on the program are Alberta Heath, Louise Thompson, Dixie Yost, Evelyn Stern, Iris J. Miller, Jane Thomas, Nita Gale, Bertha Autenrieth, Nadine Dresskell, Clotilde Ferte Miller, Bernice McDaniels, Julia Marie Tibbetts, Miles Dresskell, and Romulo Riberra.

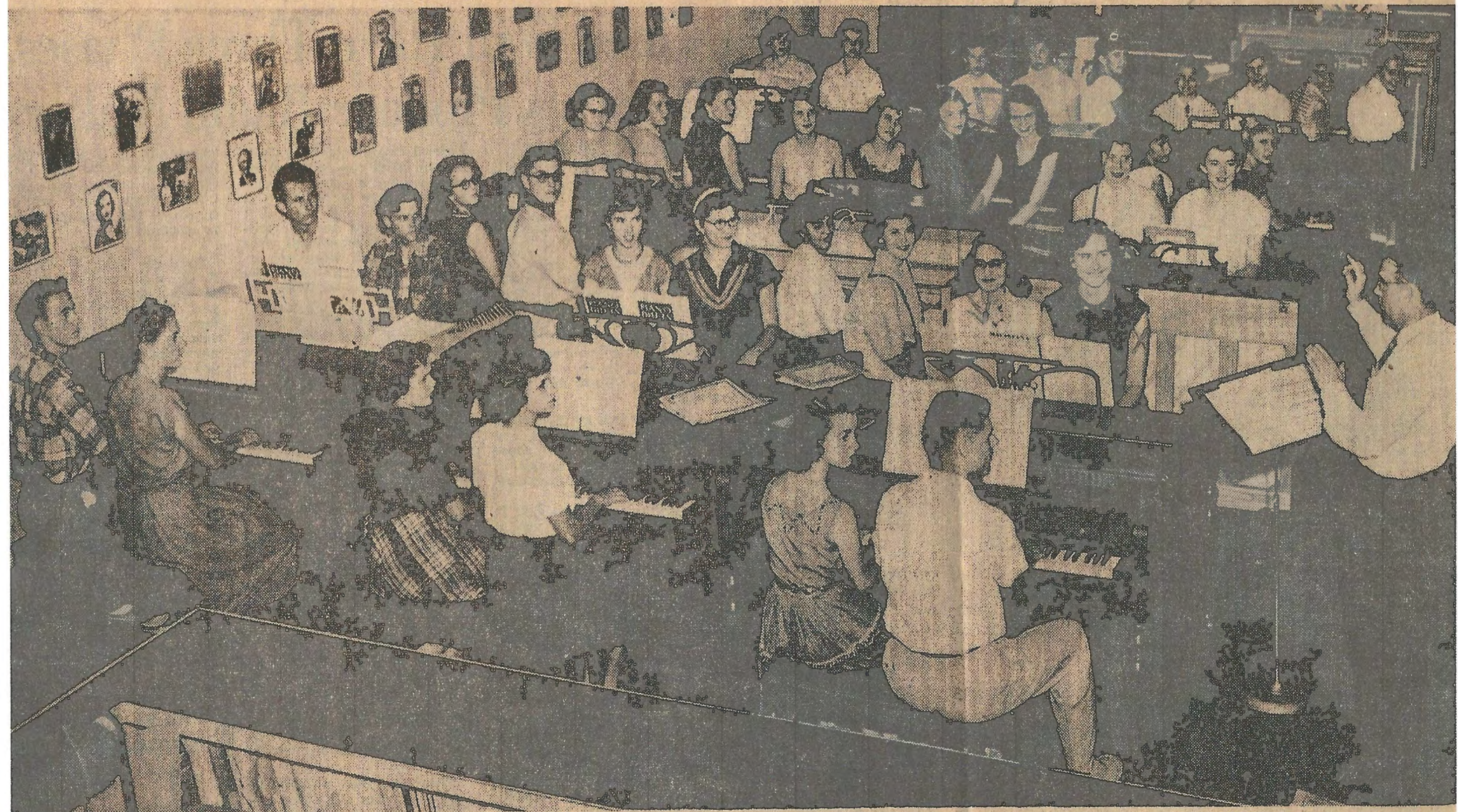
CENTRAL DISTRICT

ARIZONA STATE MUSIC

TEACHER'S ASSOCIATION

Joint Student Recital

*Julian
Arion* *March*



All Keyed Up Piano keys get a workout during rehearsal for the first Phoenix Piano Festival to be presented May 7 at Phoenix Union High School auditorium. Julian McCreary, right, directs 36 high school students for their part in the festival which also will include selections by junior and intermediate groups and an ensemble of piano teachers. The performance will be an event of

National Music Week. Plans for the festival were formulated under leadership of Victor Baumann; president of the Arizona State Music Teachers Association. Cooperation of piano dealers in Phoenix and Mesa has been obtained to provide 20 instruments for the performance. Festival plans were started in January, now are nearing completion.—(Republic Photo, Bud DeWald)

Teachers' Association Plans Piano Festival

The Arizona State Music Teachers Association will present one of its most ambitious undertakings—a piano festival at 8 p.m. Thursday, May 7, in Phoenix Union High School auditorium.

The first ever presented locally, the festival will be under direction of Julian McCreary, piano teacher and director of the First Presbyterian Church choir.

Plans were formulated in January under leadership of Victor Baumann, president of the state association. Co-operation was obtained by dealers in Phoenix and Mesa, in whose stores rehearsals; held evenings and Sunday afternoons.

THEY INCLUDE Arizona Piano Stores, Gavette's Piano Salon, Dawson Music Co., Redewill Music Co., and Roles Piano Co., all of Phoenix, and Hansen Piano Co. of Mesa.

Twenty-eight piano teachers, members of the association, arranged the program. Student players and teachers started section rehearsals under five groupings—elementary (two), junior high school, high school, and teachers. Group No. 1 was directed by Marjorie Sellers. McCreary directed the others, assisted by Eugenia Burnett and Louise K. Thompson.

Teachers presenting pupils in the festival are Veda M. Berkman, Eugenia Burnett, Kathryn Capps, Mildred Carruthers, Jeanette Charnock, Ethel Lee Daniels, Mary Doyle, Nadine Dresskell, Edith E. Edwards, Hazel Alberta Heath, Gertrude Hellenbeck, Ethel Jennings, Patricia Keating, Bertha Kirkland, Isabel McCreedy, Helen Pozil, Beatrice Searles, Mrs. Luther Steward, Marjorie Sellers, Ellen Stites, Jane Thomas, Louise K. Thompson, Julie Marie Tibbetts, Irma Watkins, Allen Weiner, Gilda Weiner, and Dixie Yost.

THE FESTIVAL, given in conjunction with National Music Week, will represent the following schools: Glendale, Scottsdale, Tolleson, Tempe, Roosevelt, Madison, Osborn, Creighton, and Phoenix high schools.

Selections will include:
Group No. 1:

"An Important Occasion," "Toy Sail," and "Little Spanish Dance," by Ella Ketterer; "Mexican Clap Hands Waltz," arranged by Schaum; "Largo," by Dvorak; "March Slav," by Tschalkowsky; "Melody from Oberon," Von Weber; "Song of India," by Rimsky-Korsakow,

and "Soldier's Chorus" from Faust, by Gounod.

Group No. 2:

"Evening Prayer," from Hansel and Gretel, Humperdinck-Wallace; "Blue Danube Waltz," by Strauss; "Turkey In the Straw," by Wallace; and "Amaryllis," by Ghys-Conrad.

Group No. 3:

"VALE OF SONG," by Rolse-Orem; "Spanish Dance No. 1," by Moskowski; "Majesty of the Deep," by Hammer; "The Parade of the Wooden Soldiers," by Jesse-Rosy.

Group No. 4:

"Coronation March," from "Le Prophet," by Meyerbeer-Sartorio; "Waltz from Faust," by Gounod-Sartorio; "The Juba Dance," by Dett-Hesselberg; and "Malaguena," by Lecuona-Sucra.

Group No. 5:

"Sheep May Safely Graze," by Bach-Howe; "Preludes," by George Gershwin; "Hungarian Rhapsody No. 2," by Liszt-Kleinmichel.

Tickets for the festival may be obtained free of charge from teachers, piano dealers, and participating students.

204 Pianists In Festival

A near-capable audience acclaimed the first Phoenix Piano Festival last night at Phoenix Union High School auditorium.

Twenty-one pianos were played by 2,040 fingers as 204 musicians participated in a well-rounded 28-number program directed by Julian McCreary, assisted by Marjorie T. Sellers.

Most popular performances were "Hungarian Rhapsody No. 2" by the artists' group, and "Malaguena" by the secondary group.

Five groups performed. In the elementary level group were 46 youngsters; primary, 57; intermediate, 43; secondary, 41; and artists, 17. The primary group was so large that the members performed in two sections.

The festival, which has promise of becoming an annual event, was presented by Arizona State Music Teachers' Association as part of National Music Week.

The artists, or teachers' group also played "Three Preludes" by Gershwin-Stone and "Sheep May Safely Graze" by Bach-Howe.

Luke Air Force Base Band will perform at 8 p.m. today at the Encanto Bandshell in another National Music Week concert.

MEANWHILE, PLANS are completed for the first piano festival ever undertaken by the Arizona State Music Teachers Association, at 8 p.m. Thursday

in Phoenix Union High School Auditorium.

Julian McCreary, general chairman, said "Never in my experience have I encountered such genuine enthusiasm on the part of players, teachers and dealers. Co-operation has been exceptional."

Tickets for the festival may be obtained free of charge from the following dealers: Arizona Piano Stores, Hogrewe Piano Co., Gavette's Piano Salon, Dawson Music Co., Redewill Music Co., and Roles Piano Co., all of Phoenix, and Hansen Piano Co. of Mesa.

1953

1953 or 1954



Gazette Staff Photo

These members of the Arizona State Music Teachers Association are doing the planning for a workshop for music teachers to be held at 1501 N. Seventh St., June 22-24. They are (from left) Mrs. Helen Pozil, 5302 N. Sixth St.; Mrs. Veda Berkman, 6825 N. 18th Pl.; Mrs. Jane Thomas, 2807 N. Eighth Ave., vice president of the ASMTA Central District, and Tim Hoff, 9413 Arroya Vista Dr. The Central District is sponsoring the workshop.

Jane Thomas - VP of CD



Minuet Players Florence Guenther, 15, left, 2140 E. Weldon, and Mary Beth Aarni, 16, 1446 E. Monte Vista, play a minuet at Second Phoenix Piano Festival at Phoenix Union High School. About 250 piano students participated in festival sponsored by Arizona State Music Teachers Association.—(Republic Photo, Willis Peterson)

1954- 2nd Piano Festival

AZ Musical Notes - April - 1955

**PHOENIX PIANO FESTIVAL
BIGGER AND BETTER**

The Annual piano festival under the very able direction of Mr. Julian McCreary and sponsored by the ASMTA, was held in the West High School Auditorium Feb., 18 and 19 in Phoenix. Six more pianos were used this year, making a total of 26 instruments upon which 335 students performed in groups of 52.

It is remarkable how these young students can be worked into shape for ensemble playing with just a few rehearsals. The performance was a joy and an inspiration to all Music Lovers, and too much credit cannot be given to both Mr. and Mrs. McCreary and all the participating teachers for the many hours of hard work, patience and detailed planning required to make this undertaking a success! May it lead to such festivals in all sections of the State and grow into an Annual State Music Festival before too long!

1956

500 Pianists Will Perform At Phoenix Piano Festival

Five hundred pianists will perform at the fourth Phoenix Piano Festival tonight and tomorrow night at West Phoenix High School Auditorium, 19th Avenue and Thomas.

Admission to the festival is free through tickets available from Phoenix piano dealers. The program begins at 8 p.m.

Selections from the festival will be performed again on Saturday at West High in an all-state piano ensemble festival. The performance is for the Music Teachers National Association, western division conference being held at Phoenix College.

Festival conductor is Julian McCreary, piano teacher.

Sh. Feb 26 1956

Pros To Open Piano Recital

Opening selections in the Fourth Phoenix Piano Festival Thursday and Friday nights at West Phoenix High School Auditorium will be performed by a professional group.

The duet "Sheep May Safely Graze," by Bach-Howe, will be played by Pauline Carlson and Isabelle McCreary. Pauline Carlson will play the cadenzas in Hungarian Rhapsody No. 2 by Liszt-Kleinmichel. Other teachers in the performance will be Louise Ackerman, Herbert Bonham, Ailene Couch, Alberta Heath, Glyn Hoff, Ethel Jennings, Cleo Kunath, Pauline Mazer, Sarah Morris, Marjorie Sellers, and Mildred Skutley.

College students in the group will include Julie Arias, Joseph Boussard, Wenlyn Carlson, Betty Cone, Joanne Kennedy, Gloria Maldonado, Janice Rover, and Mary Lou Whitcomb.

First group of children who will perform will be made up of class piano pupils from Phoenix Elementary School, Granada School, and Osborn District.

The festival, to begin at 8 p.m., is a project of the piano teachers and piano dealers who belong to the Arizona State Music Teachers Association.

Public will be admitted without tickets at 7:55 p.m.

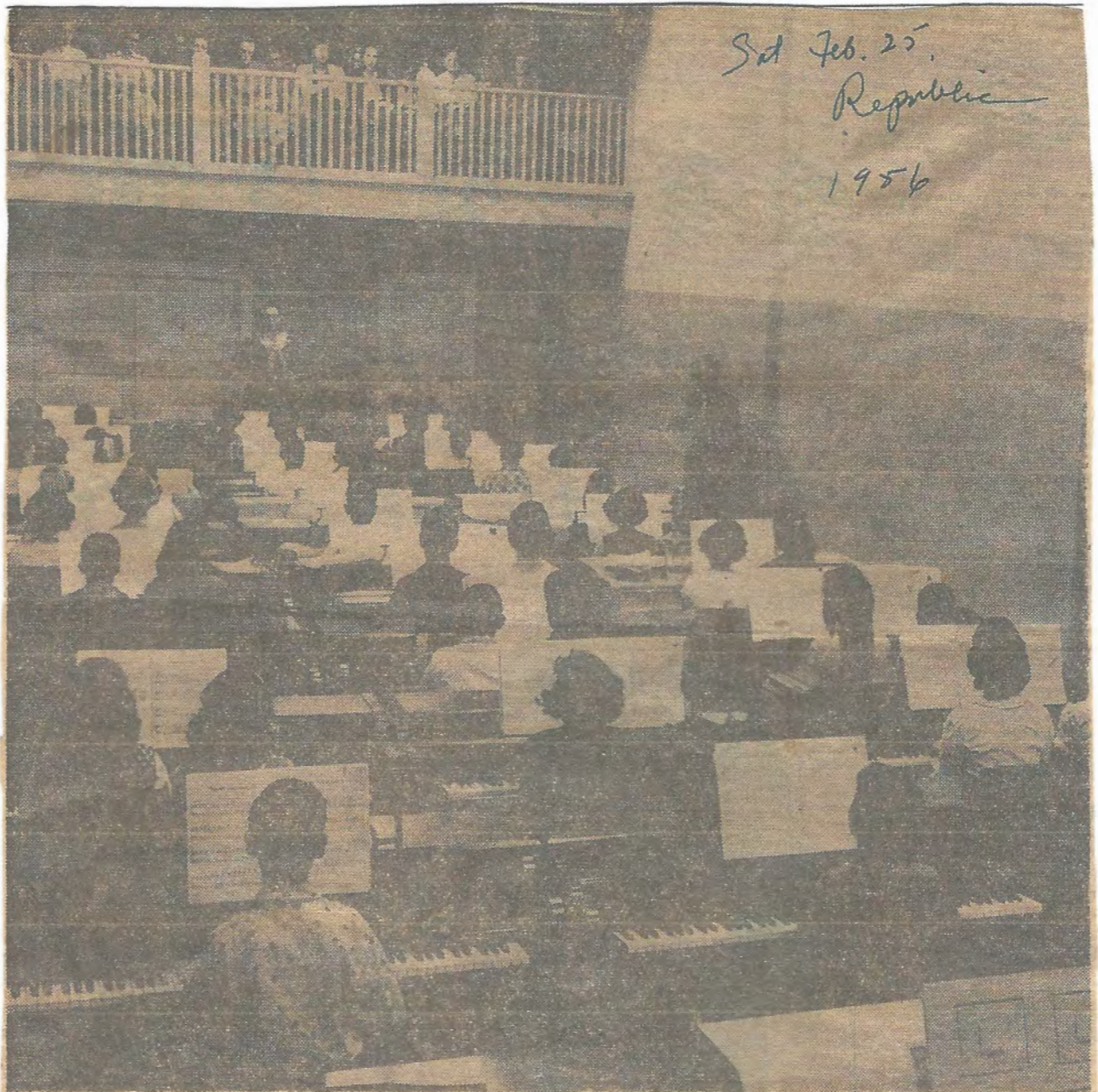


Gazette Staff Photo

PIANO FESTIVAL LEADERS

Taking an active part in preparations for the fourth Phoenix Piano Festival are Mrs. Wenzel L. Carlson (left), 2108 W. Flower, soloist, Mrs. Julian McCreary, 5805 N. 16th St., general chairman, and Julian McCreary, director. The event will be staged March 1 and 2 in the West Phoenix High School auditorium.

1956



Piano Pals There's mass production of piano music here as Valley elementary school students rehearse for Fourth Phoenix Piano Festival March 1-2 at West Phoenix High School auditorium. Youngsters practice

at Redewill Piano Warehouse, 228 E. Washington. Five hundred students will play at festival sponsored by Arizona State Music Teachers Association, central district. — (Republic Photo, Ralph Camping)

Pupil Music Recital Set

A public music recital sponsored by the Arizona State Music Teachers Association's Central District, will open at 2 p.m. tomorrow at Sunnyslope Elementary School Auditorium, Vogel and Third streets.

PERFORMERS, representing 10 local teachers, include: Judy Bangora, Irving Dacks, Nancy Edmiston, Julie Egly, Katharine Gray, Judy Herring, Nancy Herring, Florence Ann Howard, Joan Jacobus, Nancy Loyd, Charlene McDaniel, Marla McDowell, Rose McDowell, Joan Moore, Gerald Manes, Alan Jemeth, Vicki Ray, Sharyn Smith, Diane Ulmer, Sandra Waters, and Cheryl Worley.

MRS. T. L. Hoff is program chairman. Central district vice president, T. L. Hoff, will conduct a meeting following the recital and including talks by Nadine Dresskell, Arizona State College at Tempe; Victor Baumann, Phoenix College, and Dixie Yost, Phoenix, past president and board member of the Western Division of the Teachers National Association.

The speaker will discuss the APTA workshop convention March 1 to 8 at Phoenix College. Mrs. Dresskell and Baumann are con-

1956

1956

Gazette, May 12, '56

The Phoenix Gazette

ASMTA Recital Set Tomorrow

Arizona State Music Teachers Association will present a student recital at 2 p.m. tomorrow at Osborn School auditorium, Osborn and Central. Students representing 11 piano and violin studios will participate.

Performing will be: Alice Aston, Joyce Branaman, Colla Ann Buehman, Gary Buehman, Randy Clapp, Patty Clayton, Donna Devore, Diane Dressair, Jack Halley, Phyllis Ann Hoffman, Nancy Howard, Marc Leverant, Margaret Mason, Carol Jane Mayne, Richard Mehagian, Joyce Meyer, Melba Moore, Madge Omerza, Francis Pitts, Tommy Pyle, Patricia Radu, Helen Schuck, Johnny Schultz, Judith Searle, Michael Sinsel, Norbert Sinsel, Beverly Smith, Francine Tulin, and Glenn Wolfe.

1957



Leaders in the Phoenix Piano Festival will be (from left) Julian McCreary, 5805 N. 16th St.; Dale McConnell, Scottsdale, and Mrs. Louise Ackerman, 3605 N. 15th Dr.

The fifth annual Phoenix Piano Festival, to be presented March 2 in the Phoenix Coliseum, will represent the co-operative effort of class piano teachers of several school districts, scores of studio teachers, and eight piano dealers.

THE FESTIVAL will feature piano ensemble concerts played on 30 pianos arranged fan-wise around Conductor Julian McCreary, 5805 N. 16th St. McCreary will direct the secondary and professional groups. Dale McConnell, assistant conductor, will direct two elementary divisions of the concert.

Mrs. Louise M. Ackerman will conduct the class piano division which includes students of Mrs. Ellen E. Morton, Mrs. Grace Ryan, Mrs. Marjorie T. Sellers, Mrs. Mildred Skutley, and Mrs. Luther Steward.

PERFORMING IN the professional group are Dale McConnell, Herbert Bonham, Miss Alberta Heath, and Meses. Louise M. Ackerman, D. G. Berg, Laurel Brown, Pauline Carlson, Ailene Couch, Glyn Hoff, Eleanor John-

son, Beth Lombard, Isabelle McCreary, Sarah Morris, Kay Olsson, Janice Roeber, Beatrice Searles, and Marjorie Sellers.

Tickets will cost 50 cents for children and 75 cents for adults and may be obtained from the following association - affiliated piano dealers: Allen Piano Co., 1428 E. McDowell; Arizona Piano Stores, 742 E. McDowell; Dawson Music Co., 126 W. Adams; Gavette's Piano Salon, 1938 E. McDowell; Harmony House, 1500 E. Thomas; Milano-Russell Piano and Organ Co., 4320 N. Central; Redewill Music Co., 222 W. Washington; and Roles Piano Co., 501 N. First St.

CO-OPERATIVE EFFORT

5th Annual Phoenix Piano Festival Will Be March 2

Sunday, March 3, 1957

500 Students Participate In Annual Piano Festival

More than 500 piano students participated in the fifth annual Phoenix piano festival last night in Phoenix Coliseum, sponsored by the Arizona State Music Teachers Association, Central District.

Julian McCreary, festival director, said the program was made possible through the co-operation of piano teachers, studio teachers, and piano dealers, all affiliated with the association.

The students performed in six categories from elementary to professional. The program featured a piano ensemble with students of more than 40 Phoenix piano teachers playing two to a piano or more on some 26 pianos at one time.

The students represented elementary, intermediate, secondary, and college school districts in the greater Phoenix area.

Dates unknown

Probably 1957
or 1958

Music Students To Give Recital

Members of the central district, Arizona State Music Teachers Association, will present their students in recital at 3 p.m. Sunday at the Osborn School, 3315 N. Central.

Participating pupils are Steven Esbensen, Barbara Comer, Carol Glodden, Vicki Abernathy, Bonnie Clements, Cynthia Dann, Jo Ann Slou, Linda Mart, Sherry Hall, Mary Jane Steward, Janet Gray, and Kathleen Kirch.

Teachers they represent include Mmes. D. G. Berg, Henrietta Lundquist, Mary J. Steward, Irma H. Watkin, and Helen Pozil.

Music Teachers Group To Meet Sunday

The Central District, Arizona State Music Teachers Association will meet for luncheon at 1 p.m. Sunday in the Macayo Restaurant, 4001 N. Central.

A recital in the Clarendon School, 1225 W. Clarendon, will follow at 3 p.m. Seventeen student pianists will perform.

Music Group To Hold Workshop

The Arizona State Music Teachers Association will hold a district dinner and workshop at 1 p.m. Sunday at Wing's Restaurant, 1617 E. Thomas.

Dr. Victor Baumann and Jane Thomas will tell of the recent national convention held in Kansas City, Mo., last month.

REPORTS ON district projects will be given by Isabell McCreeary, including the recent 30 piano festival. Henrietta Lindquist, chairman of a newly formed club, Young Artists, to encourage the gifted young musicians of this

district, will give a report.

At 3 p.m. a lecture will be given by Mrs. Erma Grosnmuller. Her topic will be "Improvisation."

MONDAY AT 9 a.m. a workshop will be held at Harmony House. Mrs. Grosnmuller will conduct the three-hour session in improvisation.

Mrs. Grosnmuller is author of two books on the subject and at present is collaborating with Sam Saxe of Hollywood on a third book. Musicians wishing private conferences with her may make arrangements at the workshop.

Music Teachers Set Meeting In Phoenix

The Arizona State Music Teachers Association, Central District, will hold a two-day meeting here Sunday and Monday.

A 1 p.m. dinner Sunday at Wings Restaurant, 1617 E. Thomas, will open activities. Dinner speakers will be Dr. Victor Baumann, music faculty member, at Phoenix College, and Jane Thomas, president of the association.

Music Teachers To Meet Sunday

Arizona State Music Teachers Association, Central District, will have a luncheon meeting at 1 p.m. Sunday at Macayo Restaurant, 4001 N. Central.

At 3 p.m. the meeting will move to Clarendon School, 1225 West Clarendon, for a student recital.

Playing will be Jill Bolger, Coila Ann Buehman, Linda Buehman, Martin Davish, Terrie Davish, Kenny Goldstein, Susan Goldstein, Elizabeth Gossick, Kenneth Kirsch, Pamela Lazzari, Carol Nelson, Sue Nelson, Jacque Osborne, Ellen Rodell, and Martha Wood.

Thursday, March 5, 1959

Piano Fete Is Saturday

The seventh annual Phoenix Piano Festival will be at 8 p.m. Saturday in Phoenix Union High School gymnasium.

Dr. Victor Baumann, Phoenix College; Dale McConnell, Scottsdale Music Studios; and Julian P. McCreary, director of music at the First Presbyterian Church, will direct group playing of pupils from elementary and high schools in the Phoenix area.

McCreary also will direct a professional group composed of students and teachers of Grand Canyon College.

Organist Must Curb Jazz Habit

Mrs. Veda M. Berkman has to curb a 79-year-old habit of improvising music at inopportune times.

The hobby began when her choir singing mother heard tunes other than keyboard lessons from 5-year-old Veda in the parlor of their Oregon City, Ore., home.

"I have to watch myself when I play at chapel services so that I don't jazz up the hymns," she said.

THE TEMPTATION to improvise, she explained, comes when she plays the organ at interdenominational Sunday services at Orangewood American Baptist Estates, 7550 N. 16th St.

Mrs. Berkman, widowed in 1962 and a former resident of Chicago, is a composer and pianist.

HER NEXT PIANO appearance will be Nov. 24 at a Federation of Music Clubs meeting where she will play a request, "The Camel Boy's Song."

One of Mrs. Berkman's favorite toe-tapping songs is "Arizona March," among several she has had published.

The march melody was inspired from sidewalk sitting in front of Hotel Westward Ho to watch parades along Central Avenue.

"I write for fun and there's one good thing about it, I know when to stop and so make them short," said the 19-year-member of the Arizona Composers Society.



Gazette Staff Photo

Mrs. Veda M. Berkman practices original composition on the organ.

3-17-68

THE ARIZONA REPUBLIC

Entertainment *and the Arts*

Sunday, March 17, 1968

(Section M) Page 1 *



Julian P. McCreary Conducts Pianists In Ensemble Number



Judi Huber And Kenny Cantrell Practice For Concert

On Stage With Bina Breitner

Ensemble Playing Improves Young Pianists' Coordination

There will be from 30 to 60 student pianists on the floor each time.

They will range from 9 years of age through adult. There may be three generations of the same family in the hour-and-15-minute program. They may play in unison, or may divide 30 and 30 for a brief duet.

That's the nature of Saturday evening's 8 o'clock recital in the Phoenix Union High School gymnasium, the 16th annual Phoenix Piano Ensemble concert.



Bina

Sponsorship comes from the Central District of Arizona State Music Teachers Association, and 30 pianos have been loaned for more than 400 participants by Baldwin Piano Store, Harmony House, and Arizona Piano Stores.

Mr. and Mrs. Julian P. McCreary, 5805 N. 16th St., are the prime movers. They work year-around, she as the general chairman, he as senior conductor, aided by Floyd Woodward. Together they choose each year's selections, from which a committee makes final

choices; they send out instructions to the 50-odd participating teachers in the area; they organize the rehearsal schedule, ticket sales, and performance.

Purpose? Multiple.

"I LOVE TO WORK with the little fry," says McCreary with his soft South Carolina accent. "We are very strict. If they don't behave, out they go." He smiles as he speaks, and you know discipline is firm but gentle. He is gratified by the contributions, and so is Isabelle, his wife since 1941, whose Massachusetts background now sounds almost as Southern as her husband's. When he talks to her he calls her "Lady," and when he refers to her she's "My Lady," always spoken in liquid gentlemanly tones.

There's more to the Phoenix Piano Ensemble than the McCrearys' personal reward, however. Proceeds from the annual recital, which they have supervised since its inception and which

costs only 75 cents (or \$1 at the door) to attend, go into the Music Teachers Association Scholarship Fund and ultimately into piano scholarships to Phoenix College and Arizona State University.

Besides which, as Isabelle McCreary says, "Piano students are notorious for not listening when they play. Any other instrumentalist has to listen, to himself and to the people he's playing with."

Ensemble playing makes pianists listen and improves their coordination. They never get to play with other people, so the youngsters sometimes lose interest. This annual program gets them to play with each other, to perform publicly, to learn new music, and to find out what it's like to work under a conductor. They come back year after year. They do well and they know it, so it kind of keeps them going."

BOTH MCCREARYS teach in their home with its adjacent studio, but teaching doesn't stop with the lesson. McCreary, for example attended 23 Little League games last summer, and they're always available to go hear a student perform for the Boy Scouts, the Girl Scouts, or a church function. They become parents to those who need them and helpful companions to older students of music.

"Last year we had 4000 people at the Piano Ensemble concert," says McCreary proudly. "Families come to rehearsals, which start six weeks before performance, as well as to the recital. This is one of the few recitals appropriate for children and not too expensive for the parents."

Tickets to this year's program are available from all three piano stores lending instruments, from the McCrearys, and from participating teachers.

As McCreary sums it up: "Phoenix has been pretty good to us. We feel we'd like to do something in return. We like to do things for people."

After 16 years of responsibility for Phoenix Piano Ensemble successes, they are still fresh, still responsive, and still doing things for people—with pleasure.

The Phoenix Gazette

Marquee
MUSIC

**Those
'Chickens'
Will Sound
Like An
Orchestra**

By CAROL SCHATT



1978
1979

MORE THAN 100 LITTLE hands clattered across the keyboards.

They belonged to nearly 60 youngsters, 9 to 12 years old, playing piano duos on 30 pianos.

On concert night, that cacophony will "sound like an orchestra because it's so big," said Julian McCreary, who will conduct the 18th annual Phoenix Piano Ensemble at 8 p.m. next Saturday, in the Phoenix Union High School gymnasium.

"It sounds like a chickenyard when the young ones begin rehearsals," he said.

FLOYD WOODARD, assistant conductor, was turning the "chickenyard" into an orchestra. Woodward will direct the younger members of about 475 piano-playing children, teen-agers and adults who will participate in the concert, while McCreary will direct the older musicians.

The hundreds of pianists are divided by age and abilities into 10 groups from 30 to 60 persons each, which will play duets, duos (two-part harmony), solos and two-piano, eight-hand arrangements on 30 Baldwin pianos.

Ranging from 9-year-olds with one year of playing experience to an adult group of professionals and college students, the participants will perform a varied program of graduated difficulty, including folk tunes, classics and selections from "Fiddler on the Roof" and "My Fair Lady."

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KEYS TO THE program's success are 30 pianos, worth \$40,000 and supplied by the Baldwin Piano Store, 4510 N. 16th St., and Wallich's Music City, 3907 E. Thomas, and six weeks of rehearsals.

The performers are midway through six weekly rehearsals in the home economics building at the Arizona State Fairground, where the pianos are. On March 20 the pianos will be tuned again and moved to the concert hall-gym floor for final rehearsals and practice of the groups moving off and onto the floor.

An audience of 4,000 is expected, and a recording will be made of the performance.

McCreary and his wife, Isabelle, have conducted the annual event, sponsored by the Arizona State Music Teachers Association, for 18 years.

"THE WAY WE got started," he said, "was through a piano dealer—T. L. Hoff at Harmony House—who thought of it. They asked, would we help in the high school division. In two weeks they threw the whole thing in our lap."

Some of the early concerts were held in the old Phoenix Auditorium at 38th Avenue and W. Indian School, McCreary said, and the original number of participants — 250 — has almost doubled since.

Other cities, including Tucson, hold piano ensembles, he said. "The granddaddy of them all began in Detroit."

"Some students have stayed in the con-

certs for 10 years," McCreary said. "One of my own students has been in it 18 years. He started as a small boy, continued while he was a student at Arizona State University and now plays in the concerts as an adult."

AUDITION OF numbers selected for the concert is done by an "excellent committee which my lady heads," he said. Final selection of concert numbers is done by the teachers in the association, who also assign their students to concert groups of compatible age and ability. Teachers get the concert music in the fall and drill their students for three months before rehearsals begin, McCreary said.

McCreary lauds the kind of persons who participate.

"The conduct of these students over the years—during rehearsals or in concerts—has been most exemplary," he said. "Why do they have good manners? First of all it's due to their parents, and also because we exercise discipline."

"We feel group playing demands not only thorough musicianship, but also from each student rigid discipline under a conductor, sensitivity to detail in themes and dynamics."

"Students of much talent can individually help those of less," he added.

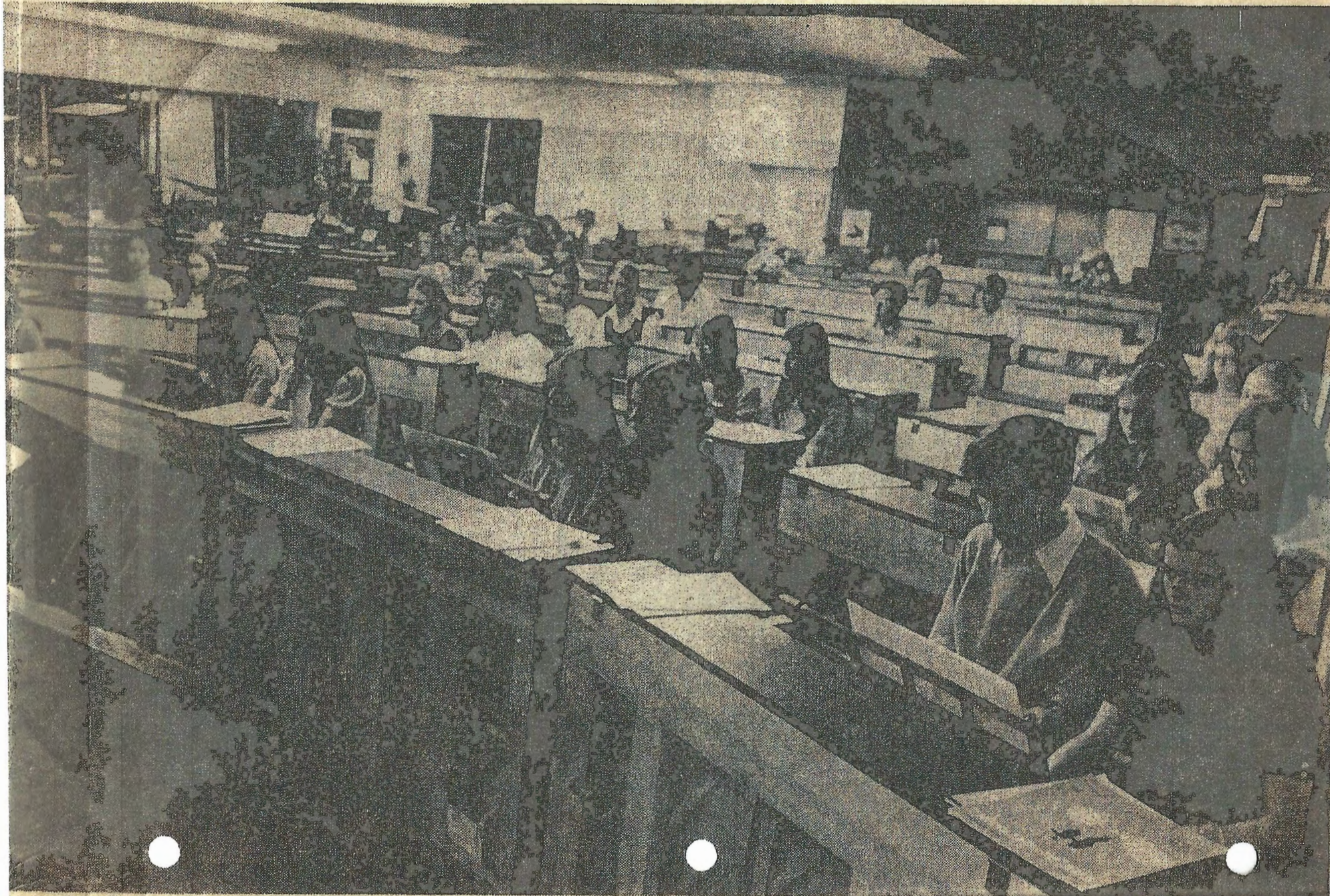
Tickets to the concert are on advance sale at the Baldwin store for 75 cents, and at the door for \$1. Profits will be used to provide music scholarships to Arizona State University, Phoenix College and a summer music camp.

SATURDAY, MARCH 14, 1970

1970



Practice, practice . . . Bertha Leis (left), Central sophomore, and JoAnn McKeever, Xavier senior



Join other high school students in 21st Annual Phoenix Piano Ensemble rehearsal.

Gazette Staff Photos by Bob Leiby

SATURDAY, MARCH 3, 1973

Teen Pianists Practice For Ensemble

By MARY WALDSMITH
Cortez Correspondent

"Practice makes perfect" has new meaning for teens involved in the 21st Annual Phoenix Piano Ensemble.

"Every year I look forward to this," said Greg Ramsey, Trevor Browne senior. "It's really a big challenge to see if all of us can work up a good performance. It's team work. Unless everyone puts out 100 per cent of their efforts you have less than a good program."

"I think it's a fine thing, even after six long weeks of rehearsal and other hours of practicing," said Kent Steele, North junior.

The piano ensemble is sponsored by the Central District of the Arizona State Music Teachers Association and participants are chosen by their private piano teachers. Students who agree to participate are expected to know their music properly, attend all rehearsal unless ill, and adhere to the strict rules and discipline.

"Any teens, when sincere and talented, are willing to subject themselves to rigid discipline," said Julian McCreary, conductor. "This constructive criticism, being accepted, enables them to perform with finesse and beauty. The patience that each person has shown — their willingness to work toward the

good of the group — is really great. That's why it's such a pleasure to be here for 21 years."

Since rehearsals are being held at Schroeders Music Store, donors of the 30 pianos required for the ensemble, many of the rules are necessary to keep the pianos in good shape. Gum chewing is forbidden, as are large belt buckles, most jewelry, jeans with metal decorations, and excessively long fingernails.

The final performance, to be held this year at Brophy Prep gym on March 17, is preceded by a final rehearsal at the gym the night before. If a participant misses the final rehearsal he is automatically dropped from his group, regardless of his ability or excuse.

Getting 30 pianos to play in unison is a difficult job, but McCreary has proved it can be done and done well. While he would be the first to give the credit to the students, they are equally vocal in their praise of him.

"Piano playing is an art, and our conductor knows how to keep it an art," said Leo Martinez, Alhambra senior. "This is one place where I know people can come and learn and listen to beautiful music played with 30 pianos."

"He adds much enthusiasm and makes everyone want to play," said Pat Breeland, Cortez junior.

"Mr. McCreary is a truly great musician," said Ramsey. "He never settles for anything but the best. And in the end, that's what he gets."

Maria Davison, Bourgade senior, says the ensemble is "fantastic" and so is McCreary. "He always tells us that we can play with our hands and our heads but if we don't play with our hearts the music doesn't mean a thing," she said. "That philosophy means a lot to me and I think it makes everyone play better."

Many of the teens have been in the ensemble since they were in grade school.

"I've been in this recital for nine years and have been playing the piano for ten," said Martinez. "I play in this because I love music and I want to continue."

"I enjoy being in the ensemble very much," said Sue Adams, Washington junior. "I like to get together and play duets and other songs with a lot of other people. The only regret I have is that I've only been in it two years and I have only one more to go. I wish I could be in it longer."

"This ensemble is a wonderful learning experience that allows you to truly understand and appreciate the work of large musical groups and orchestras," said Maria. "I don't know what else to say. It's fantastic."

1973

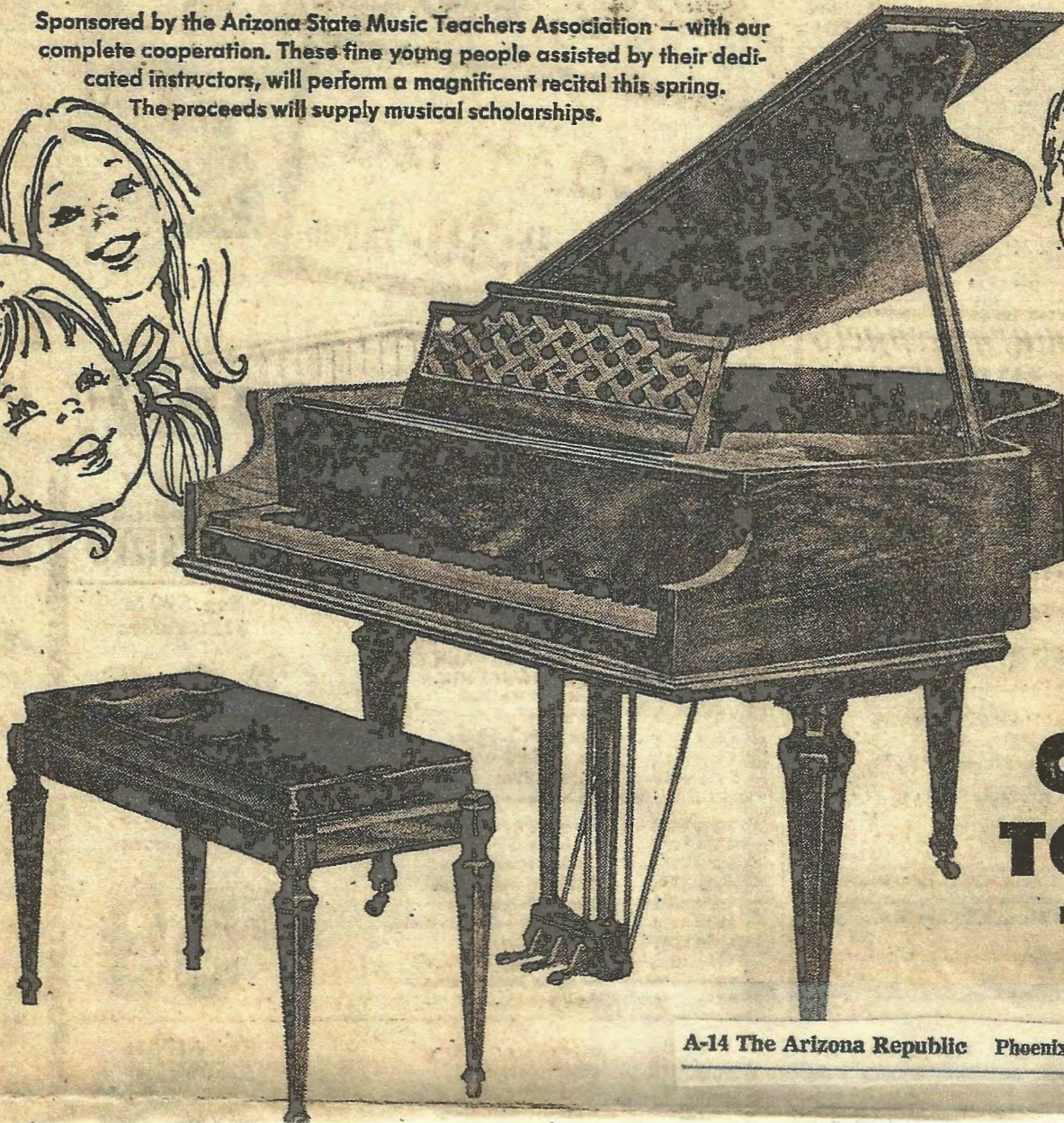
SCHROEDERS 

1973

WELCOMES the "Phoenix PIANO ENSEMBLE"

425 STUDENTS -- 51 TEACHERS are PRACTICING HERE!

Sponsored by the Arizona State Music Teachers Association -- with our complete cooperation. These fine young people assisted by their dedicated instructors, will perform a magnificent recital this spring. The proceeds will supply musical scholarships.



**OPEN
TODAY
1 -- 5**

Teen Gazette

Volume 17, Number 23

Saturday, March 3, 1973

Group Battles Apathy For CBHS Auditorium

By TAMARA KLEIN
Camelback Correspondent

A committee of students, parents, teachers and administrators is battling what they call "public apathy, lack of communication and a lack of enthusiasm" in an effort to gain approval for construction of a Camelback High School auditorium.

Volunteers from a recent rally make up the group, which includes 10 parents, two teachers, three administrators and 11 students.

Camelback's multi-purpose learning facility has been unanimously recommended by the 11 district principals for the first preference among the district's 45 long range building priorities.

Passage of the North High-Trevor Browne 20-cent levy Feb. 22 has moved the board's first two concerns from priority list to the construction list, increasing the possibilities of Camelback becoming the district's priority.

At a recent news conference superintendent Gerald DeGrow cited improvement of the school's industrial arts center and construction of an auditorium as important district goals.

"Our committee's job now is to impress on the PHS board of trustees that Camelback's multi-purpose learning center is a prime necessity for the district," said Rosendo Gutierrez, chairman of the committee.

This morning, the district council met to discuss instructional needs and capital priorities. Its recommendations will go to both the superintendent's executive council and to the school board. DeGrow, his staff and the district's principals will then make their final recommendation to the board.

"Our priority list is a reflection of the community's wishes," said Henry Tom, chairman of the district Citizens' Advisory Council. "We are in a solely advisory position. The board does not have to take our recommendation if it feels compelling reasons not to."

Pat Palmer, teacher, and Camelback student Tod Norman attended this morning's meeting "to present information on why Camelback should be first on their priority list," Norman said.

Camelback Democrat and Republican clubs have combined forces to distribute a

"fact sheet" prepared by the committee.

"Our brochure lays on the line exactly what's needed and how it will be used," said Scot Liepack, a member of Young Democrats. "It will be distributed at all campus functions and activities to stress our points."

Liepack and other students are working to form a "Camelback Canvass Committee," as a means of school-community communication. "We'll take help from anyone willing," he said.

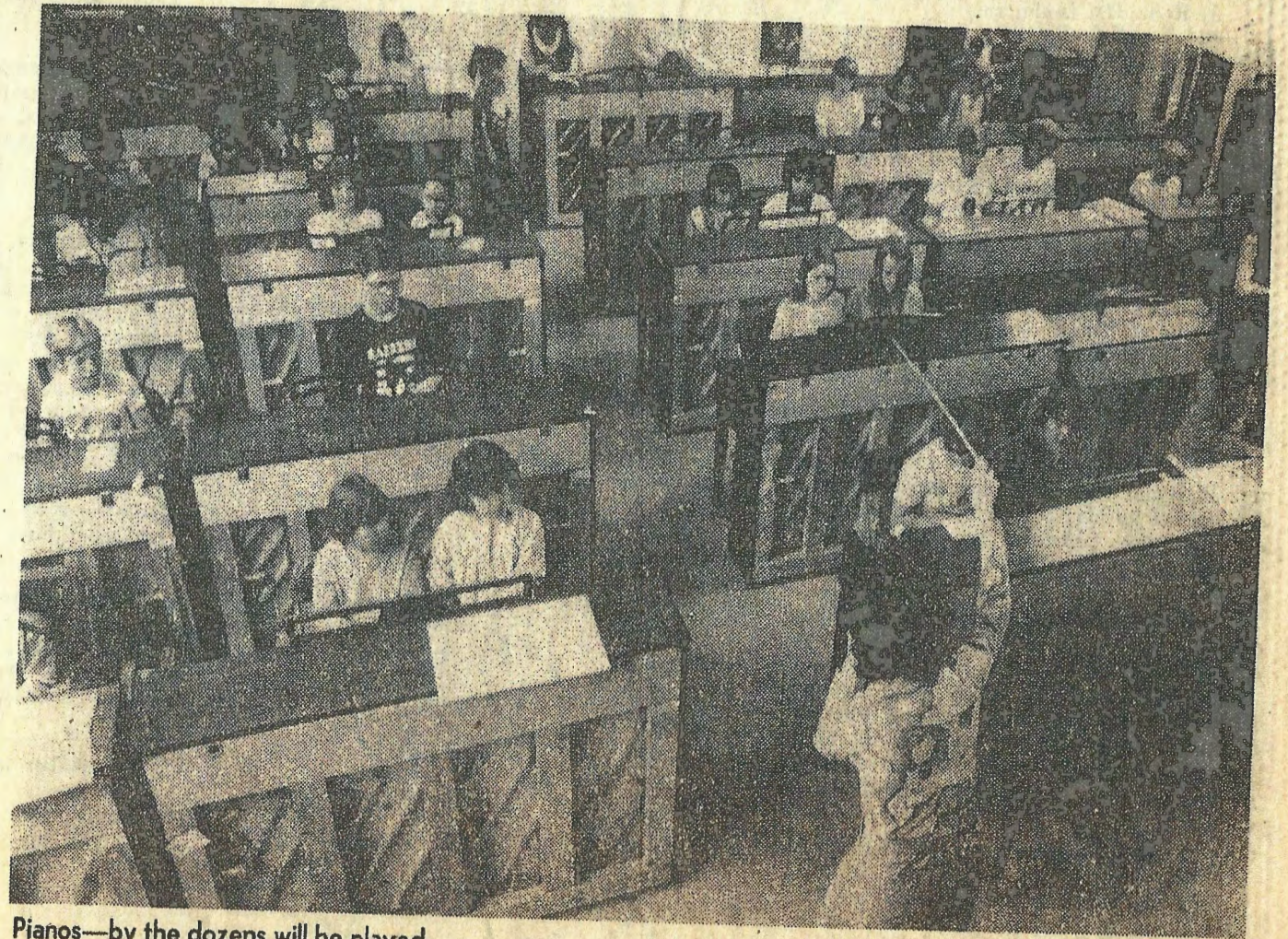
Scot's father, Louis Liepack, also a committee member, said it was "disillusio-

ning to see the lack of enthusiasm and communication on this issue."

"We need an all-out student effort to start speaking out, to interest the community," he said. He also expressed the hope that despite the general public apathy, "parents will be receptive to us."

Commented Gutierrez, "I hope we can arouse enough public sentiment and support to generate pressure on the board. It is high time citizens made their desires known."

"Camelback's multi-purpose learning center has been too long delayed. Our committee will continue its activities until we get results."



Pianos—by the dozens will be played.

Sound of music

Gazette staff photos by Rick Giase

1980

By LINDA KAUSS
Assistant Editor
Today's Living

The sound of music will be heard on a grand scale Saturday when 200 local piano students gather at Central High School to play two dozen pianos...sometimes all at once.

It's the 28th annual piano ensemble sponsored by Arizona State Music Teachers Association. The ensemble began as an attempt to bring private music teachers into contact with each other and remains the longest running annual event of its kind in the nation.

"We thought of it in the beginning as a way to fight the isolation faced by private music teachers," says Isabelle McCreary, who with her husband Julian spearheaded the event for 23 years. "At the time there was almost no organization among the teachers. They had little professional input or exchange with each other."

So in 1953, with Mrs. McCreary organizing and her husband conducting, the first piano ensemble entertained Valley music lovers at Phoenix Union High School auditorium. The 28 teachers and their 195 students were an instant hit and a tradition was born.

In succeeding years, national music magazines published stories about the ensemble and other communities across the United States followed the Valley's lead. The local event soon became so popular it grew to 60 teachers and 500 students participating. The size was so unwieldy that the event was split into two—one in Phoenix and one in Mesa.

"Now the music teachers meet every month, study and hear lectures from other professionals in their field," says Mrs. McCreary. "The spirit of cooperation this event fostered was a very valuable thing for the community. Music companies loan their pianos to the performers each year, public and private schools have been very generous with their space, and the students' parents willingly transported their children back and forth during the six weeks of practice."

But the most important benefits have

gone to the students themselves, she says. It gave young pianists who might otherwise never have performed before a large audience a chance to experience the applause. It taught them the importance of teamwork, precision and following the conductor's beat. It brought them into contact with other young people who subsequently became their close friends.

"Many students continued their piano studies far longer than they would have otherwise because they looked forward each year to participating," says Mrs. McCreary. "The incentive here is so important. Without it, practicing is a lonely thing."

Saturday's program, which includes performances by grade school, high school and adult groups, begins at 8 p.m. at Central High. Admission is \$2.



Even a splint on a finger can't keep down a true musician, as witness Todd Carv, 12.



Melissa Trueblood, 10, left waits her turn to play while Sondra Wialworth, 11, performs.



Music has its anxious moments for Christine Ramirez, 10.

1980

2-14-1981

○ The Arizona Republic

Bertha Kirkland

Bertha E. Kirkland, 90, piano teacher and charter member of the League of Women Voters, died Feb. 10, 1981, in Good Samaritan Hospital.

Miss Kirkland, 1130 N. Second St., was a Phoenix native and studied music in Paris. She graduated from the University of Southern California and attended the University of Arizona.

She supported women's suffrage and better government and participated in early marches for women's rights. She was president of the league in 1944.

In a publicized opposition to the Papago Freeway in 1971, she sued in U.S. District Court to prevent the acquisition of her home for the freeway.

She was a past president of the Arizona Piano Teachers Association, a member of the Phoenix Musicians Club and a supporter of the Phoenix Symphony. She had been an organist at the Christian Science Church.

She is survived by three nieces.

Memory Lawn Mortuary arranged private services.

TEMPO



THE PHOENIX GAZETTE



THE PHOENIX GAZETTE

It's
never too late



Tom Tingle / THE PHOENIX GAZETTE

Peggy Rostran teaches Frank Darmiento, 45, of Scottsdale how to play the piano Friday at her home.

Piano lessons hit right note with adults

1990

A new breed of piano student is tickling the ivories these days: They're eager, disciplined and never have to be told to practice their scales before going outside to play.

Adults, many of whom sneered at piano lessons as children, are taking up the instrument like never before. Some are goal-oriented boomers out to acquire a new skill, others want to share an activity with their kids. But most play for the love of music in general and the piano in particular.

While no statistics exist on the number of adults taking piano lessons — it's the one question the good folks at the census bureau forgot to ask — music teachers say they're seeing a flood of adult students.

"Over the last couple of years, we've noticed a big move upwards in the number of adult piano students," says Madeleine Crouch, an administrator with the National Piano Foundation in Dallas. "And I

"(Adults) pick it up very quickly. I find many children are quick, but adults are quicker."

Kaye Wilson

Sounds Great Piano Studios of Arizona

think adults who take it up often have stressful jobs and want to get a little relaxation in their lives."

In a National Music Teachers Association survey, 96 percent of the instructors said they had adult students. "I don't think that would've been the case 10 or 15 years ago," Crouch says.

Kaye Wilson, co-owner of Sounds Great Piano Studios of Arizona in Scottsdale, says nearly a third of her 50 students are adults. She teaches half-hour and hour lessons; most adults go for the full hour.

Grown-ups make good students, Wilson says, and

are receptive to music theory. "They pick it up very quickly," she says. "I find many children are quick, but adults are quicker."

Wilson says they're also good about sticking to their practice schedule, although that often means juggling the demands of jobs and families. "If people are spending their time and money, they're going to get something out of it," she says.

Lesson costs vary. They typically range from \$10 to \$20 a week, depending on how long the sessions last.

Wilson offers the gamut of musical styles, and says it's important to give students music they like. "If you don't do that, you're just not on good footing at all," she says. "The interest level has got to be there, and the feeling of achievement from week to week."

One of the biggest challenges is finding instruction manuals — and methods — that grown-ups can use. When you're voting age, "Mary Had a Little Lamb" just doesn't cut it.

See ■ LESSONS, Page B4

■ LESSONS

From B3

"A lot of teachers haven't really known how to deal with adult students," says Peggy Rostran, who teaches in north Phoenix. "It's not as much of a control thing. It's more of a partnership. The challenge is finding good teaching material."

Rostran says adult students are more apt to become frustrated than children, especially if they're beginners.

"They tend to put themselves down more," she says. "If an adult fails, right away they tend to get down on themselves. They do real well in their jobs and they come home and wonder why they can't play the piano right away."

Jim Kidwell, 41, signed up for piano lessons two years ago after his two daughters began playing the instrument.

"I'd kind of always enjoyed the piano," says Kidwell, a project engineer at Garrett Auxiliary Power Division. "I don't play any other musical instruments. I decided it could be a form of relaxing, come home from the job and kind

of lose myself in the music."

Being able to share a common interest with his daughters was also an incentive, he says. It's a way to foster family harmony, at least once the pupils pass through the beginner phase.

Kidwell caught on quickly. "Probably within the first 2½ to three months, I started to feel that what I was doing was actually creating music, as opposed to doing scales," he says. "I like the jazz and the blues. I'm not so into the classical, the Mozart and that sort of thing."

He figures that most people can take lessons for two or three years and become competent enough to be their own teacher. "I think then you probably have the knowledge and enough in your repertoire to just sit down with a piece of music and get into it and do it," he says.

Nancy Sample has taken piano lessons for three years. Like many adult students, she had lessons as a child. But returning to the piano meant starting from scratch.

"I'm just getting to where I

enjoy practicing and feel like I can sit down and play for my family without embarrassing myself," she says.

Sample began taking lessons after she finished a grueling doctorate degree program at Arizona State University. "I'd been in an academic setting for several years and felt like the creative side of me wasn't being enhanced, so I took up piano and yoga," she says.

She says the lessons have helped her appreciate classical music.

Frank Darmiento began playing 4½ years ago. It's not his first foray into music. The environmental engineer has been a jazz and classical musician for 36 years and plays several instruments.

"I do a lot of composing and arranging, and this makes it easier for me to work with arranging," he says. "It's also just a lot of fun to learn a new instrument. And the piano's a great instrument."

Crouch agrees. "I've never met anyone who doesn't like the piano. And it's a really nice way to meet people."

1990

8-14-90

Regulations urged on home businesses

Planners pushing strict code, fees for county areas

By Derek Schmidt
The Arizona Republic

Maricopa County should regulate the hours of operation, noise levels and external appearance of the thousands of home businesses in unincorporated areas, the county Planning and Zoning Commission recommended Thursday.

The proposal, which must be approved by the county Board of Supervisors, stemmed from concerns that neighbors are being inconvenienced by noise and excess traffic from businesses that people run out of their homes.

The commission voted 7-1 to classify larger home businesses, such as backhoe operators, as cottage industries. Those businesses would have to obtain a \$100 permit.

But the panel, after a 45-minute debate, rejected a staff proposal to require a \$10 permit for smaller home businesses, or residential businesses, such as those giving music lessons or selling handcrafted items.

"I find it difficult to swallow the need for a permit and fee for someone casually working or selling something

once in a while," Commissioner Julius Balick said.

But Commissioner Sue Kathe, who cast the dissenting vote, favored the permit requirement.

"I think they (permits and fees) are a good communication tool," Kathe said. "People are calling in and asking, 'Do I need a permit to do businesses in my home?' When we tell them no, I think that may give them the impression that we don't have regulations on what they can do."

Under the proposal, both classes of home businesses would be prohibited from emitting more noise, vibration, smoke, dust, odors, heat, glare and electrical interference than a typical residence, and would be required to store business-related materials located outdoors behind a solid masonry wall.

Cottage industries could have no more than three employees who were not residents of the home, only one sign not exceeding 16 square feet, and could operate only during certain hours, which would be set later.

Residential businesses could not employ anyone other than residents of the home, would not be allowed to have outdoor advertising, could not have more than one client on the property at a time and could not have clients on the premises from 10 p.m. to 7 a.m.

Home-business zoning proposals draw fire

By Lori Baker
Staff writer

Proposed city zoning regulations would kill opportunities for many Phoenix residents to run businesses out of their homes, people attending a public hearing said.

The proposal would regulate home occupations such as selling housewares, home cleaning supplies, cosmetics and service occupations such as plumbers, locksmiths and carpenters.

Meanwhile, suggested zoning regulations for craft shows in residential areas also drew opposition at the Wednesday meeting with city planners. Craft shows now are prohibited, but the

new ordinance would allow them with certain restrictions.

Jeanne Cueto of the Association of Arizona Artisans spoke against proposals in the draft ordinance, which would limit a house to two two-day shows every five years; limit shows to 10 craftsmen; and require the craftsman to be responsible for illegal parking in the area.

Besides the craft show restrictions, artisans would face new home occupation regulations under the ordinance.

Phoenix residents who have a home occupation would be required — in the current proposal — to receive "administrative approval" from the planning. See ZONING, Page 5

ZONING

From Page 1

department to operate any business in their home, even if all the work is done over the phone.

City approval now is required only for certain home occupations such as day-care homes or businesses that generate traffic.

Prohibiting people with home occupations from listing their address in the phone book or advertising materials drew opposition at Wednesday's hearing.

"If they can't advertise (their address), people won't know about them. Many people get started in business by doing it in their home first, then moving into a larger place when they get bigger," said Jim Porterfield, a Phoenix resident. "It would kill them to have to be in a commercial area first."

Porterfield, who worked 17 years as a research scientist for the military, has just completed studies to become a machinist. Although he lives in an apartment, he said he hopes to move into a house where he can operate

his machinery.

"Many inventors got their start working at home," he said. "Look at Henry Ford and the Wright brothers."

Homemakers, hobbyists, retirees and the disabled are a few of the groups that have cottage industries, according to the U.S. Small Business Administration.

"Because women now enter business at a rate five times faster than men, the trend of operating from home is growing. A natural starting place for businesses seems to be the garage, basement or den," according to a 1986 report estimating that 2 million to 5 million Americans work at home.

While home occupations are the wave of the future, city planner Carol Johnson said the city is obligated to protect neighbors in residential areas.

"People complain about smoke, odor or noise or a business in a home generating a lot of traffic," she said.

Since Phoenix residents with home occupations are not required to register now, she said she doesn't know how many there are.

"We will be coordinating with the city's business license and tax license departments," she said. "It's easy to do things off the books when the business is in the home."

The draft ordinance — to be revised in May based on public comment — defines a home occupation as "an occupation, profession, activity or use that is clearly a customary, incidental and secondary use of a dwelling." It includes day care for up to 10 children or elderly or handicapped people.

The City Council is expected to consider the final draft of the ordinance later this year.

Proposed requirements for home occupations include:

- Delivery of products restricted to between 9 a.m. and 5 p.m. weekdays.

- Home occupations would be

limited to 25 percent of the total area under roof, not to exceed 500 square feet.

- Outdoor displays and storage of materials or equipment would be prohibited.

- Direct sales or rentals of products off display shelves would be prohibited. However, pickup of orders made by telephone or at sales meetings away from the dwelling would be allowed.

- The residential appearance of the dwelling could not be altered, and a sign listing the home occupation is prohibited.

Prohibited would be pet grooming, sales offices, automobile repairs, commercial stables, massage parlors and veterinary hospitals or offices run out of homes.

Conditional use permits, which require public hearings, would be required for a home business with an employee, day care for five or more people, occupations conducted outdoors or those involving more than six visitors in 24 hours.

Cottage-industry zoning rules OK'd

The Maricopa County Board of Supervisors approved zoning regulations on Monday to create cottage-industry and home-occupation classifications. Cottage industries or larger businesses, such as backhoe operators, will be allowed in rural areas with special-use permits and a \$100 fee. Smaller home businesses will not require permits or fees and will be permitted in rural and residential areas. Both classifications are subject to other regulations.

1998

Opera makes overtures to Peoria seventh-graders

Classroom presentations explain terms, dispel myths

By Julia Jones
Staff writer

PEORIA — It really is a Cinderella story when three opera singers and their director go through their paces in front of every seventh-grade class in the Peoria Unified School District.

They perform and explain, discuss and demonstrate, and then they explain again, smiling throughout and working as hard as any scullery maid.

"We're teaching them in school so they'll know what's happening when they get there," said Arlyn Brewster, a Valley choral director. She has conducted 35 major works, directed 15 musical theater performances and chamber operas in the area, and serves as director of the Metropolitan Opera National Council district auditions.

"If we don't get to them now, we're not going to have them in the auditorium clapping hands every time the opera opens."

For the approximately 1,500 students in Peoria's 58 seventh-grade classes, the opera opened



Peoria seventh-graders watch and listen with rapt attention as coloratura soprano Linda Smith (left) and mezzo soprano Patti Shockler perform a duet. The singers are part of a team that

today onstage at Peoria High School when Showcase Concerts presented "The True Story of Cinderella" by Warren Martin, in full dress and living color, as impressive a metamorphosis from the classroom presentations as the

stepdaughter's transformation to princess — in three performances.

The idea, said Milene Henry, seventh-grade music appreciation teacher for the Peoria district, was to have one concert for the students each quarter, preceded by



Dana Leonard / Staff photographer

has been explaining opera in the classroom before students see a full-fledged performance of "The True Story of Cinderella."

some preparation.

"One of our teachers, Bonnie Comber at Desert Palms School, came up with the idea, and we brainstormed with Ron Caya, director of arts education for our district, to get it working," she

said. "In the past, we've had the Phoenix Boys Choir and the Phoenix Symphony, and next quarter we'll have a ballet."

The program is funded through a grant from the Arizona Commis-

See OPERA, Page 6

1991

Patti Shockler is
CD Member

OPERA

From Page 1

sion on the Arts and from a \$1-per-concert donation from seventh-grade students.

"I think they get their money's worth," Henry said.

"She makes it happen," Brewster said of Henry. "She has talked me into this for two years.

"But the response is terrific."

The reason could be that the performers make their art form user-friendly even to an audience that takes its body language cues from MTV and its fashion advice from rappers with ridge-razored hair.

Running through a brief opera vocabulary is a good way to start, Brewster said. But in these examples, listen to the words to find out what's happening, and then listen again for mood, feelings, emotions.

To illustrate *recitativo*, baritone Dan Bergsten and coloratura soprano Linda Smith discuss in song the breakfast they didn't have.

Then, in a real *aria* from "The Old Maid and the Thief," mezzo soprano Patti Shockler displays in English her frustration and unrequited love.

A *cadenza*, Brewster says, is not furniture to put a TV set on; it's a flashy, ornamental solo, which Shockler demonstrates.

The two sopranos team up for a duet from "Cosi fan tutte," which means "girls are like that," Brewster says to the seventh-graders. "And Mozart wrote that opera when he was about your age."

The company of four puts on the 45-minute program up to five times a day, Brewster said: "But it's all very informal. We want them to get the idea that opera doesn't have to be this grim, heavy thing where they're bludgeoned with sound.

"We want them to see that there are no more fat ladies in opera, that instead, it's just a group of wonderful people with exceptional talent."

But because the performers are all aware that their classroom audiences are, in fact, regular kids, they bring along costumes, makeup and plenty of music.

"I'm sure there are some who are not loving what we do," Brewster said, "but that's why we take all this stuff, as well as a baritone that can sing excerpts in four languages.

"We want to make them really have a fun, positive experience, and that's work."

But it's much like working any audience, Bergsten said. "You

"There's so much talent in this Valley, we could do this for every school district. These people are working as bank tellers, typists and clerks when they ought to be out doing what they're trained to do."

Arlyn Brewster

Director of Showcase Concerts

know when you have to work harder, and that's usually classes at the end of the day; they're rambunctious. But at the end, they'll ask some of the best questions of all."

Brewster is careful to bring in really good singers, she said. "And I make it a policy to make sure the singers are paid. We all need to donate to the community, but these are professionals, and some are under contract."

In point of fact, she said, Smith is in rehearsal for Musical Theater of Arizona's production, "South Pacific," which will open at the Sundome on March 28, and Shockler is soloist for Brahms' "Requiem" with the Scottsdale Symphony today.

"There's so much talent in this Valley, we could do this for every school district," Brewster said. "These people are working as bank tellers, typists and clerks when they ought to be out doing what they're trained to do."

Brewster's part is furnishing dialogue to tie the musical numbers together for classroom visits. And it's a challenge, because she hasn't taught school for 25 years, she said.

"So this is making a very old person out of me, but it's worth it," even if all they're able to do is dispel a few myths and misconceptions about opera, she said.

The first thing is, you don't have to be afraid of opera, she said.

"And then, you can't break a glass singing." That's just not true, no matter what the TV commercial says.

"And finally, forget that saying about how it isn't over until the fat lady sings.

"We don't even have fat ladies now," Brewster said. "Thin people can sing just as well as fat people, and the only reason opera singers were fat in the old days was because they ate a lot."

1991

Finding good piano teacher key to learning

By Karen McCowan
The Arizona Republic

At last, after hours of tromping through music stores or searching through classified ads, your new piano stands in your living room.

Don't think the shopping's over.

If you really want to get your money's worth out of the instrument, you will shop just as carefully for a piano teacher.

"To get a good match, you really have to do some work," said Rayna B. Aschaffenburg, associate professor of music at Arizona State University. "Don't just make phone calls — go out and interview teachers in their studios."

At such interviews, ask teachers about their own musical training, suggested Gene Dickens, who handles Valley student referrals for the Arizona State Music Teachers Association. "There are some good teachers out there without college music degrees, but there are also some bad ones."

Teaching ability is just as important as musical ability, local experts said. "How do you motivate your students?" is an important question to ask, particularly when seeking a

teacher for a child, said Janice Meyer, associate professor of music and director of ASU's Piano Prep Program, in which students as young as 6 can study under university professors or graduate students.

"The most important thing in children's piano lessons is turning them on to having a good time with music," Meyer said. "You want it to be a positive experience, something that's not too rigid. After all, most students don't turn into professional pianists."

A good style match between student and teacher is important.

"Define your goals," she explained. "Are you interested in learning how to play pop music or Classical? Then find a teacher who is interested in teaching that kind of music."

Phoenix piano teacher Carolyn Inabinet suggests attending the prospective teacher's recital or observing the teacher during a lesson with a current student.

Inabinet and other Valley music teachers are launching a series of courses for very young kids through the Kindermusik readiness program.

"At the youngest level, we have 'musical beginnings' classes for chil-

dren 18 months through 3 years," she explained. "This is actually for parents and children together, so that parents can learn to stimulate their child musically with age-appropriate activities."

Other classes, for 4- and 5-year-olds, teach "general musicianship" — vocal development, movement, listening skills and ensemble playing with various instruments.

Three local Yamaha Music Schools offer similar instruction for children 2 through 9, with parent involvement also considered essential.

"When parents are involved, children are much more likely to be encouraged to practice and get off to a good start," said Tony Grimes of the East Valley Yamaha Music School in Chandler.

Parent involvement is also a key

component of the Suzuki method, in which children as young as 3 actually learn to play the piano.

"Suzuki is based on the mother-tongue approach, which holds that children naturally learn their native language by observing and hearing it in their homes," said Faye Colyar, a Phoenix Suzuki piano teacher. "The parent is very involved, observing the lesson and helping the child practice during the week."

Those seeking a particular approach to piano lessons, such as Kindermusik, Suzuki or Yamaha, can request a teacher using that method through the Arizona State Music Teachers Association referral service.

Most university and community-college music departments also keep a list of music students who teach privately.

HOW TO FIND A PIANO TEACHER

Try these referral services:

✓ Arizona State University
Music Department —
965-3371.

✓ Arizona State Music
Teachers Association in your
area:

• Phoenix and Northwest
Valley — 266-9550.

• East Valley — 964-2835.

• Northern Arizona —
774-2968.

• Tucson area — 298-1457.

• Eastern Arizona —
428-4473.

• Western Arizona —
344-3970.

• Southeastern Arizona —
378-6971.

✓ Community-college mu-
sic departments, many of
which keep a list of students
who teach music privately.

7-6-91

20-piano 'orchestra' to give annual concert

1992

An unusual 20-instrument concert will be performed at 8 p.m. Saturday at Alhambra High School auditorium, 3839 W. Camelback Road.

All 20 instruments are pianos.

They will be played by 245 young pianists, students of music teachers from across the Valley.

The "piano orchestra" will perform in groups, mostly two to a piano, up to 40 students at a time, led by conductors Dan Hooper, Gwen Pasbrig, Susan Shiner and Carol Hill.

The music at the 40th annual concert will include Classical, folk and show tunes. The students range from early elementary to advanced, and the pianos were provided by Sherman Clay stores.

In 1953, Isabelle McCreary and her

late husband, Julian, persuaded 28 piano teachers to select nearly 200 of their students for a concert. The couple also solicited Valley piano stores to loan them 20 pianos. The first Phoenix concert was held at Phoenix Union High School.

As many as 600 students have participated, causing the concert to move to the PUHS gymnasium, where 33 pianos were lined up on the basketball floor.

The concert is believed to be the longest-running event of its kind in the country.

Tickets, available at the door, are \$3, \$2 for children 12 and younger. Proceeds will be used for music scholarships.

SPECIAL EVENTS

USED BOOK SALE: 7 a.m. to 5 p.m. today. Thunderbird Samaritan Medical Center, classrooms C and D, 5555 W. Thunderbird Road, Glendale. 588-5760.

★ **SPECIAL OLYMPICS GYMNASTICS COMPETITION:** Noon to 4 p.m. today. Arizona Aerials Gym, 7724 N. 67th Ave. 262-4543.

HOME IMPROVEMENT SHOW: noon to 10 p.m. today; 11 a.m. to 10 p.m. March 14; 11 a.m. to 6 p.m. March 15. Civic Plaza. \$4 adults; \$1 kids 7 to 12, under 6 free. 967-8714.

★ **BRANDEIS USED BOOK SALE:** 4 to 9 p.m. today; 10 a.m. to 6 p.m. Saturdays; noon to 5 p.m. Sundays, 10 a.m. to 8 p.m. Mondays to Fridays through March 22. Park Central Mall, Central Avenue and Earl Drive. \$3 admission opening night. 998-0880.

PHOENIX JAYCEES RODEO: 6 p.m. today; 1 and 7 p.m. March 14 and 15. Coliseum. \$3-\$15. 263-8671.

IRISH FAIRE AND INTERNATIONAL FESTIVAL: Crafts for kids, carnival rides, continuous entertainment, food and more. Noon to 5 p.m. Saturday and Sunday. Patriots Square, Central and Washington avenues. 264-2322.

PIANO ENSEMBLE: Over 240 young pianists, performing 20 at a time, featuring a variety of music. 8 p.m. March 14. Alhambra High School, 3839 W. Camelback Road. \$2 and \$3. 841-0142.

★ **MASTERPIECE WOODCARVINGS:** 8 a.m. to 5 p.m. March 16-20. Demonstrations: 10 a.m. to 3 p.m. Valley Bank Center, indoor concourse, 201 N. Central Ave. 221-1005.

PIANO ENSEMBLE: Over 240 young pianists, performing 20 at a time, featuring a variety of music. 8 p.m. March 14. Alhambra High School, 3839 W. Camelback Road. \$2 and \$3. 841-0142.

E2 The Arizona Republic Friday, May 29, 1992



EVENTS

Music at the Mall 10 a.m. to 6 p.m. Saturday, Chris-Town Shopping Center, 19th Avenue and Bethany Home Road. Members of the Arizona State Music Teachers Association will present their students. 486-1124.

1992

PIANO ENSEMBLE PROGRAM: Folk,
classics and popular tunes played by
210 young pianists. 7:30 p.m. March
13. Alhambra High School, 3839 W.
Camelback Road. \$2 and \$4.
841-0142.

1993

FRANCES OCTAVIA SUGGS BALLARD, 1930-1993

Frances owned and incorporated her piano studio, The Piano Room, located at 6004 South 3rd Avenue, Phoenix. She graduated from Grand Canyon University with a major in Church Music. Frances was a minister of music at the West Van Buren Southern Baptist Church. Frances was an active member of the Central District and Arizona State Music Teachers Association, and the Music Teachers National Association.

In 1982 she was chosen as a role model for black students at Arizona State University.

The purpose of this scholarship is to encourage the development of professional music teachers in South Phoenix. May her talents be multiplied, starting here.



West Van Buren Baptist Church
2701 West Melvin • Phoenix, Arizona 85009

Saturday, May 22, 1993
10:30 A.M.

Superintendent Robert Overstreet
Officiant



July 18, 1930

May 17, 1993

Homegoing Celebration Of

Sister Frances Octavia Suggs Ballard

OBSEQUIES



Frances Octavia Ballard, 62, of Phoenix, a piano teacher, died May 17, 1993. She was born in South Haven, Miss. She was a member of the Arizona State Music Teachers Association and the

National Music Teachers Association. Survivors include her daughter, Joyce James; her mother, Ardella Washington; two sisters; brother; and three grandchildren. Visitation: 3 to 8 p.m. Friday, Romero and Boykins Mortuary, 1641 E. Jefferson St. Services: 10:30 a.m. Saturday, West Van Buren Baptist Church, 2701 W. Melvin St.

On Monday May 17, 1993, the sweet spirit of our dear sister departed this life.

Frances Octavia Suggs Ballard was born July 18, 1930, to the parents of Sister Ardella Suggs and the late Brother Frank Suggs, Sr., in Southaven, Mississippi. She confessed a hope in Jesus Christ at the age of eleven, uniting with the Middle Baptist Church in Memphis, Tennessee. Frances was a product of the public schools of Memphis, Tennessee and Douglas, Arizona.

Mrs. Ballard graduated from high school in Douglas, Arizona and upon completion, returned to Memphis and graduated from Henderson Business College. She received her AA Degree from Mesa Community College, Mesa, Arizona, and a B.A. from Grand Canyon University majoring in church music. As a noted music teacher, she was a member of Arizona Central State and National Music Teacher's Association. She also served as music adjudicator for Arizona State University and Grand Canyon University.

Frances moved with her parents to Douglas, Arizona in 1944 and joined the Mount Olive Baptist Church under the pastorate of the late Reverend A.G. Green. Later she moved to Phoenix and united with First Institutional Baptist Church. At the time of her passing, she was a member of West Van Buren Southern Baptist Church where she served as minister of music. She was the instructor of the Community Christian Mission that meets once a week in the home of her mother.

Frances was known best for her business establishment where she gave private music lessons - The Piano Room - founded and incorporated by Mrs. Frances Ballard.

She leaves to cherish her memories her loving daughter, Mrs. Joyce M. James of Ft. Huachuca, Arizona; three grandchildren: Ms. Venita Francine, Ms. Marjorie Ardella and Master Elmer James, III all of Ft. Huachuca, Arizona; her mother, Mrs. Ardella Suggs Washington of Phoenix, Arizona; one brother, Dr. Frank Suggs, Jr. of Normal, Illinois; two sisters: Ms. Delores Suggs of Chicago, Illinois and Ms. Earleen Suggs Johnson of Memphis, Tennessee; one uncle, Mr. George Suggs of Memphis, Tennessee; one son-in-law, Sgt. Elmer James, Jr. of Ft. Huachuca, Arizona; and a host of nieces, nephews and other relatives and friends.

Sister Frances Octavia Suggs Ballard

ORDER OF SERVICE

Pastor Larry Stair - Officiating

- Organ Prelude.....Sister Fay Taylor
- ProcessionalThe Family
- Scripture.....Pastor Larry Stair
- PrayerDr. Warren H. Stewart
- Musical Selection*"Only What You Do For Christ Will Last"*
- Special Remarks.....Dr. Warren H. Stewart
- Pastor, First Institutional Baptist Church
- Rev. Thomas Davis
- Pastor, New Jerusalem Baptist Church
- Musical Selection*"Moonlight Sonata"*
- Barbara Stoutenburg
- Tribute to MomPastor Larry Stair
- ObsequiesRead Silently
- Musical Selection.....Barbara Stoutenburg
- EulogyPastor Larry Stair
- Viewing of RemainsRomero & Boykins Staff
- Recessional.....Organ Postlude



John Samora/The Arizona Republic

Carolyn Inabinet teaches Amanda Perkey at Inabinet's home. "It amounts to financial suicide," said Inabinet, a single mother, regarding the proposed rule.

Zoning effort strikes sour note

By Abraham Kwok
The Arizona Republic

It's designed to boost music, dance and other arts in Phoenix, but a proposed zoning change is striking the wrong chord with some fine-arts teachers.

Piano instructor Carolyn Inabinet says it'll drive her out of business.

Piano teacher Paula Peterson says it diminishes the arts. And Michael Widener, whose two children attend music-theory classes once a month, simply says good intention, bad execution.

All three plan to pay close attention to the Phoenix City Council tonight, which at 7:30 is scheduled to discuss a proposal to fine-tune

regulations on fine-arts businesses.

The proposed revision was meant to encourage people who teach piano and other fine arts in residential neighborhoods to relocate to so-called residential-office districts. City officials say that the teachers are better suited for such districts, which are traditionally filled with doctors, attorneys and other professionals' offices.

A proposal drawn up by the city also would impose a \$715 use-permit fee and limit students to no more than five at one time, a restriction that has members of the Arizona State Music Teachers Association crying foul.

"It amounts to financial suicide," said Inabinet, a single mother who teaches from her

home in north Phoenix.

Some teachers contend the drafted ordinance self-defeating: Few fine-arts teachers would move to residential-office districts when it essentially means more overhead and less income.

Inabinet says she would be forced to scale back from the more than 100 students she teaches each week. She says she has a tough enough time making a living.

The cap on students would be difficult for music instructors, some of whom have 15 or more students in theory classes or performance classes designed to help students learn from one another

— See ZONING, page B

Zoning effort strikes sour note

— ZONING, from page B1

Music instructors are supposed to take out city use permits for about \$250, but most do not, colleagues say. Such permits also restrict the number of students allowed at one time, depending on the size of the business, but teachers sometimes ignore it.

Teachers manage to escape scrutiny unless a neighbor complains and probably would not move to a residential-office district if it meant more visibility and limitations on their business, Inabinet said.

Ironically, Inabinet started the city down the road of zoning revision. She sought regulation, she says, to shield private music schools from neighbors

who complain of noise or traffic.

"We're at the mercy of our neighbors. One complaint and we're shut down," said Peterson, who is a member of the Arizona State Music Teachers Association.

Some people have complained, though not often. Sharon Stephens, a music teacher, was "turned in" by a next-door neighbor who counted Stephens' students they came and went.

The city sent one teacher "cease and desist" orders because she did not have a use permit to teach her six students, Peterson said.

She wants the city to remove the student limit, especially because other businesses, such as doctors offices, do not have similar restrictions.

City officials, however, say the traffic patterns are different between fine arts and other professions. Fine arts students tend to come and leave at the same time, causing more traffic problems than patients or other clients, who tend to come and leave at staggered times, they say.

Phoenix council tables fine-arts ordinance

A proposed ordinance that some critics say would harm fine arts was tabled Wednesday for revision by the Phoenix City Council.

The ordinance is designed to encourage fine-arts instructors to move their classes from sites in residential areas to semi-commercial districts. Some music teachers complained that proposed restrictions, including a cap on the number of students they could teach at one time, essentially would doom the industry.

No new date for a vote has been scheduled.

Compiled from reports by *The Arizona Republic* and *The Associated Press*.

Dance school feels wrongly pinched by state tax

By Ed Foster
The Arizona Republic

2-1-94

When Cookie Potter opened the All-American Stars Gymnastics and Dance Academy in Scottsdale, the last thing she thought she was doing was providing entertainment.

However, that's exactly what she's doing, according to the state's tax collectors. They want her to start paying an amusement tax. They want it retroactively. And they want penalties and interest.

"They are comparing us to pool halls and bowling alleys," Potter said. "It is disheartening."

The cost could run as high as \$60,000, she said.

"There is no way we could pay that," Potter said. "It would clean us out. None of us in this industry have that kind of cash laying around."

Potter and other people who run dance schools probably won't have to

pay the amusement tax, however, because the Legislature is putting together a bill to exempt them. It will be heard in the House Ways and Means Committee today at 8:30 a.m. at 1700 W. Washington St.

Legislators say the problem goes much further than dance studios. They have passed a string of bills in recent years to exempt items they never intended to tax, including livestock, animal feed and jeep tours.

Sen. Pat Wright, R-Glendale, said the problem stems from expansions of the number of tax auditors. Since 1988, the number of sales-tax auditors has grown to 107 from 60.

"They have mined a mother lode of 'untaxed' businesses," said Wright, chairwoman of the Finance Committee, which handles tax issues. "In the past, those businesses had never been taxed."

"With their auditors, they have

found Sutter's gold. They have interpreted the statutes very differently from what the Legislature intended."

Rep. Leslie Johnson, R-Mesa, chairwoman of the House Ways and Means Committee, also was skeptical.

"They had to come up with more money to justify their jobs," she said.

Leigh Cheatham, deputy director of the Department of Revenue, said it was the Legislature's idea to hire the auditors. Legislators passed bills in 1989 and 1991 to expand the department's staff, she said.

"We kept telling everybody the fallout would be increased audits," Cheatham said.

At the time, the state economy was a shambles and the Legislature was desperate for more revenue.

"They gave us auditor positions to provide greater audit coverage," Cheatham said.

She added that business people

often are confused about taxes.

Wright said health clubs have been hit this time around, in addition to dance and gymnastics academies.

"They've got to be sadomasochistic to call that entertainment," she said.

Wright added that she would be willing to consider a bill to dump some of the auditors.

"They would have to prove to me they have collected a lot of money from people in traditional areas, like movie theaters," she said.

"I've got probably 20 bills here to correct things they have been doing. They are going overboard in their enforcement."

Cheatham said the department is working on a taxpayers' bill of rights that would include public hearings before a new group is taxed. She said that under the proposal, the new taxes would not be retroactive.

D6

WEDNESDAY, APRIL 27, 1994



Practice
makes
perfect
*or at least pianists
hope as grading nears*

By Christi Foist
TEEN GAZETTE correspondent

Many people endured them briefly, but some actually enjoyed those childhood piano lessons.

Those who persevered to levels of excellence will participate in the upcoming Arizona Study Program. Pianists from around the state will descend on Grand Canyon University May 6-7.

The program evaluates students' performances and knowledge of music theory. "It gives them a goal-oriented experience to try for," says Lawrence Clapp, a concert pianist and piano instructor.

Students memorize four pieces of music — typically about 20 minutes total length — and must be prepared to play all or part of them during the 15-minute exam.

It can be grueling. Adjudicators, the people who evaluate the performer, can require performers to start or stop at any point within a piece. Sometimes they'll ask that a short passage from a piece be played.

Participants enter the program with two things on their minds: scoring well on the theory examination and remembering all the performance pieces. Memorization may begin early, depending on the piece's difficulty.

"All year is preparing — constant preparation," says Drew Hunt, a sophomore at Deer Valley High School. "I don't use a technique. I just keep practicing."

The process of memorizing a piece, Hunt says, is akin to getting to know a person. "It's kinda like someone you've seen every day for years," he says. "As you interact with them more and more you get to expect certain things."

"I just did a lot of repetition," agrees David Ng, a sophomore at Greenway High School. "There's no specific technique. The main thing you work on in memorizing is usually the notes. Dynamics is overlooked."

But piano teacher Jo Ann Smelser says the musicality suffers when that happens. "Playing is so much more than just notes," she says.

However, the "mechanics are the notes," Ng explains matter-of-factly. "If you can't play the notes, you can't play the piece."

Constant repetitive practice is crucial.

"I'll spend just one day on one song," Greenway High School freshman Sonya Hoh says. "I did one or two measures and kept playing it over and over and then added another one."

Taejin Chung, a junior at Ironwood High School, also breaks down the piece. "First of all, I play it hands alone. Then I take a section — lines or measures."

"There are different ways to memorize," Clapp says. "For instance, working in problems. In some cases it may be a matter of harmonic analysis. Memory is not just



Christi Foist / TEEN GAZETTE
Kim Mah will perform before a group of judges at the Arizona Study Program, not for a trophy, but for a grade.

an exacting, methodical thing. It's also psychological.

"If you're playing in front of your family, it's not a problem. If you're playing in front of 25 international judges, that's a problem. Extenuating circumstances can affect your memory even when you do the right thing.

"I'd have specific areas in the piece where you could pull the memory — points

of exact memory," Clapp advises.

Apollo High School freshman Amber Ong took a pragmatic approach. "I focused on parts I had more trouble with a lot," she says.

"I'll practice the in-between stuff," says Jenny Stone, a junior at McClintock High School. "A lot of times I'll look for similarities."

She says she rarely practices hands

1994

separately, despite gaps in dexterity. "I have a lot more problems with my left hand than my right hand, usually with speed," Stone says. "I'm kind of struggling to get done."

The musicians give up much of their private time.

"I sacrifice a lot for music," says Sam Haynes, a sophomore at Shadow Mountain High School. "Nothing's gotten in my way. It's always been music."

For McClintock freshman Jason Joseph, sacrifices have included television and basketball. "I practice an hour each day," he says. That devotion has paid off, though. His confidence is much higher this year than in past competitions.

Haynes says his ability to memorize a piece varies. "If I really like it, then it's not a problem to memorize," he says. "I don't even have to memorize it; it's already there."

Clapp disagrees. "You can't just say, 'Look, memorize this.'" He says he encourages his students to practice pieces at four different tempos. That way, "all physical memory is dissipated."

Joseph can support that assertion. "When I play fast, my fingers do all the stuff," he says. "I don't really think."

But why all the practice, the seemingly mindless devotion to music?

"Grades mean something to people," Clapp says. "It makes us try harder. That element of being judged puts you on a line. That's the point: to set a higher standard."

Achieving that higher standard is not an easy task. Few students are able to practice as frequently or as long as their teachers would like. "Music students are always the top students in school," Smelser explains. "They're really busy. There are a lot of demands on their time."

Clapp agrees. "Most people aren't able to find the time to practice efficiently," he says. "People spread themselves very thinly. When I went to school, I had maybe one other activity. Trying to get people to practice enough — that's my biggest worry."

Smelser also feels anxiety over her charges. "I wake up at four o'clock in the morning worrying about pieces that aren't memorized. I try to encourage them to memorize early."

Although Clapp sometimes jokes about getting an ulcer, he treats worrying as an occupational hazard. "Any teacher that is a good teacher cares," he says. But he seems to find some relief in Smelser's analysis of the good student-good musician parallel.

"I think that people who are going to commit themselves to a high level of academics are disciplined," he says. "Practice is all about discipline."

Come May 6, piano students will begin finding out whether they practiced enough.

Christi Foist is a sophomore at Greenway High School.



**Drew Hunt
likens practice
to getting to
know a
person: The
more you're
around them,
the more you
learn.**

Disney Channel show seriously kids around with symphonic music

By Dimitri Drobatschewsky

The Arizona Republic

Music lovers are worried that interest in symphony orchestras and their music is waning, and that soon, there won't be anyone left to play or attend serious concerts.

But take a look at The Disney Channel's third annual *Disney's Young Musicians Symphony Orchestra*, airing at 7 tonight. Classical music, and especially symphonic music, is in very good young hands.

At the heart of the one-hour show is a symphony concert played at the Cerritos Arts Center, near Los Angeles. A youth orchestra made up of 75 eager children, none older than 12, is performing. Violinist Ryan Williams and double-bassists Mark Bis-singer and Christopher Trendler are from the Valley, and oboist Jane Golding is from Tucson.

The orchestra is conducted by two alumnae of the Young Musicians Foundation's program. Jung-Ho Pak is the principal conductor of the Young Musicians Symphony Orchestra and now works as the associate conductor of the San Diego Symphony, and Lara E. Webber is music director of the YMF Debut Orchestra.

After actor Robert Guillaume, the show's host, delivers the niceties about children making music, guest conductor Jerry Goldsmith, of Hollywood fame, opens the concert with the "Lone Ranger" part of Rossini's overture to *William Tell*. In this and some of the ensuing selections (Handel's *Water Music*; Copland's *El Salon México*), the playing is generally excellent, with only occasional lapses in intonation or some French horn

squeaks negligible.

But you really sit up and notice pianist Christopher Falzone, 8, who plays the solo part in the first movement of Grieg's A-minor Piano Concerto. You wonder how he can reach far enough across the keyboard to play all the right keys, and why, at his age, he reveals more emotional maturity than many of his adult colleagues.

The concert frequently is interrupted by cute, short interviews in which some of the kids offer spontaneous views of what they are doing, while others appear to give "coached" answers, such as xylophonist Allison Mondesir's "While most kids are out in the streets doing drugs, I practice my music."

The highly touted appearance by special guest Itzhak Perlman lasts less than a minute but contains a good question, asked by a young fiddler ("When you play, do you concentrate on what the composer wants to express, or what you want to say?"). Perlman replies that you try to combine both.

In a revised and shortened version of Prokofiev's *Peter and the Wolf*, narrated by 13-year-old actor Elijah Wood, the presentation includes colorful projections of Disney animations. During the final selection, a medley from Bizet's *Carmen*, all musicians are introduced before they hop a bus to (where else?) Disneyland.

Seeing these youngsters and their magnificent musical efforts, you cannot help but agree with Guillaume's summation of the telecast: "If music is said to light the mind, it certainly also warms one's soul."



National Piano Competition winner Christopher Falzone, 9, gets pointers from composer John Williams during the taping of *Disney's Young Musicians Symphony Orchestra*.

The Disney Channel

SCHOLARSHIP WINNERS

Perform Free Recital

Martin Luther King Jr. Fine Arts Scholarship winners will perform at a free recital from 6 to 8 p.m. Tuesday, Aug. 31, at Herberger Theater Center, 222 E. Monroe St.

The recital will showcase 20 minority and deserving youth, ages 12 to 18, who have been fine tuning their talents at music and dance camps during their summer vacation. The scholarship program helped make the special training possible.

Performances will include piano, trumpet and harp recitals as well as vocal performances, ballet and modern dance routines.

The award of 20 scholarships is a record number in the three-year history of the scholarship fund.

The public is invited to the recital. Donations will be accepted at the door with proceeds benefitting the Martin Luther King Jr. Fine Arts Scholarship Fund.

The program is sponsored by ARA Leisure Services, Inc. and the Phoenix Equal Opportunity Department. For more information, call 262-6258.



AZ

3-year-olds make piano look easy

By Kenneth LaFave
Staff writer

There's a movie out this weekend about a man who devotes his entire life to teaching kids the joys of music. But the fictional hero of *Mr. Holland's Opus* ain't got nothin' on the real Mr. Julian Leviton.

There's plenty that's different about them. Mr. Holland taught general music to high schoolers; Leviton teaches the basics of piano one on one to the tiniest of tots. Mr. Holland innovated on-the-spot techniques to get his message across; Leviton uses the tried-and-true Suzuki method.

Yet, like Holland, Leviton has seen his own musical ambitions replaced over the years by the desire to give children the chance to make music.

Once a pianist first and teacher second, Leviton is today a teacher first. And he's armed with a creed not unlike the one promoted in the movie:

Nearly any child can make music, given the proper environment.

"It used to be rare to find what people called a child prodigy," Leviton says, ensconced among the half-dozen electric pianos in his studio at Scottsdale's Washburn Piano Co.

"With the advent of the Suzuki method, the idea of the child prodigy became extinct."



Christine Keith/Staff photographer

Under Julian Leviton's Suzuki-style instruction, students such as Sarah Uminski, who is almost 4 years old, learn to play piano by ear before they're old enough to learn written notation. Sarah has been studying with Leviton since she was 2½.

PMTA member

1-21-96

Copy

A.1

Silhouette

All students are potential prodigies.

To make his point, Leviton shows videotapes of his 4- and 5-year-old students playing Bach minuets, the Beethoven Sonatina in G and other repertoire that traditional students wouldn't learn until much older.

With the Suzuki method — most widely practiced on string instruments — a child is trained to play by ear at an early age (3 or 4) without reference to written music. Only later is the child introduced to printed notes.

"This is the 'mother tongue' approach to making music that Dr. Shinicki Suzuki developed in Japan," Leviton explains.

It's the idea that making music is as natural a process as learning a native language. We are all exposed to a mother tongue and so grow up learning it, taking it for granted. The Suzuki method exposes the child to music in the same matter-of-fact way. The student is taught to mimic a teacher's

music-making as a child mimics the speech of its elders.

It's controversial among some people, Leviton admits, because it has deglamorized the musical study process, replacing it with what some call "rote learning." In the traditional way of looking at things, students contain varying levels of talent that are exposed with the learning of an instrument. For Suzuki adherents, music is an inclination innate in all of us. As for the mystery of "talent"...

"Talent is synonymous with ability," Leviton says.

Leviton was a Chicago-based pianist and professor of piano at DePaul University for several decades. His interests were playing and teaching the great works of the standard repertoire. A Leviton performance of Tchaikovsky's B-flat minor concerto with the Grant Park Symphony Orchestra got high marks from Claudia Cassidy, the

legendarily severe critic of the *Chicago Tribune*.

But even when essaying the most demanding of scores, Leviton was interested in music education at the most fundamental level. He'd heard stories about Suzuki students running rings around traditional students, but didn't believe them until someone gave him a tape of Suzuki string students doing precisely that. Even then, he wasn't sure the method could be applied to piano.

"It's easier for a young string student to play difficult pieces than for a young piano student because the string student plays on a children-sized violin or cello," Leviton says. There are no half- or three-quarter-size pianos.

A tape of young Suzuki pianists from Japan playing some of the easier Beethoven sonatas proved the method was piano friendly, after all. Eager to learn firsthand, Leviton spent the summers of 1970 and 1971 in Matsumoto, Japan, Suzuki's hometown and study center, absorbing everything he could.

His time there convinced him that the fundamentals of Suzuki — the "mother tongue" approach and the

assumption that children even 3 years old are ready to conceptualize the music-making process — are sound and valuable. It didn't convince him wholly, however, that the note-reading process should always be put off:

"The biggest criticism of Suzuki is going from playing by ear to the note-reading process. In Japan, this doesn't come until after the first book is completed. I believe children should read music as soon as they are capable of doing so. A child of 3 can wait. A child of 5 should learn by ear and note simultaneously."

He calls his resultant mix of Suzuki and traditional approaches "Suzuki a la Leviton," a method he's used for a quarter of a century.

Leviton left Chicago in 1990 and settled here in 1992 after Hawaii proved "lovely but isolated." One of about 30 Suzuki-certified piano teachers in the state, he is Arizona's only certified trainer of Suzuki piano teachers. He hopes not to be alone for long, while recognizing that Arizona is a little behind in the general acceptance of Suzuki method:

"People here still think 'Suzuki' and picture a motorcycle."

*PMTA President**2007-2009***Irene A Kuniski****Kuniski, Irene A**

Irene Adamavicius Kuniski passed away the afternoon of October 10, 2013 at her home in Glendale, Arizona where she has resided for over 25 years. Born January 15, 1939 in Sao Paulo, Brazil, Irene has a bachelor degree from Conservatory Musical of Sao Paulo and Conservatory Musical Meirelles, Sao Paulo, Brazil. After completing her education, Irene married Aloisio (Lui) Antonio Kuniski, moved to Chicago, IL U.S.A. and started a family. To those fortunate enough to have known her, Irene was a cherished teacher, friend, mother, daughter and grandmother whose life was a testament of her zest of life. Her incomparable humility, kindness, generosity, charity and sense of humor will be greatly missed. She is survived by her husband Lui, daughter Doris K, Richard, Marcel and Roger and her six grandchildren Christopher, Matthew, Nicolette, Sydney, Tatum and Brea. A funeral service celebrating her incredible life will be held on October 14, 2013 at 11:00 AM at Phoenix Memorial Park & Mortuary located at 200 W Beardsley Rd, Phoenix, AZ (85027), telephone (623)-434-7000 followed by the interment. Please visit www.phoenixmemorialmortuary.com to leave online condolences.



Published in The Arizona Republic on Oct. 13, 2013



All classes are cancelled today, Monday, Sept. 8 and all campuses are closed.

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Home Is Where the Heart Is

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Four Generations Earn and Learn at MCCCC

For five decades, many have found a home at Glendale Community College. Students, of course, but also faculty and staff who have worked together to nurture student success.

Some of those relationships go back to the start of GCC. Phil Smelser, M.A., arrived at GCC in 1965, the year it opened. His wife, Jo Ann, taught at GCC, too. Both were born in Phoenix. For most of their lives, they lived on the West side, not far from campus.

But their family saga began long before the start of GCC, with Phil and Jo Ann's parents. The year was 1929, when Phil's father, Joe Smelser, and Jo Ann's father, Earle Stone, both began working at Phoenix College (PC). Joe taught speech and drama, and then philosophy. Earle chaired the music department at PC for many years. Both Joe and Earle retired in the early 1970s.

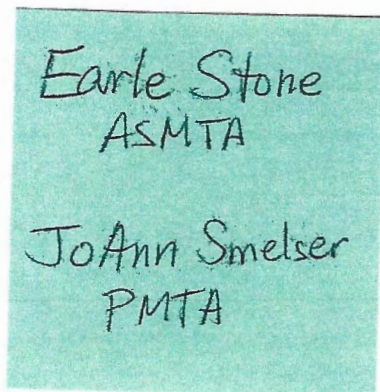
For awhile, Joe's wife, Susie, armed with a masters degree in English and Latin, taught summer school at PC. But the district prohibited full-time hiring of more than one family member in those days, so she moved on to teaching at West High School and Hayden High School.

The two couples developed a friendship. When Susie was pregnant with Phil, her youngest son, Mildred went to the baby shower; she took an orange-juicing machine as a gift.

Over the years, the Smelser and Stone children heard of each other from their respective parents. The Smelser boys had a reputation. (A good one, as it turns out.) But the Smelser and Stone children went to different elementary and high schools, so they had never met.

It wasn't until they were both freshmen at Phoenix College that the Smelser's son, Phil, and the Stone's daughter, Jo Ann, finally set eyes on each other. Soon after, they began dating. Romance blossomed, and the couple married.

Phil secured a bachelor's degree in psychology from the University of California at Berkeley, then returned to A.S.U. and earned a master's degree in history. After pursuing further education in religious studies, philosophy and humanities, he taught at Central High School.



In 1963, he started with the Maricopa County Community College District. He taught at the Phoenix College "extension" at the Jewish Community Center for three years before the Glendale Community College campus was built, then came to GCC in 1965, its inaugural year.

The couple eventually had four children. Around 1970, when their youngest son started first grade, Jo Ann returned to ASU. Gradually, over a ten-year period, she completed her bachelor's degree in music and proceeded to graduate school.

Husband Phil would come to teach at GCC for 42 years. While there, he wore many hats: professor of history, professor of philosophy, professor of religious studies and humanities. "I was there for a long time," he said, chuckling.

By the mid-70s, Jo Ann was teaching class piano and night school four nights a week in the GCC music department. At that point, Linc, their youngest child, was still in elementary school. Jo Ann, whose load of private students was growing, taught at GCC for four or five years until leaving to teach piano at home.

All four of Phil and Jo Ann's children would eventually attend GCC. Steve, their eldest, later transferred to Arizona State University and is now an environmental geologist. Second son, Mark, a geologist like his older brother, also earned his bachelor's degree from ASU. Daughter Karin received an associate degree from GCC and manages her own business. Linc took some general-education classes at GCC during the summers, attended the University of Arizona on a music scholarship and later earned his master's degree in cello performance and pedagogy from Northern Illinois University.

Next Generation Continues the Tradition

Even though Phil and Jo Ann are no longer on campus regularly, their legacy continues. Their son Mark worked in the geology lab as a lab assistant for night school in 1988 when he was a GCC student. He earned 124 credits there before transferring to ASU, where he graduated in 1995. He then returned to GCC to teach the Physical Geology lab for one semester.

Along the way, Mark met Suzanne, who would become his wife. Guess where Suzanne went to school – and where she has worked ever since? That's right, GCC!

Mark has good memories of spending time on campus with his dad, Phil. "For one thing, I took classes from him; he was an outstanding teacher. And we would sometimes go out and have coffee on our breaks," said Mark.

Mark also remembers working on the same campus with Suzanne, though he rarely saw her, since they were on opposite sides of the campus. Suzanne was a student at GCC in 1989 when she got a contract position as a student assistant. She did typing and was trained in the mailroom and on the switchboard, and she assisted with organizing events. One of her first assignments was to help with the groundbreaking of the High Tech One center, then under construction. In 1991, she was hired in board-approved position as an administrative secretary for the dean of Administrative Services.

Four or five years later, after Mark and Suzanne's first baby arrived, Suzanne cut back her hours and went to the Personnel department, working with early retirees. When GCC president John Waltrip and his assistant both retired, Suzanne moved to a temporary assignment to help new president Pollack through the transition.

Suzanne finally found her way back to marketing and community relations, where she remained for another ten or twelve years. "I've done almost everything except for Public Safety or maintenance," she laughed.

Meanwhile, Mark and Suzanne's children, Erik and Rachel, developed their own relationships with GCC. Rachel says her first memory of GCC was when she was really little and her mom used to bring her and her brother in to work. "One time my little brother and I were sitting in the hallway of her office making paper airplanes," she recalls.

That little girl with the paper airplanes grew up and eventually left home to attend Northern

Arizona University in Flagstaff.

Building Relationships Over the Years

All of the Smelser family members recount treasured memories of their time with GCC. Phil liked his colleagues, describing them as cooperative and supportive. He liked his students, too, and enjoyed teaching, particularly religious studies and humanities.

His favorite class was an interdisciplinary Humanities class team-taught by five people who created the class together and covered their areas of strength: English literature and drama, art history, political and economic history, history of music. Phil taught history of philosophy and religion.

Rather than focusing on military battles and wars, they emphasized the interconnection of art and architecture, music and religion through the eras. "Most of those who took the class really enjoyed it because they had heard the names of the eras but didn't quite know where to put them historically," said Phil. "This brought everything together."

For Jo Ann, relationships formed at the college are a lasting legacy. She made life-long friends and still corresponds with some of the adult students who were in her classes. "Some of them were fairly accomplished pianists who had day jobs and would come to school at night," she said. "I practically gave them private lessons, and we would host little recitals and occasionally have lunch together."

Some would sign up every semester. One couple met in Jo Ann's class and ended up getting married; they now live in California. "He still plays solo work for his own enjoyment, and he writes to tell me about the things he's working on," said Jo Ann. It's gratifying to keep in touch with them."

Phil and Jo Ann still socialize with other former employees, including Lee Baxter, who was teaching at same time, and Phil Moloso, who worked in the library and later in the computer lab. Jo Ann describes Phil as "a fine pianist," and says he has recently returned to GCC as a music major. "He just loves being at school," said Jo Ann. Now in his 80s, Phil plays in both the GCC orchestra and band. "He's probably taken every music class ever offered at GCC," said Jo Ann. "He's living his dream."

Phil and Jo Ann's son Mark also treasures that sense of affiliation. "From the time I was a little kid, I grew up knowing a lot of those teachers my dad taught with," he said. "They were my family away from family, and I felt really at home."

Suzanne remembers those days fondly. She recalls that when their children were little, a colleague who taught English and creative writing would share weekly e-mails about parenting, children and just life. "She always had such kind words," said Suzanne.

Fast Forward

With time, the Smelser family has seen its share of transitions. Phil has been retired for five or six years. These days, he reads a lot. And he has taken up art, an interest from his high-school days, when he considered becoming an art major.

Jo Ann is still teaching in their home – an amazing load of 28 students a week (mostly children, but some adults). She says the one-on-one contact keeps her busy and engaged. She enjoys her nice large teaching studio, which accommodates two grand pianos and recital seating for 28 people.

Mark uses his A.S.U. Geology degree as a project geologist with a geotechnical firm, working for clients who are building anything from custom homes, to power plants, commercial buildings and schools. Mark takes soil samples, does surveys and writes foundations reports assessing seismic refraction, slope stability and other things that help his clients determine where to site their buildings.

Suzanne, now a public-relations assistant, is still doing college events, plus special projects for the assistant vice-president of academic affairs. And things have come full-circle; she recently worked on the grand "reopening" of the remodeled High Tech One

center – the same building that had been under construction when she was a student, working on its original grand opening. She is also helping to organize events in celebration of the college's 50th anniversary.

After attending NAU for a year, their daughter Rachel, now 21, has returned to the GCC fold, where she's mastering her GPA and aiming for the Nursing program. Erik, Rachel's younger brother, attended GCC North and for a short time worked as a student assistant in the Office of Institutional Advancement.

Rachel is also enjoying part-time work at the front desk in the Fitness Center at the GCC North campus, where she exercises her people skills by answering the phone, helping people check in and fielding questions.

She likes interacting with a range of people, from teens and pre-teens who come in with their parents, to the older Silver Sneakers participants. "It's nice to get to know them all," she said.

Spending time on the campus since she was a child has made Rachel feel comfortable with staff members. She still runs into people who first met her when she was a little girl. "They still say, 'you were this tall,'" said Rachel. "I might not remember all of them, but they sure remember me."

Seeing Changes

Just as the Smelsers have grown up with GCC, GCC has grown up with the Smelsers. "At one time, I think I knew everyone," said Suzanne. Since then, the campus has expanded from a small place where most everyone knew everyone else, to a very large institution.

Mark marvels at how far technology has come since his dad first brought him to the campus as a tiny boy in the 1960s. "Back then, computers were enormous things with punch cards," he recalled.

Reflecting on the old Chicano barrio in Glendale, Phil is especially pleased about the rising numbers of Latino students now attending GCC. Many of them are the first in their family to pursue higher education. "Going on to college has really improved their future outlook, whether they transfer to a four-year college or join the workforce," he observed.

Encouraging Others

Members of the Smelser family agree on several points: For both employees and students, GCC is a great place. The campus isn't too overwhelming. Its positive, friendly atmosphere provides a great transition into university life for students coming out of high school.

"I always encourage people to go to a community college instead of starting at a university, because classes are smaller and you get more individual attention than you would in a huge class with a teaching assistant," said Jo Ann.

Rachel echoes her grandmother. "Everyone spends a lot of time accommodating their students and helping them get the education they want," she said.

Phil stresses the economic benefit. "For people who are interested in going to college but don't have a lot of funds, it's one of the best options," he said.

For four generations and nearly 90 years, the Smelser family has been engaged with meaningful work in the Maricopa County Community College District. "Because both my dad and Jo Ann's dad started so long ago at PC, we've felt connected with the district system almost since its inception," said Phil.

Jo Ann thinks back on her childhood, when she had heard so much about the Smelser boys, but hadn't yet met them. A few years later, she enrolled at Phoenix College. The rest is history.



For the last five years, 14-year-old Christina Clapp has been home schooled and taking piano lessons from her mother, Daniela Clapp, as a form of music therapy.(Photo: Yihyun Jeong)

Two notes at a time, Christina Clapp has mastered “Ode To Joy,” a feat that any 14-year-old would be proud of.

But when Christina, who is diagnosed with Down syndrome, sits down to play the Beethoven masterpiece with the Phoenix Youth Symphony Orchestra on Thursday morning, the performance will resonate with all who believe that music therapy can have a profound affect on special-needs children, and come at a time when support for those services are dangerously low, advocates say.

For the last five years, 14-year-old **Christina** has been home schooled and **taking piano lessons from her mother** as a form of music therapy – broadly defined as the clinical use of music for treatment of people with mental, physical or emotional issues. Christina, who was born with Down syndrome, has a short attention span and behavioral issues, said Daniela, but those are defied by her penchant for music.

While music therapy generally focuses on the process of music making to assist and accomplish individual goals, **Daniela** said she **takes it a step further** and focuses the therapy on mastering the instrument. **Daniela has developed her own step-by-step system that she said has been successful at teaching Christina to play the piano.**

Music therapy emerged as a clinical profession after World War I, when hospitals used music as an intervention to address soldiers with traumatic war injuries. Veterans engaged in musical activity found relief in their pain. Since then, said Debi Kret, president of the Arizona Music Therapy Association, said music as a therapeutic medium has been shown to facilitate motivation, communication skills and social interactions among children with Down syndrome and other disabilities.

The thought was that speech-and-language development originated in the left hemisphere of the brain and that music stimuli is generally processed in the right, Kret said. However, research has shown that music sends a message to neurological synapses throughout the entire brain.

For Christina, music therapy has drastically improved her attention span and has helped her follow directions, said Shauna Dussart, her music therapist. Dussart will begin a song and then ask Christina to finish it off. If Christina is reluctant, Dussart promises that once Christina finishes the task, she will get to

choose what she wants to do next.

“But because she loses herself in singing and dancing, she will pay attention for 15 to 20 minutes, opposed to the five minutes she would have if we weren't working with music,” Dussart said.

This helps to explain why many children with attention and language difficulties, such as Christina, respond to directions more quickly when displayed through music, Kret said. They can also express ideas in words, music, dance and gesture.

Christina though, has found her calling with the piano.

At the age of 5, Christina who takes a combination of speech, occupational and music therapy, **asked her mother to teach her how to play.**

Daniela, a musician and piano teacher who works with students of all ages and at all levels, recalls how daunting that task seemed, but how **she wanted to take on that challenge to empower her daughter.** A few years later she decided to pull her daughter out of her elementary school in order to teach her full time at home and to focus on incorporating music lessons in the learning process.

Christina wakes up every morning, eats her standard toast for breakfast, plays with her dogs Zoey and Chichi and then spends time on her new hearing program, where she has to complete exercises of filtering out certain frequencies. After that, **it's time for her piano lessons.**

In her 30 to 45-minute music sessions, Christina works on basic concepts such as fast and slow, and soft and loud. Daniela accompanies her at the piano or on her violin at a languid pace. If Christina gets too excited and begins to play rapidly, Daniela slows down her music, teaching her to respond to outside cues. **Gradually, Christina falls in sync with her mother.**

Christina has come to master scales and full songs, Daniela said. She takes bits and pieces of different materials and creates her own tunes as well.



(Photo: Yihyun Jeong/The Republic)

In the 20 years she has been in the music therapy field, Kret says she has seen so much growth and research showing that music therapy benefits children with Down syndrome. However, due to state budget cuts in 2010, funding was dramatically reduced for many services that provided aid for disabled

children and their families, including music therapy, Kret said.

Families struggle to pay the private rates to continue sessions for their children and some have stopped music therapy all together, Kret said. **Music therapy isn't covered by Medicaid or the state insurance program**, Kret said, and the federal centers of Medicare and Medicaid Services do not consider music therapy a covered service.

Kret attributed the lack of federal and state support to lingering skepticism about the profession.

"If you ask an individual person if they believe in music therapy, they will say, 'Yes'," she said. "But if you ask a funding entity, they will cut it."

Luckily, Daniela said, Christina is able to continue her therapy sessions and continue her exploration in the world of rhythm and beat.

She will be performing along side the Phoenix Symphony Youth Orchestra for their Symphonette Musicfest Concert at Pinnacle Presbyterian Church, located near Happy Valley and Pima roads. The concert will be performed for fifth-grade students from twelve schools.

"I thought it was a great idea," Stacey Page, the orchestra manager of the orchestra said about Christina performing. "We can expose the children not only to classical music, but to Christina, who shows them that those with special needs can excel and benefit from music."

Christina said she is not nervous about her performance, but that she is excited to play in front of her peers to show them what she is capable of.

"I am a piano star," Christina said.

"She knows she is different," Daniela said. "She knows she is discriminated against and she knows when people are talking about her."

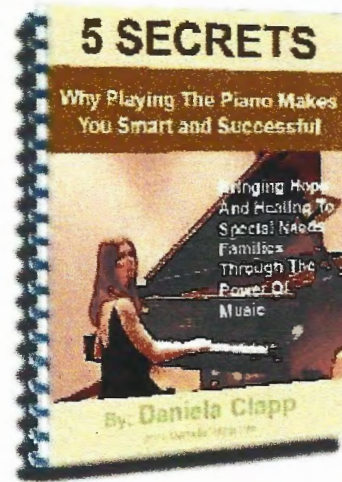
So for Christina to find her place in music, Daniela says, it is incredible. As she becomes more confident about her art, she becomes more confident about her place in the world.

"This shows that she can be included and that people with Down syndrome are human beings that are capable of amazing feats"

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