



The Music Academy
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Alumna Spotlight: Good Luck, Zoe!

Music Academy Flute Alumna, Zoe Hart officially began her college music career this fall at New York University. She is currently studying with Assistant Flute Professor, Soo-Kyung Park on a flute scholarship.

During her time at The Music Academy, Zoe Hart was a student of Jacques Saint-Cyr. She was the winner of the RSYO and RVC Concerto Competition in 2021 and took part in all that The Music Academy offers including Suzuki Saturday classes and Summer Camps.

Sending well-wishes for a year packed with joy, learning, and music!

Worth a Listen...

Each newsletter, we'll feature a different faculty member's favorite finds. These may include new recordings, interesting gems, and just a few selections that stand the test of time!

Enjoy Laura's Picks:

- **New Recording:** Timothy Ridout & BBC Orchestra; Elgar Viola Concerto (transcribed) and Bloch Suite for Viola and Orchestra
- **Old Favorite:** L'Archibudelli; Brahms String Sextet No. 1 in B flat Major, 1996 recording
- **Interview:** Pianist, Jeremy Denk on Fresh Air; March 21, 2022
- **For Fun:** Rogue Lemon Collective on Youtube

Join Us! Upcoming Events

Saturday, October 21, 9:45am

Collaboration Celebration Masterclass!

First Lutheran Church Sanctuary

Join Guest Artist, Amanda Arrington in an innovative masterclass highlighting collaborative skills. Open to the public.

Saturday, October 21, 2-3pm

String Instrument Petting Zoo at RSO Family Rehearsal

Coronado Performing Arts Center, Lobby

The Music Academy students and faculty will help families try out different string instruments. RSVP with the RSO to stay for the Family Rehearsal after the petting zoo!

Saturday, November 11, 8:30, 10:00, 11:30am

Solo Recitals

Visit one of our 9 Solo Recitals taking place in the morning between 8:30 and 11:30am.



FALL NEWSLETTER 2023

The Music Academy

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Music Academy Students and Faculty outside of The Music Academy (Loreen Hall) at the 2023 Potluck and Play-In

NOW AND THEN: FROM THE ARCHIVES

As Executive Director of The Music Academy, I find myself spending much of my time considering the future: what are our goals for the next five years, how can we better serve the community, improve our programming and set our students up for success? As many people may not realize, next year we will celebrate our 40th anniversary as a Community Music School and while there is much to plan, there is also much to reflect upon.

In moving into my predecessor, Marti Frantz's former office, I was overwhelmed but then ultimately fascinated by the many, many archives of documents that have lived in two large filing cabinets for nearly 40 years. In sorting through this treasure trove, I came across two very significant folders: fall letters to families from the founding director and violin teacher-trainer, Eleanor Stanlis. These original, typewritten documents contain wisdom about practice, beauty, and the original intentions of The Music Academy.

I have always been grateful to Mrs. Stanlis for founding this school - one that I attended and that laid the foundation for my becoming a successful musician and member of our community - and reading these letters has given me more respect for her; she cared about the *right* things: the pursuit of beauty, educating the whole child, and the power of an arts education. Her writing makes clear her sincere passion for teaching, her obsession with ensuring that everyone receives the best education possible, and her ability to motivate parents and students to continue this worthy pursuit.

It has been compelling to read these letters; they have helped me to understand how much I was shaped musically and philosophically by The Music Academy. They make me that much more grateful to now be serving our current students and faculty.

The letter that I chose to share comes from 1983 (before we were "officially" The Music Academy). It highlights a renewed, studio-wide commitment to *listening* after Mrs. Stanlis returned from working directly with Dr. Suzuki in Japan. I've been playing viola for over 30 years and upon reading this, was reminded that I, too can use more listening for myself, and for my child who is preparing to begin his instrumental journey. I have made it my goal this semester to take Mrs. Stanlis's advice and listen as much as I practice and to utilize our modern technology to create an "endless tape" playlist for the family.

Please enjoy reading this letter from Mrs. Stanlis to Music Academy students in the Fall of 1983 - and take note of its relevance and similarities with our school today:

LETTER CONTINUED ON PG. 2

Faculty & Staff

Mary Ann Anderson* - Violin
Michael Beert* - Cello
Valerie Blair* - Piano
Lauren Canitia-Viel* - Violin/Viola
Ella Caswell** - Piano/Violin/Viola
Chantel Davis - Violin
Debra Dew - piano
Laura Eakman** * - Executive Director
Shannon Englert** * - Violin/Partner Program
Richard Evans - Cello
Kerena Fox - Cello
Lillian Gonzalez** * - Piano/Prelude/Partner Programs
Rachel Handlin* - Violin/ String Program Director
Lauren Hart* - Music Lab/Prelude
Rachel Hofmann** * - Violin
Patricia Jeske* - Piano
Brandon Lamm** * - Violin/Viola
Don Larson - Clarinet/Saxophone
Candy Lovan* - Piano
Dave Nelson - Guitar
David Newman - Piano
Anne Olson* - Piano Program Assistant
Jacques Saint-Cyr - Flute
Kathryn Siegel - violin/General Program Director
Nicolette Theotikos - Business Director
Alex Waters - Bass

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Jon Rozman**
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Christopher Wrate

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Emily Schubert** *

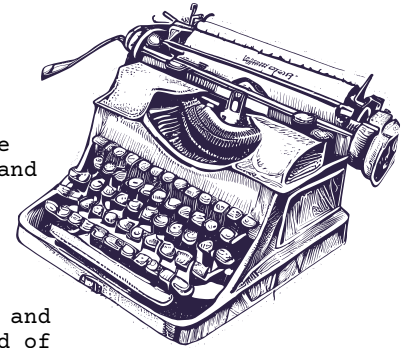
* Music Academy Parent
** Music Academy Alum

FROM THE ARCHIVES, CONTINUED

August 28, 1983

Dear Students and Parents,

I have just returned from three weeks in Japan at Dr. Suzuki's school, the Talent Education Institute of Japan, where I attended meetings, classes, and lectures with Dr Suzuki and other Japanese teachers. Hundreds of teachers from all over the world attended these meetings and we all learned much from Dr. Suzuki and each other. We also listened to many, many hours of concerts, including astounding performances by Japanese students.



Each time I am with Dr. Suzuki, I become more of a believer in his genius and teaching ability and more impressed with the validity of the Suzuki method of learning the "mother-tongue" approach. In case you have forgotten over the long, hot summer, this means learning music in the same way that a child learns to speak his native language: in other words, by being in an environment of hearing the language spoken and by building his speaking ability and vocabulary by a step-by-step process of repetition.

I am always searching for ways to improve the ability of our students and I know we can do it by increasing our listening time. Music is an aural art and we comprehend it through the ear as we do our language when we are learning to speak. The importance of listening continues long after reading ability is established' in fact, it is constant as long as music is studied or performed. Most parents and students are diligent with their listening habits at the beginning and gradually get a bit lazy about it after reading skills are established.

This year I want to encourage everyone to use endless tapes. These are tapes which play over and over without rewinding and are the best aid to repetitive listening. Everyone should have tapes including 3 pieces; the one just finished, the current piece, and the following one. The entire record can be played once a day, and if the student has a cassette player with ear-phones, the listening with endless tapes can be done during almost any other activity. Riding in the car is a very good time for this. I would like all of you to make your listening time at least equal to your practice time this year. This is Dr. Suzuki's advice to us and I know we will see much faster progress if we do this. Please make this one of your goals for the year. It is easy and pleasant if you form the habit. Remember also the importance of establishing and following a routine. Things that we do regularly are much easier.

Please think seriously about your responsibilities this year. It is a privilege for all of us to participate in a Suzuki program. We are deeply indebted to Dr. Suzuki and his infinite energy and dedication, to say nothing of his wisdom and analytical ability. He has created a unique method of learning music which brings joy and satisfaction to all students and teachers who contribute their best effort. Please arrive 5 minutes early for your lessons and group activities. It is unfair to others when a few arrive late. If you must miss an activity, notify your teacher in advance.

Have a joyful year.
Eleanor Stanlis

FALL BACK: A LOOK AT OUR SUMMER CAMPS IN PICTURES



The Music Academy hosted two chamber music camps featuring the Kalara String Quartet . Camps were made possible by several generous grants including the Community Foundation of Northern Illinois, The Smith Charitable Foundation, and the Live, Learn, Play Initiative.

NEW FACES, NEW PLACES

THE MUSIC ACADEMY WELCOMES NEW FACULTY

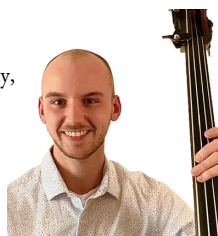
Chantel Davis: Suzuki Violin, Group Lessons, Orchestra

- Bachelor of Music from Northern Illinois University
- Master of Music from San Francisco Conservatory of Music
- Currently Working towards Doctorate, University of Wisconsin, Madison
- Suzuki Trained & Experienced Teacher
- Winner of NIU Concerto Competition
- Former RSYO Member



Alex Waters: Double Bass

- Bachelor of Arts from Southern Illinois University, Edwardsville
- Masters of Arts from University of Iowa
- Experience teaching all levels including college
- Former Principal bass with the Quincy Symphony



EXPLORE MUSIC CITY WITH THE MUSIC ACADEMY, JUNE 16-20, 2024



Help us kick off our 40th anniversary with a trip designed for Music Academy students, family members, and friends. We'll take advantage of the unique cultural and musical opportunities that Nashville has to offer including learning from renowned musicians, recording in an historic studio, and engaging in interactive musical tours. Students and community members are welcome to join us!

Highlights of the trip will include:

- A Workshop with former Turtle Island String Quartet violinist, Tracy Silverman
- Recording a souvenir piece in historic recording studio, Oceanway Studios, with Tracy Silverman
- A Tour of Belmont University
- A Friendship Concert in St. Louis
- Performance Opportunities
- Museums, Trolley Tour, and authentic Nashville dining!

Call for more information or pick up a brochure in our lobby!

MOVIE: CHEVALIER

Contributed by School Board Member, Colleen McDonald



Last spring, I heard about Chevalier—a movie based on the true story of a Black, classical violinist who lived in France during Mozart's time. I left town before I could see it, but I Googled this forgotten musician and want to share some of what I learned:

Joseph Bologne -- the Chevalier de Saint-Georges-- lived from 1745 to 1799. He was born in Guadeloupe, an archipelago of France. His father was white and owned several sugar plantations; his mother was an African slave who worked for Joseph's family. When Joseph was 7, his father sent him to boarding school in France.

Nothing's known about Bologne's early musical education. However, as a teen he progressed so rapidly in the art of fencing that, as a student, he won a match with a fencing master. This accomplishment led to an appointment as an officer among the king's bodyguards, and the title of "Chevalier" (similar to being knighted).

Meanwhile, Bologne was apparently studying music-- when he was 24, concertgoers in Paris were amazed to see the famous "fencer" playing the violin in a brand new orchestra! Subsequently, he published several string quartets, performed as a soloist (including playing his own violin concertos), had violin works commissioned for him, was promoted to concertmaster of his orchestra, and even became the conductor of the well-regarded orchestra. Queen Marie Antoinette attended some of his public performances; Bologne also performed for and with the Queen in private concerts held at the palace. (Marie Antoinette played the piano!)

Bologne was later nominated to take over as music director at the Paris Opera. When singers protested that they would not take orders from "a mulatto," the job fell through. Bologne went on to compose several operas and served with distinction as a commander in the French Revolution. He played his violin for his own pleasure all through his life. (He was also an accomplished dancer, swimmer, and ice skater!) Bologne died in Paris, of gangrene, at age 51.

Many of the manuscripts for Bologne's compositions have survived. Bologne's compositions also include symphonies and vocal music. Video recordings of his music are also available, including some fairly recent performances by Rachel Barton Pine.

Marcos Balter, a Black composer and professor of musical composition, writes, "One would hope that someone of [Bologne's] importance and relevance would not only now be 'rediscovered'... The Black contribution to classical music has always been very robust... More often than not contributions by folks who are not from what is perceived as the Eurocentric legacy... tend to be minimized or sometimes completely erased from history."

I still have not seen the movie (now available through Hulu. FYI: It is rated PG-13.) I've decided I'm more interested in the true story than a film whose script includes fiction to make it "better." If you're curious to learn more, I heartily recommend Rachel Barton Pines' article on *The Real History and Works of Joseph Bologne*, with links to videos and other resources, including some for kids.