

NEW ZEALAND SUZUKI JOURNAL

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SUMMER CAMP ROUND UP

Friends, fun
and fantastic music
around New Zealand

THAT HARD PASSAGE

Practice as the
art of transformation

AMALIA HALL

"Don't settle for OK
or even good, when you
can make it fantastic"



SUZUKI JOURNAL

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EDITOR Sarah Newman
journal@suzuki.org.nz

ADMINISTRATIVE May Lee
OFFICER admin@suzuki.org.nz

CONTRIBUTING Jonathan Ravens, Karen Kubin,
WRITERS Kate Anderson, Sarah Cathcart,
Sarah Newman, Susy Allen

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NEW ZEALAND SUZUKI INSTITUTE

WEBSITE	suzuki.org.nz
FACEBOOK	nzsuzukiinstitute
POSTAL	PO Box 633
ADDRESS	Wellington 6140

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WELCOME!

By the time this Winter edition of the Journal reaches you, the Bay of Plenty branch will be starting their Winter Workshop and the South Island branch will be one month away from their event.

Workshops and Summer Camps are a key part of the Suzuki experience. They offer students and their families a chance to immerse themselves in music, to meet kindred spirits with shared experiences and common interests, and to test themselves in a safe and supportive environment. If you're a student or a family attending, I would love to hear from you about your experiences and the benefits you found from attending. If you're a tutor, what changes do you see in your students after they attend? Send me an email and I'll put your feedback together in a future edition.

To remind you of warmer times, the branches have provided a round-up of highlights from the last Summer Camps and Autumn Workshops.

Our lead article in this edition is an interview with the amazing Amalia Hall. I interviewed Amalia shortly after she returned from her recent performances and masterclasses in Uzbekistan. Talking with her opened a window for me onto the busy life of this outstanding musician. It was enthralling to hear her talk about the vocation that drives her and her desire to share what she learns with other musicians and audiences.

I hope you enjoy this edition of the Journal. We will be alternating electronic and printed forms of the Journal throughout the year. If you have feedback or suggestions, please drop me an email.

SARAH NEWMAN, EDITOR | JOURNAL@SUZUKI.ORG.NZ

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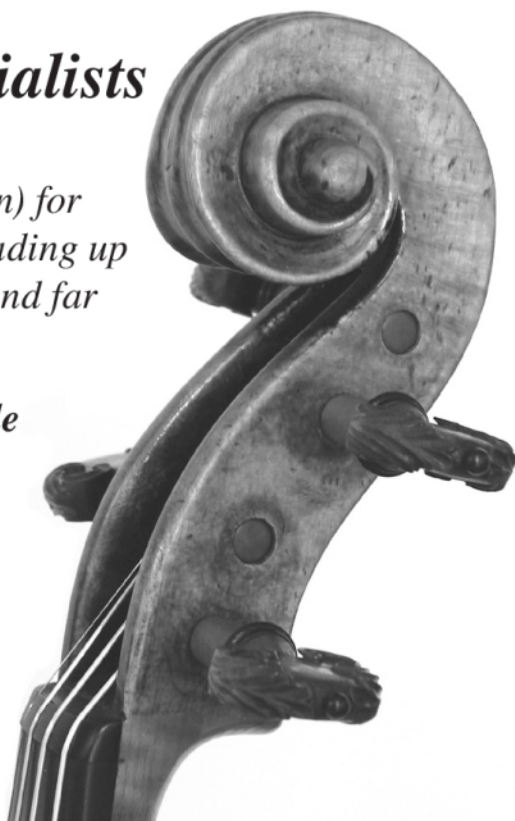
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AMALIA HALL

Quality not quantity is key, says the NZ violinist, so we have time to experience all life has to offer.



Much has been made of Amalia Hall's musical virtuosity, particularly given her start with violin aged 3 and learning to play by copying the advanced pieces being played by her older sister, Lara. But to Hall, her start was inevitable. 'I was the youngest of four kids, so I wanted to play violin because I wanted to copy the others.'

And her ability to learn such advanced pieces? 'Suzuki is so important for developing the ear. That helped me develop a quickness for adapting to different things. So, when I'm playing with different people I can pick up things quickly.'

Her parents thought music would be a good hobby, so Suzuki piano and violin lessons, group lessons, summer camp and so on were a big part of her childhood.

'For any self-driven creative job or vocation, we have to find that fire burning inside ourselves.'

Given her enthusiasm for music, I wondered if she ever had to be pushed to practice?

'There were probably a couple of times when I didn't want to practice! I was very lucky in that my parents never pushed us. They always seemed to know just how to encourage and support us, without making us feel like it was a chore. Also, I was lucky with my teachers. I learnt Suzuki Piano with Hazel Roggan and each lesson was so much fun. It made me feel like I really wanted to play.'

I think that enthusiasm is crucial for children because, in the end, as we

develop as musicians we have to develop internal drive and motivation. For any self-driven creative job or vocation, we have to find that fire burning inside ourselves.'

Perhaps what makes Hall so particularly interesting is that she discovered her fire, her vocation for violin, so early in life and that her trajectory from Suzuki violin lessons onward, through one major achievement after another, has been swift.

She was playing chamber music when she was eight, with her siblings in the Hall Family Quartet. At ten she became the youngest member ever of the NZSO National Youth Orchestra. She debuted with the Auckland Philharmonia at age nine, has been an associate member since she was 16 and became its Principal 1st Violin



in her mid-twenties. In 2016, aged just 27, she was appointed Concertmaster to Orchestra Wellington, the youngest Concertmaster in New Zealand.

She has won so many awards the list would take pages! And in between her solo and chamber music performances, the international travel and engagements, she also teaches master classes.

This mix of solo performance, chamber music and teaching has always been her goal. 'In the first week of going to high school, we were given a project to do an

autobiography - all about ourselves, our passions and what we wanted to do in life. I said, 'I want to be performing, I want to have an orchestral job, to be teaching and to be playing chamber music.' So even from the age of 13 and probably earlier, I knew that I wanted to do not just one thing in music, not just to be a musician or a teacher, but many different facets of being a violinist.'

And maintaining multiple roles is vital to her success. She has talked about home-schooling giving her room to pursue music without pressure, while leaving room for her

to climb trees, read books and hang out with her siblings. All things that gave her experiences that then contributed to her playing.

This cross-pollination continues in her professional roles. 'They feed each other. If people can spread their pursuits, those different pursuits help build up the other. My chamber music experience helps me when I play as a soloist with an orchestra. Being a soloist requires assertiveness and self-confidence, which helps when I teach. When I teach, I am constantly discovering new things about how I play. Those help me when I give recitals, as I am more aware of how I do things, so I can try to find the best way of doing something. Those different pursuits are all connected in a very close manner.'

Another reason to keep all those intertwined but different paths is that she couldn't choose between them! 'Sometimes I think I love chamber music the most because it's so rewarding.

Then I think the feeling I have after teaching, of being able to help someone to find a revelation and to progress, is the most rewarding. But then, to play solo Bach... that's incredible! I do feel very lucky that I can have these different rewarding roles. It's never boring and I keep learning.'

When she was 19, Hall began studying at the Curtis Institute of Music in Philadelphia. Standard practice at Curtis is for students to have two tutors concurrently; for Hall these were Pamela Frank and Joseph Silverstein.

Meeting the divergent demands and instructions of two different tutors taught Hall how to adapt to each tutor and to different situations.

It also began the process of developing her own voice. 'That can take a long time. It needs trust in yourself and creativity in practice to find different ways to do things. Not to settle for things being OK, but to keep on trying to make things just how you want them to be. To keep searching inside and listening.'

This searching and listening is constant for Hall, including into the auditorium and her performances.

'We have to be open to absorbing everything from the situation we're in. There are so many variables in playing music. Even the instruments we use are not the same every day. It can depend on the weather, on how we feel, how our fingers feel - nothing is ever constant.

Having flexibility and being more open to how we feel in that very moment brings a fresh approach every time.'

I'm curious whether she brings this emotional intensity into every practice.

Laughing, she tells me 'Yes! Which is why I think it's quality over quantity every time, when it comes to practice! My parents were very supportive of us just doing a small amount of practice. It wasn't about doing a huge amount, just consistency.

That's key. that really helped us to keep things constant. I notice for myself now that a little bit can do a lot.'



'It's quality over quantity every time, when it comes to practice'

'Using my practice in a wise manner can be far more beneficial than doing hours. And then that means there's more time for other things - to live and experience life, which helps us to be able to express more when we perform.'

'Because the way we approach our instruments is such a physical thing

- to use our fingers, our hands and arms to make music - we have to do the practice to make sure the physicality of it doesn't get in the way of the music. But that searching for our individual interpretation also has to be intellectual. To understand the structure of the music, the composer's life and approach to music, the basis of the era.'

Hall talks about playing music as problem-solving, whether in her own practice or when teaching.

'We have to make sure not to settle. Something can be OK or even good but we can make it fantastic'

Her advice to current Suzuki students is to challenge themselves.

'If you hear something isn't working, ask yourself why it's not working and what can I do to fix it? It's as simple as that really. If we try one thing and it doesn't work, then try something else - eventually you will find the way. It's a matter of focus, of streamlining what we have to concentrate on.

It's good to simplify things as much as possible by taking out as many extraneous things as you can - whittle it down to the basics. If I can't make my sound come out over a certain string crossing or shift, if the articulation isn't as crisp as I want it to be, I try focussing on different things. I focus on the angle of the bow or what my fingers are feeling or on the tilt of my arm. If there's a passage that's very difficult in the left hand, focusing on the right hand makes it easier for the left. If a passage has complicated bowing, do it with just a long slur or separate bows while the left hand gets used to it. If it's a semi-quaver passage with lots of string crossings, then play it in double-stops. These are the variables that we can adjust in playing. Once we get used to experimenting and being creative, it becomes easier.'

She makes a practice of recording herself playing and then listening back to it. 'Just the fact of knowing

my phone is there recording means I play in a different way... It can be surprising when you listen to yourself - you think you're playing in a particular way but it's just not coming out. It's crucial to have those objective ears. Where we're playing close to our instruments it's impossible to hear what it really sounds like out there.'

She sums up with words that are the recurring theme of our interview: 'We have to make sure not to settle - something can be OK or even good, but we can make it fantastic.

That's what makes something convincing or our own voice. We've whittled it down to the pure essence of what it should be.'

So where will this curiosity and drive for the pure essence of music take her to next? 'I'm not too sure to be honest! I've had some moments over the years when I didn't know what I was going to do. But then, somehow, doors open and things happen. I like to go with the flow, but I'm aware that sometimes we do need to make big decisions and that we can create the life that we want. Maybe I'm at a point now when I need to decide what my next few years might bring, whether its teaching at a tertiary institution or reaching overseas to Australia or the States a bit more. The key thing for me is that I want to be sharing music - that's my vocation.'

HALL WILL BE PERFORMING BARTOK'S VIOLIN CONCERTO NO. 2 WITH ORCHESTRA WELLINGTON ON 9 JUN AT 7.30PM AT THE MICHAEL FOWLER CENTRE, WELLINGTON . CONCERTS ELSEWHERE INCLUDE DUO RECITAL IN AUCKLAND (1 JUL), BANGALOW MUSIC FESTIVAL, AUSTRALIA (10-12 AUG).
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THAT HARD PASSAGE

Even teachers balk at those hard passages. But, writes **Karen Kubin**, these are the places where musicians learn to make beauty.

It has happened twice already, this week. The first time was with my almost-thirteen-year-old daughter, who was working on her new piece and balking at the thought of working out a new passage. "It's too hard!" she complained. Somehow I managed to get her to play through it slowly, to prove to her that it was, in fact, playable. Then she realized she already had it in her ear. She got excited, and she started working in earnest. Soon she was racing through those few new measures, thrilled at how fun they were to play.

I will not pretend it is always this easy—it rarely is—but I love being able to show my children and my violin students that finding and mastering Those Spots You Would Rather Avoid actually makes playing the violin a lot more fun for everyone. This is one of my major goals in teaching.

The second time this happened was when I pulled out a new piece to work on myself. During my initial play-through, I hit some measures with double stops that required awkward—quite awkward—fingerings. I was annoyed. The rest of the piece was pretty straightforward, and I could almost hear the voice of some of my students in my head: Really? Why here? With all my heart I wanted to ignore those measures. There was no getting around the work, though, so

after my play-through I went straight to those annoying measures.

And as I practiced those awkward shifts over and over, smoothing them out, adjusting the intonation, I started to get lost in the sounds—their quality, their character. The intervals were subtle, mysterious. This awkward, annoying passage was strikingly beautiful.

'I admit it. I still balk at them myself.'

I admit it. Even though I spend a considerable amount of energy bringing my students straight to the Hard Passages, I still balk at them myself. The work, before it is begun, is still (always!) distasteful. The difference is that I know how and why to confront these passages; it is a discipline I learned well.

At first it was imposed on me, simply a part of practicing with my mom when I was young. Of course I fought it—it was work, hard and exacting, and different from anything expected anywhere else in my life.

As I got older and more independent in my practicing, I avoided the work more and more. My father, a patient and kind man who was also my violin teacher most of those years, did not say much about the fact that I sight-read etudes in my lesson, or made little progress from week-to-

week on my solo repertoire. Instead he bided his time, waiting for a key moment.

His patience paid off. I can still picture the part of the highway we were on, coming in to Minneapolis from the west on Highway 12. Minnesota Public Radio was on, and a violin concerto was playing. It sounded . . . fancy. Brilliant. My dad turned it up.

"Do you like this?" he asked. At the time I was heavily into The Beatles and 80s Top 40, but this music definitely caught my attention. "Yes!"

"You could play this," he told me. I was flabbergasted. "Really?!"

"Of course. But you would have to practice hard, and you would have to do it exactly the way I tell you to."

And with that promise—that this incredibly adult-sounding, flashy piece was within my range if I approached it correctly—I began to learn how to practice. I did everything my dad said.

Worked slowly, note by note. Drilled passages with a metronome over and over. Mastered each phrase before moving on to the next. Tore the difficult passages apart, rebuilt them, and tore them apart again.

I know now that this was a continuation of the method used from my very first days as a Suzuki violin student—everything broken down into its simplest form, all the

repetition and review and step-by-step work—but it was also a new stage in my development. The student was learning to become her own teacher. I learned to play that concerto well and completely changed my concept of what I could do in the process. Thank you, Viotti. Thank you, Dad.

There is plenty of research out there covering grit and determination and hard work. Hopefully it is a no-brainer by now that private music lessons have much to offer in terms of teaching critical thinking, problem-solving, and the value of hard work. These things are important and cannot be ignored. But there is something else happening when we practice that is easy to overlook, and quite profound: the discipline of beauty.

And no, I do not mean the beauty of discipline. That is inherent, of course.

Take that awkward passage, those out-of-tune measures, That Part You Want to Avoid, and turn it into something smooth, ringing, beautiful.

This is the bread and butter of musicians' work. It is what must be

done. We train our minds, our ears, our fingers and wrists and arms to turn all the hard stuff into near-perfection.

There is great wisdom in this.

There is life-transforming power in this.

This, maybe, is what Suzuki was getting at in *Nurtured by Love* (revised edition) when he said, "art is the person." From the very first lesson, we as musicians strive to turn our harsh sounds into ringing tone, our awkwardness into ease.

We learn to seek out what is hard and craft it into beauty, even though the beauty was always there on the page and it was really our own ability that was lacking. We learn to listen in order to be changed, to seek out an understanding of each piece of music we encounter and then align ourselves with it technically and expressively, so others can hear as well. We learn to translate and share and show, but each encounter touches us, first.

This is spiritual practice that transcends theology, this art of transformation. If we learn to do it so

faithfully in our art, I suspect there is no choice but for it to seep into our lives.

And this is what I want my students to understand, what I want my children to understand, what I want to keep understanding better, myself.

I think of all the stories I have heard, and the stories I have told, about practicing: the tears, the violin thrown to the floor, the sheet music violently scribbled over in ballpoint pen. Yes, that hard passage is sometimes that hard. Yes, that thing in your life, or that thing coming directly towards you from the future, it might be that hard. And yet, you have been practicing. You are adept in this discipline of beauty, and you have been practicing at being changed. This skill will serve you. It will follow you through your life. It may be an easy thing to forget, but take heart. Even when you forget, even before you knew, you have been practicing this.

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BRANCH REPORTS

Fun in the sun (and the pool), sad farewells, stunning showcases, and of course music, music, music! In this edition, our branches report on the highlights of their Summer Camps and Autumn Workshops.

RATHKEALE 2018 | WELLINGTON SUMMER CAMP

What a fantastic week! The children were very happy, and everyone enjoyed a hugely beneficial experience, both educational and social ("That was the best camp ever!"). And similarly for the parents: "I could easily handle another week of this, it's so relaxing". And, thank goodness for the swimming pool, with the weather like it was.

There was (to borrow my daughter's image) music oozing from every room, some spellbinding performances, and a continued gradual increase in the level of performance. For example, we had five cellos playing Faure's *Elegie* on Concerto Night.

As well as the usual masterclasses, there were five string ensemble groups, a Viola for Violinists group, and a Baroque Ensemble group. A notable introduction this year was Helene Pohl's Advanced Chamber Music classes. They worked on movements from Haydn (Terremoto & Joke) and Beethoven quartets.

One odd aspect to this year's camp was that we somehow managed to have five people arriving with broken limbs in casts.

Over the past decade, the Wellington camp continued to grow, year by year, but has still essentially been run by a very small core group of two or three committee members.

After this year we have decided that we can't continue to put all the responsibility and stress on so few, so next year we'll be switching to a much larger camp committee (of around 16 parents - keep a look out for a press gang in the near future!).

But for now we owe a huge debt of thanks to Sarah White and Tracey Priest for organising most of the practical aspects, and also to Lynley Culliford for organising most of the musical side of things. And another huge thank you for Elizabeth Lau, for her non-stop accompaniment over the week.

So this year we had 37 pianists, 116 violinists/violists and 34 cellists. Our tutors were:

Enrichment and singing: Christoph Maubach

Cello: Emma O'Keefe from Perth (back again after enjoying the Wellington Spring Workshop so much), Takao Mizushima and Zenith Chae from Sydney

Viola: Donald Maurice

Piano: Fleur Chee, Jan Beck and Zohara Rotem

Violin: Alison Salmons, Annabel Harrison, Grace Walker, Graham McPhail, Haruo Goto, Heather Miller, Helene Pohl, Kim Bishop, Maya Kitagawa, Rachel Braly, Simon Griffiths and Trudi Miles

JONATHAN RAVENS



WELLINGTON | Haydn Practice



WELLINGTON | Chamber Music with Helene Pohl

TIMARU 2018 | SOUTH ISLAND SUMMER CAMP

This year's Suzuki Summer Camp for the South Island felt like an actual Summer camp. With Craighead's pool back in action we made the most of having the gates open which joyously resulted in squeals of delight filling the surrounds.

This year's camping took on a new twist for us as our usual spot for tents was being transformed into a new gymnasium. With tents one step closer to the dining area, in our down time the children gathered on the grassy area to play cricket, games or bounce on the trampolines whilst the adults chatted away....a very happy scene indeed.

Thanks must be once again given to the tutors who travelled from near and afar to be with us all. This year saw we had new inspiration from Milly, (Akl) Alison (Melb) and Julia (Syd) which was fantastic. Watching Alison's daughter in the play out concert demonstrated to me what is possible from a very early age! Experiencing the

different flavours and focuses that each tutor offers and watching the students respond to this in a fresh new way is one of my favourite aspects of camp. Thank you tutors.

For the first time at Summer Camp we were able to offer classes in Early Childhood Education, the Suzuki way. Kerry and Amalia took this training on last year and were in a position to gather up the preschoolers and engage them in a delightful way with sound, rhythm and movement. Feedback was positive and we hope to continue this offering and build on it with time. Thanks Kerry and Amalia.

Our parent talk this year was led by Margaret Cooke. We covered the process of setting goals for a practise session, looking at something that needs improving, choosing the right tool for the job and then evaluating whether the practice session has worked. Margaret challenged us to put more time into thinking about how we practise rather

than wall to wall playing. She also spoke about how developing good practice habits is about developing critical thinking and that this is a skill that we carry with us, whatever we do in life. So thank you Margaret for inspiring us to review the way in which practices are conducted, it's definitely something that can be constantly improved on!

No one really wants to believe it, however Jane Doig teamed up with our new piano accompanist and played her swansong piece at an evening concert. Jane has been involved with Suzuki for at least 22 years and has accompanied more children than I can put a number to. Jane has led our orchestra over the years and inspired students on both the piano and flute. Jane's contribution to the South Island branch has been enormous and Clare Kelly was able to express the gratitude felt by us all at our final play out concert. Thank you Jane for your huge contribution

to Suzuki music and just remember, a bed can always be made available to you at Summer camp!

Our final thanks goes to Sarah Newman who has been the inspirational driving force behind the last two Summer Camps in Timaru. Next year Sarah and her three boys are heading off on a motorbike adventure around the South Island. However, before she speeds off, Sarah is leading the way in creating systems and setting us up with packages that will allow the transition from one facilitator to the next to be a breeze.....we hope!

The first people to trial these systems will be Stephen and Maria Lau from Invercargill.

We welcome you both to the team and I'm REALLY excited and grateful that the tradition of music making in Timaru will live on for another year! Thanks guys we look forward to working with you!

KATE ANDERSON



SOUTH ISLAND | Play-Out Concert



SOUTH ISLAND | Lunchtime Performance

LINDISFARNE COLLEGE | HAWKES BAY AUTUMN WORKSHOP

The Hawkes Bay Branch hosted yet another fabulous workshop in a different venue than previous years. This was a new concept and some things were done a little differently, and with new challenges.

We were blessed with amazing tutors who gave

our students so much in such a short time.

Thank you to all who registered, sponsored and supported our Workshop, and to Zohara Rotem for delivering a very thought invoking Parent Talk.

Our senior performers delivered a stunning

Showcase Concert on the Friday night, and of special note was the performance by Sophia Cotraccia.

This concert was followed by a delicious meal and chance for everyone to socialise at Golflands Cafe Larder No 5.

The Play Out held in the Lindisfarne Auditorium was a wonderful way to conclude the event and farewell our Tutors, and Suzuki friends.

SUSY ALLEN



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HAMILTON SUMMER CAMP

Camp this year was such an amazing experience. We had the usual lessons in the morning, activities in the afternoon, as well as pre-dinner and evening concerts.

This year we also had the teen program which was a great way to make new friends during nights of games, quizzes, water fights and more.

My friends and I would often go down to the

waterhole during breaks, making it back to class just in time, usually with slightly dripping hair.

The fun concert was a laugh, especially with the teachers 'Shoo Fly' act, that highlighted their

annoyance towards the flies that distracted their students during lessons.

Overall I had the best time and I cannot wait to go back next year.

SARAH CATHCART



HAMILTON | Shoo Fly



HAMILTON | Water Slide



HAMILTON | Cellists

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GRADUATIONS

OCTOBER 2017

Congratulations to these students on their graduations!

CELLO

LEVEL 1

Joshua Padayachee | Kerry Murphy
Justin Hsaio | Kerry Murphy

FLUTE

LEVEL 1

Alexandra Deady | Vicky Williams
Tabita Yates | Vicky Williams
Vanessa Yuan | Vicky Williams
Jeffrey Jihua Song | Louise Inglis

GUITAR

LEVEL 2

Jamie Eskildsen | Lih Reng Foo

LEVEL 3

Luka Kalinic | Lih Reng Foo

LEVEL 4

Raymond Dong | Lih Reng Foo

PIANO

LEVEL 1

Alexa Oosthuizen | Glynis Thomson
Bisath Wijethunga | Glynis Thomson
Ethan Li-Zhang | Madeleine Crump
Raymon Wu | Fleur Chee
Rick Zeng | Madeleine Crump
Ruby Stewart | Glynis Thomson
Samson Paul Edward Arthur |
Christine Griffiths
Savannah Jansen | Fleur Chee
Tia Ormsby | Fleur Chee

LEVEL 2

Elise Alderson | Glynis Thomson
Orla Dunlop | Jane Doig
Zildjian Tongol | Eileen Moy

LEVEL 3

Giane Briones | Eileen Moy
Hansen Cao | Hazel Roggen
Jiorgia Newman-Jacobs |
Christine Griffiths
Sam Merton | Margaret Sime
Tiari Kaka | Fleur Chee

PIANO

LEVEL 4

Adam Oosthuizen | Glynis Thomson
Sam Merton | Margaret Sime
Tiffany Ho | Hazel Roggen

SONATIN

Te Aria Jackson | Eileen Moy

VIOLIN

LEVEL 1

Ashlee Shum | Lynley Culliford
Auriol Bonney | Annabel Harrison
Efe Karagedikli | Jenni Champion
Ethan Zhao | Lorraine Horton
Hayley Shum | Lynley Culliford
Hazel Brett-Martin | Lois McCallum
Henry Taylor | Jenni Champion
Jamie Zhuge | Heather Miller
Rhea Homroy | Lynley Culliford
Saskia Grant | Annabel Harrison
Teresa Ng | Lynley Culliford
Timothy Daoxin Wang | Jenni Champion
Tristan Bawden | Lynley Culliford
Victoria Chanwai | Trudi Miles

LEVEL 2

Aliza Xianghua Peries | Lynley Culliford
Annalise Lagrada | Lois McCallum
Antonia Grant | Annabel Harrison
Emilia Gray | Lynley Culliford
Jolin Xin Ling Hsu | Lois McCallum
Joseph Haochen Ke | Lois McCallum
Ned Sykes | Jenni Champion
Rebecca Turner | Rachel Braly
Shinlan Wang | Lois McCallum
Theo McIntosh | Annabel Harrison
Tobias James Champion |
Lynley Culliford

LEVEL 3

Carolina Romano | Rachel Braly
Catherine Lee Harrison |
Lynley Culliford
Ellie Zhang | Lois McCallum
Eloise Bothwell | Lynley Culliford
Fiona Patricia Kate Quinn |
Lynley Culliford
Fletcher Ng | Lynley Culliford
George Prince | Lynley Culliford
Isabelle Faulkner | Lynley Culliford
Jessica Drury | Lois McCallum

VIOLIN

LEVEL 3 (CONTINUED)

Pippa Anderson | Anne Lardner
Ryan Scott-Rodriguez | Lynley Culliford
Sasha Harwood | Lois McCallum
Sophie Law | Lynette Carson
Soraya Yates | Rachel Braly
Tristan Dunlop | Anne Lardner

LEVEL 4

Beck W. Faloon-Cavander | Lois McCallum
Bena Lentell | Lynley Culliford
Caitlyn Elizabeth Zhao Norriss |
Lois McCallum
Emma Muir-Woodley | Rachel Braly
Isaac Thomas | Rachel Braly
Kitty Muir-Woodley | Rachel Braly
Ocean B. Faloon-Cavander |
Lois McCallum
Pippa Anderson | Anne Lardner
Richard Yeoh | Lois McCallum
Tristan Dunlop | Anne Lardner

LEVEL 5

Abigail Wheeler | Lois McCallum
Dennis Hu | Rachel Braly
Genesta Lee Hamm | Alison Salmons
Henry Burton-Wood | Jenni Champion
Santiago Romano | Rachel Braly
Scott Cathcart | Trudi Miles
Theo Herd | Rachel Braly
Troy Nickel | Heather Miller

LEVEL 6

Charlotte McSweeney | Lynley Culliford
Chloé Bothwell | Lynley Culliford
Elysia Law | Lynette Carson
Imogen Park | Lois McCallum
James Anderson | Lois McCallum
Matthew Gacsal | Lois McCallum
Orla Dunlop | Anne Lardner
Sam Merton | Lynley Culliford

LEVEL 7

Cameron Batchelor | Lois McCallum