

OPUS FEBRUARY, 2016



The Concord Conservatory of Music

www.concordconservatory.org

[CCM News](#)

[Winter Party: March 5, 2016. RSVP, Donate an Item!](#)

[Behind the Scenes: "Carlos Averhoff, Jr."](#)

[Faculty Spotlight: Jenna Potts](#)

[Why Music Matters: Why do violins have f-holes?](#)

[Upcoming Performances](#)

NEWS AT CCM



The Development of the Concerto: Concert & Lecture; Friday, February 26, 7 p.m.

What is a concerto and how has it developed and changed over time? We will take a look at Baroque, Classical, Romantic, and 20th-century concertos, discuss the different types of concertos, and the role of the soloist and conductor. The faculty will perform works by Vivaldi, Mozart, Elgar, and Rosauero.

[Purchase Tickets for Friday, February 26th](#)

Upcoming Recitals

One of the great things about CCM is that we offer all school student recitals almost every month! Come listen to what our hard-working students have been practicing. Next month's recitals are on March 10th and 12th in the Sanctuary here at CCM.

Closed for February Vacation

A quick reminder that CCM will be closed for February vacation from February 15th to February 21st. Enjoy the time off, and keep practicing!

Snow Day Reminder

Since the first draft of this newsletter, we've in fact had two snow days! When we have a snow day, we'll post it on our home page and change our outgoing message to reflect that CCM is closed. We do not always follow school cancellations, so it is best to check.

CCM Jazz Concert at the Concord Museum, Sunday, March 13th, 3 p.m.

CCM, in collaboration with the Concord Museum and its special exhibition, Middlesex County Modern, will host a faculty concert at the Museum's French Hall. The concert will feature CCM faculty member Justin Meyer and his swing quintet. Justin's band will perform Cole Porter, Duke Ellington, George Gershwin, and other swing-era performers. We recommend you make time to visit this exhibition at the museum. Ticket prices: non-members \$25 per person, members \$20. Purchase tickets [online](#) or by calling (978)-369-9763 ext. 216. The Concord Museum is at 53 Concord Turnpike, Concord, MA.

WINTER PARTY MARCH 5, 2016: SAVE THE DATE, DONATE AN ITEM



Plans are well underway for our 10th-anniversary party. We're coming together down the long and winding road...so chase down your best Beatles-themed Mod outfit (or were they Rockers?), brush up on your Twist, and [RSVP](#) today! Cocktails, dinner, dancing to a terrific live band, and a fabulous auction are just a few highlights. Our master of ceremonies is Tim Riley, author, Emerson College professor and NPR commentator, who, among many other noteworthy endeavors, literally wrote the book on the [Beatles](#). Our party is once again set in the beautiful deCordova Sculpture Garden and Museum; it is always a terrific night.

We'll be auctioning off a ride in either the DirecTV or MetLife blimp, dinner in your home prepared by a famous local chef, along with the best Patriots tickets, and much, much more.

Bring your friends and get a table!

Do you have any items or services you'd like to donate to our silent or live auctions? Please contact [Kate Yoder](#), and thanks!

BEHIND THE SCENES: CARLOS AVERHOFF, JR.



Carlos Averhoff, Jr. has an amazing pedigree. Son of famous tenor sax jazz musician Carlos Averhoff, Sr., Carlos was educated in Cuba's outstanding music programs. He continued his education in the United States at Berklee College of Music and The New England Conservatory. He has played with the greats of jazz and on the world's biggest stages. Carlos's culturally rich background informs his teaching here at CCM, which is at once technically superb, artistically inspiring, and undeniably intense.

His debut album, *iRESI*, released last year, was called "a compelling musical statement," and one that advanced Afro-Cuban influenced music.

Carlos recently authored a piece in Harvard University's publication, "ReVista," a prestigious journal focusing on themes related to Latin America. [Read Carlos's piece here.](#)

FACULTY SPOTLIGHT: JENNA POTTS



Jenna Potts has been teaching at CCM for three years. She currently heads our Suzuki violin program and teaches students of all ages and abilities. She believes that every single student with a reasonable amount of dedication can learn to play the violin—and beautifully. She is delighted to have a role in this wonderful process. Jenna earned a BA in Music, summa cum laude, from Case Western Reserve University, and also holds a Master of Music from the Longy School of Music. Jenna spoke to us about her background and the Suzuki method; here are some highlights from that conversation.

How old were you when you began studying violin?

I began studying violin when I was six years old in a small Suzuki program in Michigan.

How old were you when you knew you wanted to make the violin your profession?

I began applying myself to the instrument in a serious manner in high school, but it wasn't until after freshman year of college that I began to envision a profession as a violinist. I had a very inspiring teacher who encouraged me to believe in my potential!

When did you begin to focus on the Suzuki method? Does that require additional education?

Having been trained as a “Suzuki Kid,” teaching via the Suzuki method was a no-brainer for me. To become a Suzuki teacher, one must take approved courses and register the training with the Suzuki Association of the Americas. I apprenticed under a master Teacher Trainer during high school and then continued to study “long-term teacher training” with Kimberly Meier-Sims during undergrad. I have continued my professional development with short-

term teacher training courses over the summer. This past January, I took a Mozart course in Chicago, which completed the last of the Suzuki Violin Books series for me.

Can you give us the main differences between the Suzuki method of teaching and the conventional method?

Dr. Suzuki's central philosophy is that "every child can gain high ability if given the proper environment." In the Suzuki method, we try to capitalize on a young child's ability to learn through an immersion experience. The Suzuki recordings are played in the home every day to create a reference for a beautiful sound, and then the child practices daily under the supervision of their most important role model: their parent. I think some noticeable key differences would be the young starting age (typically 4-6 years old), the active parental involvement, and the emphasis on learning by ear at the beginning of study rather than relying on note reading skills.

The Suzuki method has both individual lessons and ensemble work. What does the Suzuki student gain in the ensemble that they do not get from individual practice and lessons?

In the Suzuki group class, a student gets to celebrate and commiserate with other students who are learning and struggling with the same things. We love to share in the excitement of rehearsing and performing together. Often, without an ensemble in place, practicing at home can be quite lonely, and a young child can feel discouraged at the constant stream of corrections he faces. The group class can help a child gain a proper perspective. In the context of the CCM Suzuki Group Class Program, students enjoy group concerts, solo opportunities, outreach concerts, parties, outings, challenges and prizes in addition to the excellent music we play together each week. Parents have a built-in support network, too, as they can get to know other like-minded parents during group sessions.

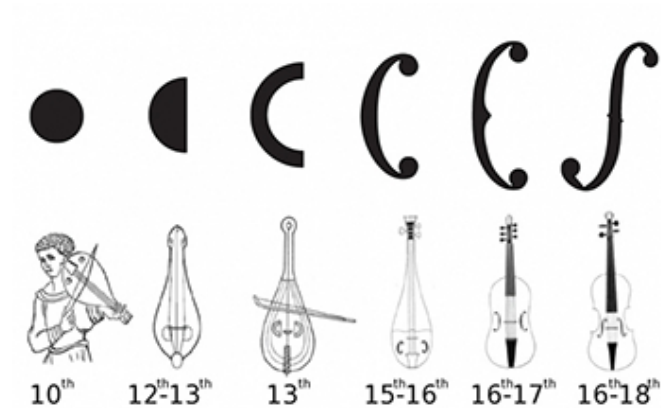
What kind of music do you like to listen to?

I listen primarily to classical music, and NPR talk radio, but every so often I'll branch out into jazz or oldies if the right mood strikes!

What would surprise the reader to learn about you?

Summer is my favorite time of the year - I love to slow down, hike, boat, camp, and swim! Last summer I learned how to sail, and I hope to continue exploring this new hobby in Summer 2016!

WHY MUSIC MATTERS?



[Why Violins Have F-Holes](#) The fancy scrollwork on the openings of violins is beautiful, and it serves a distinct purpose—it maximizes the volume of the instrument. See how the shape emerged over centuries of development, and how a peeled clementine might have contributed to the process.

UPCOMING PERFORMANCES



BSO Family Concert, Saturday, March 5, 12 pm.

<https://www.bso.org/Performance/Detail/73032>

BSO Family Concert

Boston Symphony Orchestra

"Growing Up Whole": Hearing the Orchestra Grow

THE BSO'S FAMILY CONCERT SERIES PROVIDES ENGAGING, AGE-APPROPRIATE, EDUCATIONAL ORCHESTRAL CONCERT EXPERIENCES ESPECIALLY FOR CHILDREN AGES 3-8 AND THEIR FAMILIES. Pre-concert activities, including an instrument playground and instrument demonstrations, take place from 10:30a.m.-11:30 a.m. on both the Boston Youth Symphony Orchestra performance dates (November 4 and April 30) and the BSO performance date (March 5).

Tickets for these Family Concert performances are \$20 per adult; children 18 and under are FREE. For children's tickets please place your order by calling Symphony Charge at 617-266-1200, or purchase at the Symphony Hall Box Office. There is a \$1.50 handling fee for each transaction.

March 4, Carlisle Chamber Orchestra

Featuring Shaylor Lindsay of Lexington and Kadar Qian of Westford at the Carlisle Congregational Church, Carlisle, MA, 8 pm.

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