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Everyone is invited to attend.

**Suzuki Plus
Board of Directors'
Meeting Schedule,
held at the Music House:**

2003

November 4th 9:30 am
December 2nd at 7:15 pm

**PLEASE JOIN US,
it's never too late to
GET INVOLVED!**

**Articles are always needed
to fill the newsletter, so
please e-mail articles to:
nkosel@msn.com
or put in newsletter
box year round!!!**

A Note From The President

Hello Suzuki Families:

By now I hope all of you have adjusted to the changes we all go through each fall, as our children head off to another year of school, and I want to welcome you to a new year of Suzuki lessons with the Suzuki School of Elgin. For some of you this is "old hat" and for others it is something new and exciting. Either way, it is still an adjustment to get into the routine of lessons and practicing, and finding the time now that our kids have homework and other activities to think about. Please call me, or anyone in our "Suzuki Family" if you have any questions or concerns about SSE.

The big change for me is that my dear friend, Annette Yoder, has moved to Kentucky, and I have taken her place as President of Suzuki Plus. It is sad to see her leave, along with her wonderful family, and I am hoping I can do as good of a job as she did in this position. Annette is the one who got me interested in Suzuki lessons for my daughter, Margot, and I have her to thank for that! It was 1991 and the group was then called "Elgin Area Suzuki Strings", and I was completely overwhelmed! Margot was four years old and it took her an entire year to learn "Twinkle"...but we survived and now she is 17 (!) and still playing the violin. There were many times I called Annette in my frustration to get Margot to practice her violin or to get advice on something Suzuki related, and she was a great source of inspiration for me! My second child, Joel, took up the cello at the age of 5, and again we had our "ups and downs". Of course we all survived, but who got me through the challenges with both kids? My "Suzuki Family!" They listened and talked and inspired me to stick with it. As Suzuki parents, we all go through the same trials and tribulations with our kids, and I have found that many of the SSE parents continue to inspire me during the difficult times! Thanks to all of you who are there for me when I just need to "vent!" (you know who you are!)

Suzuki School of Elgin is a great group and I am proud to be involved after all these years. But I feel it is really important for all of us to know what is going on within the group, and to realize we do this all for our children! The best way to keep abreast of the events throughout the year is to check your family file weekly, and you can also read the bulletin board at the Music House to find out pertinent information. Or merely ask someone, like I did when I started down this road with my daughter in 1991. To be a part of this group is really wonderful, and you are all welcome to join us at the (always entertaining) Suzuki Plus meetings and become more involved. Or maybe just come to be inspired!

Musically Yours,
Robin Seigle (847-426-8426)

PLAN AHEAD

by Lamar Blum

Do you remember the PLAN AHEAD sign that seemed funny several years ago? It sat on many desks as a reminder to get events on your calendar. People smiled at it and then went on their merry way - not too concerned about its message. Today, PLAN AHEAD is a way of life. Families have more than one calendar. They often have one for each person. I can remember Margaret Hillis, former conductor of the Elgin Symphony had a calendar that extended for two years. I was shocked that she planned that far in advance when I only looked at the events of the next week.

Suzuki families already plan their day, week, etc. to include lesson, group and daily practice. Other activities are also included into their schedules. Now is the time to look and plan ahead for next summers' Suzuki institutes. By the time we start thinking about summer, many institutes are full. Thinking that you would like to take your child to an institute is the initial step to getting there. If we think in that direction, our intentions can be realized. Understanding the importance of an institute will motivate you further. Talk to other parents in our program who have taken their children and ask what they found to be the benefits. Talk to your teacher for a recommendation. Institutes are held all over the country all summer long. The winter issue of the American Suzuki Journal lists each institute chronologically. The spring issue gives specific information (costs, accommodations, enrichments offered). As brochures come in, they are put on the Music House counter for you to browse through, or you can get a jump on things by going to the website www.suzukiassociation.org. Click on summer institutes beginning in January.

When my children were involved with Suzuki education, I looked at institutes in places where I had someone to stay with, where we were going on vacation that would dovetail with an institute or an institute that was held locally so that we could commute. Those options are available to you as well as being able to stay in a dorm or a nearby hotel. Some families have enjoyed camping while attending an institute. A bit of creative thinking and planning can provide your family with a great experience along with making new friends and becoming energized by the institute program.

Start thinking and planning for your summer Suzuki institute NOW!

**SUMMER INSTITUTE PARTICIPANTS:****SNOW MASS - COLORADO**

Bradley Biasotti - bass
Brennan Biasotti - cello
Clara Shelton - violin
Sam Shelton - viola

BLUE LAKE - MICHIGAN

Ashlyn Busse - violin
Mary McCarthy - violin

GREENVILLE - NORTH CAROLINA

Martha McDonnell* - violin
Clara Shelton* - violin

MARK O'CONNOR FIDDLE CAMP - TENNESSEE

Karen Darling - violin
Stacie Milostan - violin

STEVENS POINT - WISCONSIN

Matthew Crocker - bass
Karen Darling* - violin
Kyle Dawson* - violin
Keith Fernandes - bass
Kevin Fernandes - cello
Kyle Fernandes - viola
Allison Griffith - violin
Brian Griffith - violin
Stefanie Hendricks - bass
Chelsea Musson - violin
Alaina Rea* - violin
Christine Riotta* - bass
Ariane Stevenson - violin
Amy Tompkins - violin
Elio Vento - violin
Laura Vento* - violin

* played on recital

Please let the newsletter editor know if names have been omitted. Place information in the "newsletter" box or email; nkosel@msn.com to be published in the next issue.

EYSO PARTICIPANTS**PRELUDE ORCHESTRA:**

Mary McCarthy - violin
Clara Shelton - violin

**PHILHARMONIA:**

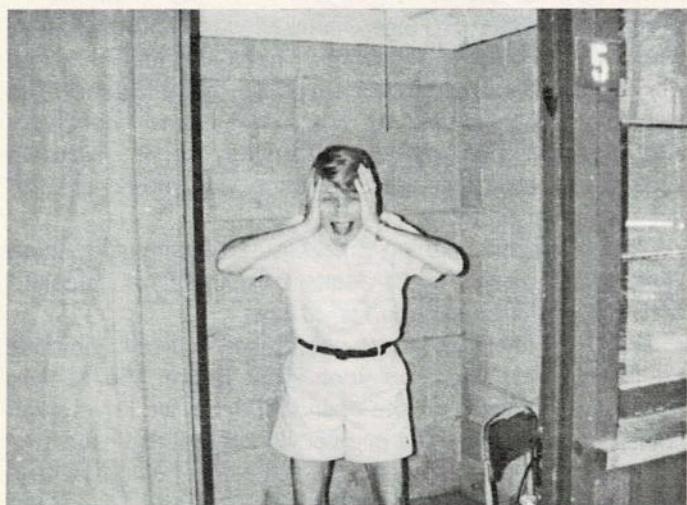
Brennan Biasotti - cello
Jeanie Chung - violin
Kyle Dawson - violin
Abby Galvin - violin
Lizzie Vicars - violin
Andrea Wentzel - bass

**YOUTH SYMPHONY:**

Cassy Grabowski - violin
Stefanie Hendricks - bass
Steve Loredo - violin
Eva Martinez - flute
Christine Riotta - bass



Henry Solberg is playing bass at the Wheaton Suzuki program in a group playing the Trout Quintet by Schubert.

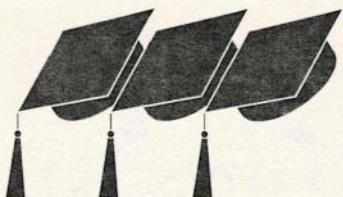


The famed Interlochen Music Camp finds Lamar Blum inside of one of the practice "huts" on the campus.

Book graduations:

Book 1

Cassy Grabowski - violin
Ben Joyce - violin
Jamie Kosel - flute
Audrey White - violin



Book 2

Cassy Gracowski - violin
Alaina Rea - violin
Eric Su - violin
Griffin Thorne - violin



Book 3

Cassy Grabowski - violin
Clara Shelton - violin

Book 6
Amy Tompkins - violin

Book 5

Jeanie Chung - violin
Karen Darling - violin
Lizzie Vicars - violin

Book 7
Kyle Dawson - violin

My Summer Institute Experience

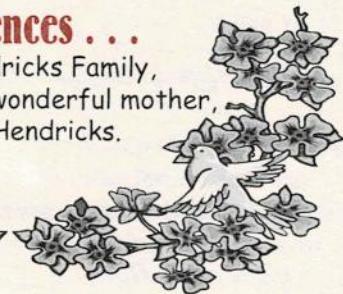
My Name is Vicki Fiebig and I pay for the lessons.

This summer we took advantage of the talent of one of the new teachers, Steven Sjobring, and asked him to teach a Chamber Strings Group. I was thrilled to see the children playing together. There was laughter and work mixed to create beautiful music. They finished the summer by performing at The Little Home Church By The Wayside in Wayne during a Sunday morning worship service. A very nice performance was heard by the congregation of fifty.

They enjoyed hearing Eine Kleine Nachmusik, Ariab Handel and Jesu Joy of Mans Desiring. I am pleased with the children playing for others.

It all started 13 years ago. I saw a little violinist perform. That was the year Alex began. So to the sometimes chagrin of the grandchildren, we have given them music lessons. We are very proud of their mother who must see to their practice time. She has 5 of the 7 children in the Suzuki program.

We love the investment. It takes money and participation, but most of all love and patience.



Condolences . . .

to the Hendricks Family,
on the loss of a wonderful mother,
Michele Hendricks.

FROM MISS NOSAL:

One of the highlights of the year for me is the Conference Week—a unique opportunity to learn more about my students and their families outside of the usual context I see them in. One of my "veteran" parents took the Conference form and instead of filling it out, wrote a letter to Mrs. Blum and myself. With her permission, I am submitting it to the newsletter, as I think it is important reading for Suzuki (and all) parents at any level of study.

October 9, 20073

Dear Ms. Nosal and Mrs. Blum,

As I sit here reflecting on Steve's past eleven years of studying the violin, my mind goes back to when he was five and six. He was all boy; fidgety, not Focusing, short attention span—you remember, Ms. Nosal. Thank you both for the patience and the perseverance on your part to get Steve to the level where he is now. He is so much aware of different types of music: jazz, big band, oldies as well as music of today (rap, hip hop).

Every once in a while I still have to remind him to practice or ask if he has. What I have noticed is when he does begin to practice, he now begins with his scales. I guess he is finally seeing the importance of the scales. The way he practices or attacks a piece has also changed. He takes the piece apart and goes over and over a section until it sounds good to him and then goes on working. All of his work with his music has also transferred to his school work. All of the memorization and reading music and interpreting the music have helped in math, reading and his writing skills.

At this level I can no longer be a coach or a mentor. That time is long gone. I now see myself as an encourager, a cheerleader and a listener. The part I like best is being a listener.

So to all the parents who are pulling their hair out to get their kids to practice or are ready to give up . . . DON'T!!! Your hard work, patience, and perseverance will pay off in the end. You might even be surprised to hear a thank you for all that you've done. Hang in there . . . that music is sweet to the ear.

Rosi Loredo

Surf the Suzuki Web

Check out www.suzukiassociation.org. There is a chat room with all sorts of questions from parents and teachers.

There's a subject of interest for all. This is also a good way to check out summer institutes. Some even have applications that can be downloaded.

Here are my thoughts about MusicGarten

Submitted by April Chisholm
(new cello teacher, read the interview on page 7)

If anyone has ever wondered what do with children who enjoy music but are too young to study an instrument, *MusicGarten* is a good place to start. It nurtures musical growth and development with age appropriate activities with a class for babies (6-18 months), another for toddlers (18 months - age 3) and a third class for ages 3-5.

Frequently when I tell people about my involvement with MusicGarten, the response is skeptical- "A music class for babies?? What are they going to think of next!" In fact even babies enjoy being rocked or bounced on their parent's lap to music, and they respond to the rhythm, the music, and the movement. Being in a room with other babies while maintaining the comfort of being on Mom or Dad's lap is a great way to foster early socialization.

The development of the toddler allows for more participation from the child with motor activities and sequences of gestures set to songs. Not only is the child being enriched musically, they are learning motor coordination, social skills, and confidence.

The class for 3-5 yr olds is called "Cycle of Seasons," because each class has a theme related to the season. At this age, children enjoy the addition of storytelling and poetry incorporated into the classes. Using the imagination, a new experience is created at every class, whether going to the fair or catching frogs at the pond. With songs and movement to set the scene, of course!

An important guideline for MusicGarten is that it is always the child who sets the pace. If a child is more comfortable watching at first rather than participating, then that's what they will do. Children soak up the stimulation from their environment even though we may not always see it happening.

With recordings that families play at home, and games and songs remembered from class, the learning extends beyond the classroom into the child's everyday family life, creating a fun and enriching musical world for the child and the family.

Footnote: SSE wants April Chisholm to start a MusicGarten program in the winter. Please inform Mrs. Blum if you are interested in more information.

Parent Perspective: Benefits of Suzuki Study

Parents whose children are involved in Suzuki program throughout the country are enthusiastic about the benefits for their children and their whole families.

In Cleveland, Ohio, Jan McNair participates in Suzuki violin study with her four-year-old son Ben. She points out that Ben is discovering "the joy of doing something because you've worked to do it. What he's doing right now will be second nature to him. This is the way to learn."

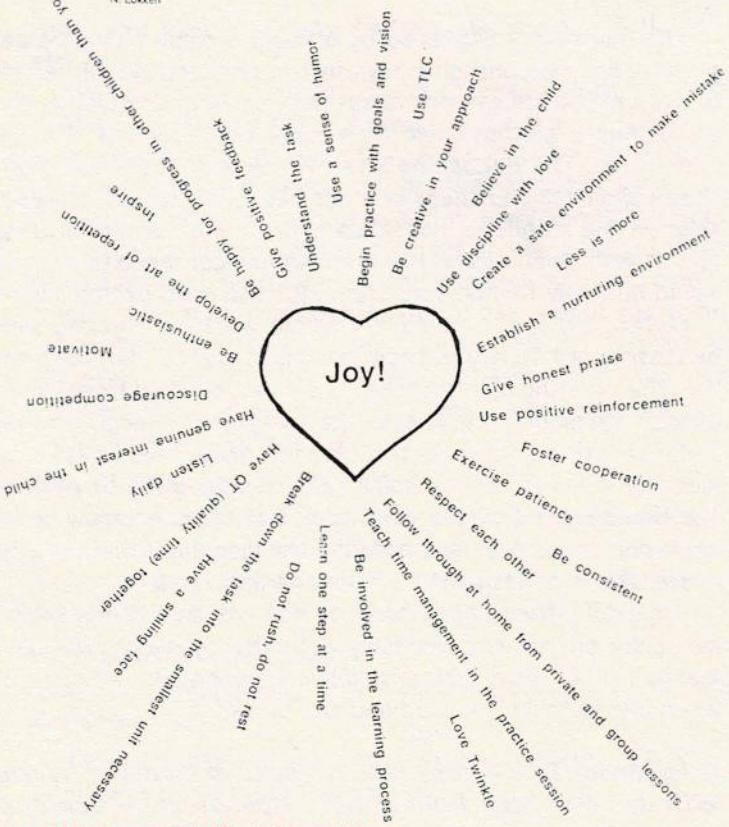
In addition to instilling a love of music, the Suzuki approach puts emphasis on the development of the child's character. Ben begins and ends every lesson by owing to his teacher and thanking her. His teacher, in turn, thanks him: "I learn something every time I teach you," she tells him.

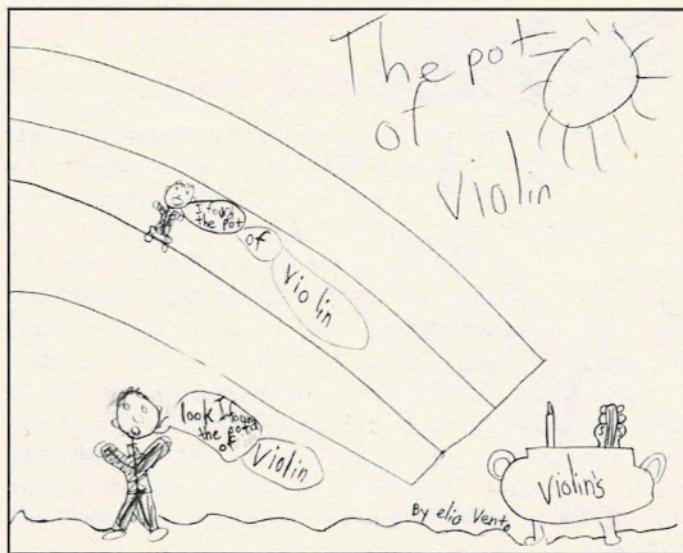
Charlotte Johnson of Papillion, Nebraska, participates in a Suzuki program with her ten-year-old son Christopher. "They learn really good music right away, and they develop good memories," she says. "Developing self-esteem is another plus", she adds. "he can get up in front of people and it's no big deal.

"This is not just music education. The long-term effects on the family are positive and far-reaching," says Pam Brasch, Executive Director of the SAA. "It teaches a child cooperation, self-esteem...so many important qualities that children are not getting otherwise."

For Teachers and Parents Be Joyful First!

Suzuki Pedagogy
N. Loken





"GIRL PLAYING CELLO"

Christopher D. Cortese

I recently purchased a work of art entitled "Girl Playing Cello" which was painted using acrylic by a Russian woman in 1999. At the gallery, I had just barely noticed the painting amid the succession of paintings being pulled out for my viewing. Though a moment abruptly arrived when it began to tug insistently at me, it was On Hold for one of the gallery's regular customers and I had to wait for five days for it finally to be mine. It arrived at my home in a huge wooden box which, given my lack of power tools, took over an hour to pry open. The first night, I awakened at 3:00 AM and stole into my study to spend the better part of an hour peeking at it, leaving various off-and-on combinations of lamps to create different lighting effects. I also gazed up toward it, steep angled, while lying across the love-seat over which it hangs, and cross-wise from the hallway where I pass from my bedroom, before finally coaxing myself back into bed.

The painting is centered by a young woman playing a cello outdoors in summer's late twilight, the outline of dark sloped rooftops and chimneys in the background to her right while green-black trees fill the middle ground to her left. In her black evening dress with scalloped neckline, she is almost swallowed into the setting, though little ripples of moonlight glisten upon the strings and edges of the instrument whose red-brown earth tones give shape to her dark form. The deepening late evening sky is streaked aqua-blue and cobalt-blue, which tinges the cellist's moonlit cheek and neck and seeps into her black hair which is swept back from her face. In profile, the cellist's face and hands take on the idealized, porcelain effect of a masquerade mask which finally sets her apart from the backdrop of sky, forest and dwellings. A light and whimsical impasto imbues the scene with an animistic spirit, as though the natural world had now turned sensate under the spell of her music.

Ostensibly a thoroughly feminine work, the young woman is just finishing playing a piece of music, her hands delicately but firmly in their final position before rest and her face possessed by a moment of rapturous intensity. Yet the painting also displays masculine compositional lines and chiaroscuro effects which lend it a dramatic tension amidst the moonlit calmness. The bow points sharply downward and juxtaposes the upward pointing curved neck of the cello, creating strong central diagonal lines. This intersection is repeated to a secondary effect by the cello's and the musician's necks. At the same time, two brightly lit narrow slits of windows seem to draw the cellist's white hand on the bow skyward where evening's first stars are now appearing as white splashes bloating on the horizon. Her face, neck, and hands are illuminated in the moonlight and together make the triangular form which centers the painting and allows the light its primacy over the darkness.

Thus does the artist create on her canvas a White Nights mixing of opposites: line, color and light, which together magically charge the ordinary with the transcendent. In the young woman's face, nothing matters and everything matters all at once. She is calmly composed and yet also radiantly bursting, as when one is in love, a Yeatsean moment when one is truly "blessed and can bless."

Christopher D. Cortese is a resident of Seattle, Washington. He appreciates the arts and shares his insights with us. We thank him for his contribution. — Lamar Blum

NEW STUDENTS:

Student: Rachel Becker • Teacher: Chisholm
 Parent: Paula
 320 N. Worth Street, Elgin, IL 60123
 E-mail: paj093@earthlink.net
 (847) 742-1001

Student: Katelyn Rougas • Teacher: Bittner
 Parents: Tom & Lisa
 43W298 Buck Court, St. Charles, IL 60175
 (630) 365-9913

NEW TEACHER:

APRIL CHISHOLM • Cello
 1354 W. Foster, Chicago, IL 60640
 E-mail: aprildch@yahoo.com
 (773) 517-2655

An Interview with April Chisholm

by Robin Seigle



Where are you from, what college did you go to, etc?

I am from Salem, Oregon. I went to University of Oregon in Eugene for my undergraduate music degree, and to University of Michigan for my Master's degree.

How long have you been playing the cello?

I began playing cello in a public school string program in 4th grade. I took private lessons from my high school orchestra teacher (Steve Benham), who was also a cellist, from grades 8 through 12. He inspired me to want to pursue music, and taught me the skills I needed to major in cello in college.

Is anyone else in your family musical?

I am the only one in my family who is a musician for a living. But they all enjoy listening to music, especially when I am playing!

What inspired you to take up the cello over another instrument?

I had never thought about playing a string instrument until I went to a school assembly where all the string instruments were demonstrated. Wanting to play cello was just a gut instinct. I was drawn towards its size and its sound.

Do you have a story that the kids might enjoy (i.e. a funny story relating to cello, or a story about a performance, etc.)?

When I was in high school and was busy doing sports after school, my cello teacher didn't want to give up his evenings because he had young children at home. So, we had our lessons before school started, at 6:45 AM!!

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One of my (many) greatest musical experiences was when I went to Kent/Blossom Music Festival in 2001, and we played a concert with each student musician sitting next to a member of the Cleveland Orchestra. Tchaikovsky's Fifth Symphony never sounded so good!

I also went to Japan in high school with a small string orchestra as part of a cultural exchange. The Japanese children we played for treated us like celebrities. I stuck out like a sore thumb because of my hair.

Have you ever met any famous musicians, conductors, etc.?

My teacher in college (Steve Pologe) knows Yo Yo Ma from when they went to summer music camp together as kids. So when Yo Yo came to play a concert in Portland one year, Mr. Pologe took me and another student back stage to meet Yo Yo. Mr. Ma greeted us warmly and invited us into his green room. After stepping out to greet a long line of well wishers, he came back to the green room and chatted cordially with us for 20 minutes or so— about his family, his projects, his busy schedule, etc. And, he let me and the other student play his cello!! I was amazed that such a celebrity could be so down to earth and unpretentious. Just like a regular person!

Do you have any hobbies???

I like to read, watch movies, and be outdoors when the weather is nice. I used to run track and cross country in high school, and I still enjoy running sometimes. My new hobby is exploring all the fun things to do in Chicago.

Where do you live now?

I live in Chicago, in a cute neighborhood up north called Andersonville.

I am excited to be working with all of you. Thanks to each of you for your warm welcome.

Send Good Scents from Earth Heart

Vicki Rae Thorne

Herbalist, Certified Aromatherapist
P.O. Box 427, Dundee, IL 60118
eharoma@earthlink.net

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Read Vicki's Monthly Column

Are Suzuki Kids Prodigies?

Are Suzuki students musical geniuses? Are they "gifted" children who have a special talent for music? Are their parents professional musicians?

Fortunately, Suzuki students are normal children whose parents may have little or no musical experience. Their parents have simply chosen to introduce them to music through the Suzuki approach, a unique philosophy of music education developed over forty years ago by Japanese violinist Shinichi Suzuki

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Dear Suzuki Families,

It has been a year of many changes for me and my family but I'm looking forward to the new adventures here in Kentucky. Things happened rather quickly when we found out we were going to be transferred here, so I feel I never had a chance to say goodbye to all of you. It was quite a challenge to find a new home after selling ours in 2 days and finding out the new owners of our house wanted to be in it in 4 weeks. You can imagine what my summer was like. This was also the year we sent our first one off to college. My head is still spinning!

Everyone is slowly finding their path here. Justine is now 16 and driving, so along with that responsibility comes a job to pay for gas and insurance. She is taking violin lessons from a teacher who is in the Louisville Orchestra. He is teaching her jazz violin and she loves it. She also takes guitar lessons at her school and is in the Show Choir. The high school is small so they do not have an orchestra. Kate is very busy too. She is taking Suzuki violin lessons from Hiroko Driver. She is almost as strict as Mrs. Blum! So far she likes her. Kate also takes 2 dance classes and tennis lessons. She was voted class representative for their school government and loves to have a little authority! R.J. joined cross-country this year at his school. The season is over but what a wonderful way to burn his extra energy. He has also joined the cub scouts and is anxious to do all of the activities they offer. I have not found a guitar teacher for him that is within reasonable driving distance so the search continues.

As for myself, I am working part-time at the Pottery Barn in Louisville and making sure everyone is where they need to be. What are mom's for?

We tend to take things for granted when we get busy with our everyday lives. I realize now what a wonderful organization SSE and Suzuki Plus is. I truly miss all of you and will always remember the strong support system within the group. So many of you were always there to help out in any way you could. Robin will be a great president and will have so much to offer to the group. You are lucky to have her!

If you are ever in Louisville please look me up! I would love to see you.

My address is:

12707 Ridgemoor Drive, Prospect, KY 40059
Phone Number: 502-749-6310
e-mail me at: annette.yoder@insightbb.com

Sincerely, Annette Yoder

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LIBRARY NOTES

Greetings to all and welcome back to another "musical year!" The library is open and ready for business.

For the benefit of our new families, our checkout system is very simple...

- Choose your book, VHS, CD, Tape
- Remove the card and sign your name AND date
- Place the card in YOUR OWN family file
- Check out time is 3 weeks
- Upon return, remove the card from your file, draw a line through your name, and place the card back into the pocket on the item
- Return the item to the shelf

I would ask everyone to please make sure that you write the DATE on the card. If need be, I will drop a reminder sheet in your file, but only if the item is overdue.



WHAT'S NEW?

The Sounding Tree (VHS)

Donated by Lamar Blum

Dr. Ruth Talks About Grandparents (book)

by Dr. Ruth K. Westheimer with Pierre A. Lehman
Donated by Ruth Bradburn

The Young Musician's Survival Guide:

Tips From Teens and Pros (book)

by Amy Nathan

Donated by Lamar Blum

A Musician's Dictionary (book)

by David W. Barber

Music Note Uno (game)

Donated by Chelsea Musson

Not Until You've Done Your Practice! (book/2 copies)



Note Reading Ideas

by Ramona Stirling

Is your child frustrated when playing in orchestra at a Suzuki Institute? The note reading skills of some Suzuki students do not match their wonderful playing skills. Since students have different ways of learning, some will learn to read music with very little effort, while for others it is a tremendous struggle.

A constructive parent suggested that I list reading goals for my students. It has been helpful, and I encourage you to sit down and make some for your child or your students. Below are some I have heard or used myself. Encourage your child to:

Master scales. By Book 4, students should be playing two-octaves scales from music. Linda Case suggested Progressive Scale Studies by Linda Rose (Kjos), which I like a lot. Book 5 students should be able to play three-octave scales and arpeggios and should understand major and minor. I use Scales for Advanced Violinists by Barbara Barber.

Use rhythmic notation books. I Can Read Music, by Joanne Martin, is a good start and is published for violin, viola and cello. I start these in Book 2 and work up to more advanced books. Winning Rhythms, published by Kjos, is great for clapping rhythms to get familiar with them.

Read easy duet books. This is especially helpful for poor sight-readers. Encourage them to read a duet with you at every practice session. The duet part can be played on the piano if another string player is not available.

Learn an easy piece from music every month. Choose a piece below the student's playing level.

Join an Orchestra. If none available, volunteer to make it happen. Even if you cannot teach it, perhaps someone to organize and run it is all that the teachers in your area need.

Parents need to help. Younger students need to read about 5 to 10 minutes a day, every day, or it never gets off the ground. The teacher cannot do this alone. Parents could hire an older student to come over and read duets once a week for a half hour.

I just hope that parents who suggested that I list these goals doesn't come into my studio and give all my students a test. Most are great readers, but I still have some Book 6 and 7 students who—despite all my efforts and those of their parents—wouldn't know the difference if I turned the music upside down! And they play really well!

Let's all keep working to make orchestra and chamber music experiences better for our students.

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Ramona Stirling is the director of the Intermountain Suzuki String Institute.

SEIGLE'S Family Foundation

Proudly Supports Health & Human Services,

Education, Civic & Cultural Activities

in The Communities

Our Company Serves.

100 DAY CLUB: What is the 100-200-365-500-1000 + Day Club?

It is an exclusive club, *but open to all interested students*, consisting of the students of SSE that have practiced each day consistently, without missing a day. They have played their instruments for 100 days, 200 days, etc. The rules to follow have been to practice each day. If they miss a day, they must start over again in counting the days. If a child is sick, they still need to listen to their tapes. Then they can continue working toward their goal. If you have any questions, please feel free to call Karen Griffith at 847-691-0057.

What do you get for all your hard work?

For each level attained the student received an item with an original, handpainted, glow-in-the-dark design. The items were:

**100 days	T-shirt	**500 days	Tote Bag
**200 days	Hat	**700 days	Big Cookie
**365 days	Leggings/sweatpants	1000 days	Sweatshirt

Congratulations to each of the following students for their accomplishments!!! Great Work!!! Keep it up!!!

100 DAY CLUB:

Bradley Biasotti
Karen Darling
Kyle Dawson
Keith Fernandes
Jesse Ferris
Esther Fiebig
Steve Lorado
Eva Martinez
Alaina Rea

Clara Shelton Lizzie Vicars

200 DAY CLUB:

Jeanie Chung
Amees Desai
Sara Evanisch
Kevin Fernandes
Kyle Fernandes
Alex Fiebig

Abbey Galvin Nathan Kappas

Rebekah Lyle
Chelsea Musson
Scott Rougas
Abigail Stevenson
Lisa Tippy
Amy Tompkins
Ethan Wolff

Meredith Wolff

365 DAY CLUB:
Martha McDonnell
500 DAY CLUB:
Brian Griffith
Allison Griffith
700 DAY CLUB:
Natalie Koessl

1000 DAY CLUB:

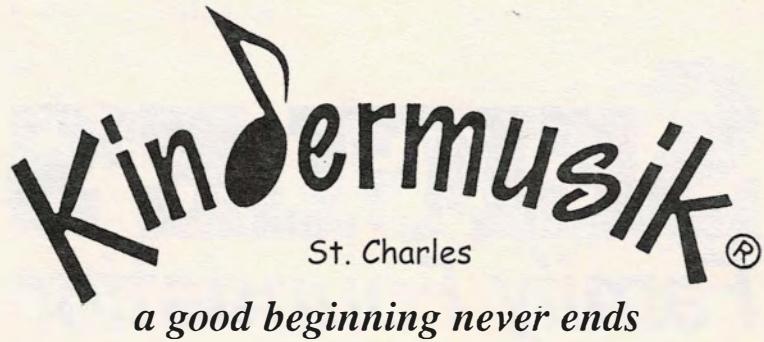
Brennan Biasotti
Joel Seigle

2000 DAY CLUB:

KEEP ON GOING . . .

Updated 10/03

Please e-mail Nancy Kosel at nkosel@msn.com for any corrections or additions, Thank You!!!



Music Classes for Children

Village: Birth to 18 months

Our Time: 18 months to 3-1/2 years

Imagine That: ages 3-1/2 to 5 years

Young Child: ages 4 to 7 years

Baker Church, St. Charles

Grace Hunt (630) 513-1268 • Larry Dieffenbach (630) 208-9761