



SPECIAL MUSIC SCHOOL
AT KAUFMAN CENTER
PARENT TEACHER ASSOCIATION

UpBeat

Monthly Calendar & Newsletter

**IGAL
KESSELMAN**
on Music & Teaching
see page 2

february 2012

❖ mark your calendar ❖

February 2, Thursday

Groundhog Day

February 3, Friday

8:30 a.m. Town Hall Meeting

After Town Hall Meeting, Parent Workshop:

The Art of Assessment

February 7, Tuesday

7:00 p.m. Face The Music at Merkin Hall

February 13, Monday

8:45 a.m. Make-Up Workshop with

Kristy Glass in Merkin Lobby

♥ February 14, Tuesday ♥

Valentine's Day (don't forget Silvia & Yvonne)

February 16, Thursday

3:00 p.m. SLT Meeting

February 20 through 24

NO SCHOOL Winter Recess

February 27, Monday

7:00 p.m. Parents Night Out at

Merkin Hall Upper Lobby

February 29, Wednesday

6:00 p.m. PTA General Meeting

For Dates and Times of Community Service
Concerts and Performance Classes, see the
SMS 2011-2012 Google Calendar.

SAVE THE DATE

SAT. MAY 5th, 2012

SMS Annual Barnes & Noble

Play-A-Thon & Book Fair

10:00 a.m. to 7:00 p.m.

Barnes & Noble at Union Square, NYC.

Details to follow!



Do you know me? I crochet, I cook, I love R&B music. Most of all, I love SMS kids. See page 4 of this month's UpBeat!

PRINCIPAL **Katherine Banucci-Smith**

Happy February. This month is packed with announcements and activities. On February 9th, we are anticipating the approval of the Special Music School expansion by the Panel for Educational Policy. It is truly a new era for our school, as we look to redefine ourselves as a K-12 institution; one that seeks the development of a pre-professional music program, which, hopefully will launch our children into the world as musicians, composers, singers, and, ultimately, to spread their voices and inspire others. Congratulations to Jenny, and to all the faculty and the parents who have supported this initiative.

February 9th, also, will be the end of our first Quality Review; a review process in which the Department of Education rates the overall effectiveness of our school towards promoting student progress. The teachers and staff have been working, nonstop, to organize classrooms, collect artifacts, and create materials and structures, which ultimately support your child's growth. It's been a wonderful time to share our work and examine our practices internally as well as for our reviewers. It's, also, helped us collect ideas for next steps. Bravo to the staff.

Please join us for Town Meeting on February 3rd. After Town Meeting, we will have a parent workshop: **The Art of Assessment**. Our hope is to examine standardized testing practices as well as take a closer look at classroom assessment practices that support curriculum development and instructional decisions. I hope you will join us.

MUSIC DIRECTOR **Jenny Undercofler**

February 8th and 9th are big days for Special Music School, with our first Quality Review (both days) and the vote (on the 9th) by the Panel for Educational Policy on our high school expansion plan. We, also, have our first community service concert on February 15th (2nd grade) and two concerts by Face the Music, on February 7th (Merkin Hall, where we're premiering a new work by Angélica Negrón) and February 13th (at Roulette, in Brooklyn). And, thank goodness, we will also have a week off to rest and recover!

On a more serious note: I have been lax in writing my Music Director Reports because I have been literally swept off my feet by new issues surrounding the high school. What I hope to start publishing is a "New School Report", on an almost-weekly basis, that will keep you in the loop about the many developments happening each week, pertaining to our expansion, in both the academic and music departments. I appreciate your patience as I get this up and running.



Igal Kesselman is the Director of Lucy Moses School at Kaufman Center.

At an SMS evaluation period recently, I had the opportunity to observe Mr. Kesselman interact with a number of students. He has a wonderful relationship with his students. I spoke with him recently on how much of his own background shaped his approach to teaching and encouraging both SMS and LMS students.

He told me he started his musical training in Russia, at an elite music academy, similar to SMS. There, he learned the basics, and theory, and all of his peers were there with him. Just like at SMS, the comradery and support were essential to fueling his burgeoning passion. It was a basis to start him off in the right direction.

When his family emigrated, to Israel, there was no music school like the one he had in Russia. Igal was ten years old, and the infrastructure that had kept his music going was gone. All through high school, he kept up his music studies with private lessons and private teachers. There was one piano teacher, in particular, Irina Zaritskaya, who was his biggest influence. She kept the passion alive and pushed him forward.

Those early years, he told me, really help him to relate to the students here. Not only as a teacher, but, also as an administrator. One of his roles, as Director of LMS, is the selection of instructors and matching them to students. The instructors he brings to LMS are all committed to their art of teach-

ing music and the success of their students. SMS instructors, brought in by Jenny Undercoffer, are equally committed. Their passion is evident in their consistent methods and flexibility with each student. Tailoring that experience and teaching expertise is essential for success.

SMS instructors, Mr. Kesselman included, take a great deal of personal pride in the success of their students. Their student's ability to master, not only the playing of their instrument, but, also, the enjoyment of the art, is a reflection on them as teachers. "Although many LMS teachers would share these qualities as well... the level of commitment, dedication and hand-holding of the SMS teachers towards their students is quite unique."

Mr. Kesselman refers to himself as both an administrator and an instructor. I asked if he preferred one over the other, or if the two roles compliment each other, somehow.

Again, Igal was animated in his description of his passion for and his commitment to teaching. "One good teacher many years ago can do that to you", he reminded me. "Not only do I love to play and perform, I love to teach," he said. He really likes the kids, their passion is contagious. Also, the two programs offer a variety of students that keeps teaching most stimulating.

"I see three types of music students: the educational student, the recreational student and the professional student," Igal explained. "At SMS", he continued, "you have the educational and the professional. You know they are there to practice, to learn, to take the steps they need to, to advance the total music package. At LMS, you get a mixture of all three kinds of students. Being able to work in both schools, balance the teaching styles, the curriculums ... that is the art".

Both schools also share a few programs that, as an administrator, make for really exciting days. They share some ensemble groups, and Face the Music, as per Igal, is an incredible experience for both not only SMS and LMS, but, for the city too. Some of LMS festivals are open to SMS kids, too. When you, as a teacher and administrator,

participate in these festivals (the Contemporary Music Festival, the Composer Festival, and the Chamber Fest) you can't help, but, feel such joy in the schools and your work, Mr. Kesselman continued. He takes great pride in the students and the teachers, and the support faculty, who put their all into helping the students reach their potentials.

When Mr. Kesselman talked of Face the Music, I heard of sense of excitement in his description of the student's participation and the wonderful experience that the ensemble has to offer. We talked about modern music and how he lets his students experiment with new ideas.

"There are opportunities opening up in the music world all the time," he told me. There is every reason to expose our students to new and innovative ideas, offer them a rounded education. Let them be exposed to, and experience, the new techniques and new musical structures that are constantly being introduced. Face the Music is this kind of forum. Student's get to read, play, and, most of all, experience, "new stuff". This is what being musicians today is all about. "Getting to know the chops you did not know you had before".

A basic of LMS and SMS is encouraging their students to pursue their passions in music— to let them develop the skills to be able to make musical choices that are their own, but, also, listen to others' perspectives.

Practicing. What advice did he have for the many parents struggling with practicing with their kids.

Mr. Kesselman has a seven-year old son playing piano, and studying, at LMS. He, too, struggles with his son's practicing. His best advise is to set up an organized, and structured environment for practicing. Most kids do not want to practice, and will fight you on practice times, materials, reasons, etc. They need support and consistency. As the practice partner, you should find a quiet space, be prepared with all the lesson materials needed, and, most importantly, "pretend he/she is not your kid" for the practice period. "If you get into parent/child battles, the practice session is over."

continued on page 3.

Q & A with *Syzygy!* A piano trio, formed in September 2011, with Sophia Freed, violin (4), Connor Tsui, cello (4), and Yali Levy-Schwartz, piano (3). Coached by Genya Paley.

Q. Syzygy is an interesting name —how did you come up with it? What does it mean?

Sophia: We were having trouble coming up with a name for our trio. We wanted a cool name. Our parents kept suggesting things that didn't feel like us. One morning, the word of the day on our computer was syzygy which means the alignment of three objects. I instantly loved the word because of how it sounds and how it is spelled. It seemed like the perfect name for our trio. There are three of us in the trio, and to play trio music, you need to be in alignment.

Q. When did Syzygy form? September 2011.

Q. What do you like about playing chamber music?

Sophia: I love playing chamber music. It's so much fun to play with other people. It is interesting to learn how the parts fit together.

Yali: I like playing with other musicians.

Connor: I like it because you can socialize with your friends. In chamber music, each instrument has its own line and it sounds really good when they are all together.

Q. Have you been in a piano trio before? Yes, we all have.

Yali: Last year I played with my classmates Ysai and Delphine in the 2nd grade and Ysai and Ian, the year before.

Q. What chamber music experience do you have?

Sophia: I played in a piano trio last year.

Yali: Last summer, I played in Cremona with Connor and another violinist. I, also, played in Regensburg, two summers ago, in a trio with two violinists and a duo with another pianist.

Connor: Last year, I was part of the Music Stands Piano Quartet, and last summer in Cremona, I played in a chamber orchestra, and 2 piano trios, one with Yali. I was also in cello ensemble for 2 years before that.

Q. Do you think there is much difference between playing solo works and playing chamber music? If so, what do you think the differences are?

Sophia: I think there is a big difference in playing chamber music. You have to learn to communicate and listen in a different way than when you play solo works. It is also much more fun.

Yali: In playing chamber music you have to play together and feel the other persons, you have to hear the other members, so, you blend together.

Connor: Yes, there are more people! We have to work together in chamber music - we have to listen to each other, watch the other people in the group, and cue.

Q. Do you see yourself playing chamber music in the next few years?

Sophia: I hope to continue with this trio. I have made two very good friends in Syzygy.

Yali: Yes, I like playing chamber music and will play more in the future.

Connor: I think I might.

Q. Where has Syzygy performed? We've performed at the Ann Goodman recital space at school, at the TD bank for Winter's Eve, and at two retirement communities (Dewitt nursing home, community service concerts)

Q. Where will you be performing in the next few months?

Sophia: I'm not sure, but, I hope we get to perform a lot!

Connor: At school.

Compiled by Yvonne Lau

IGAL KESSELMAN *continued*

We, also, discussed the relationship between the Lucy Moses School and the Special Music School, and his partnership with Jenny Undercofler.

Jenny and Igal work very closely on many fronts. The amount of work their two teams need to do to keep the "systems" running is incredible. Scheduling the teachers, the classrooms, the rehearsals, the many concerts, to coordinating various musical programs and the continuing education programs for SMS alumni requires a staggering amount of effort.

Another important aspect of the interflow of activity, between LMS and SMS, is the work needed to be done with Kaufman Center. Jenny and Igal's influences have a direct effect on the maintenance of the standards set for both programs. Mr. Kesselman describes LMS as a democracy. It is tuition-based with flexibility in scheduling and lesson planning in its approach to music education. It, also, offers a number of scholarship programs for those who need help. SMS, on the other hand, is not so democratic. It is a public school. The lessons, and all the other aspects of the music curriculum, are part of what the students sign up for. They are in a prescribed environment.

The balance between these two worlds and their specific needs is a continuing, evolving, challenge. The sharing of resources is integral into keeping both systems healthy, especially, for SMS alumni, who continue with their studies at LMS. This continuity of education is key.

I had to ask Igal— I heard through the grapevine that you love to Tango. Do you still find the time?

He was quite surprised at the comment, but, he admitted to his joy of the dance and his love of Tango Music.

Conversation held with and reported by Stephen Friedgood, January 25, 2012.



Clip your Box Tops 4 Education coupons and drop them off at one of the containers around the school. It's **FREE MONEY FOR THE SMS PTA**. For more info on Box Tops 4 Education go to www.boxtops4education.com.

ALWAYS LOOKING FOR HELP WITH FUNDRAISING — Show your SMS pride! Help the fundraising committee. **Contact PTA Co-VPs for Fundraising Natanya & Jhoanna** at fundraisingsms@gmail.com for more information.

INSPIRATIONS *Excerpts collected by Emily John*

These quotes are taken from students in music history class. Since music is a form of communication, perhaps, these quotes will inspire us to talk to each other about our musical tastes, or these words might serve to introduce you to a new piece of music.

Shostakovich Symphony 5, III

"Fight breaks out at a fancy dinner, maybe with elephant involvement" – Franny, 7th grade

Cantus in Memoriam Benjamin Britten - Arvo Pärt

"By listening to this piece, I have, temporarily, understood what it's like to lose someone very dear to your heart." – Eleanor, 8th grade

Magnificat - Arvo Pärt

"It feels like the piece shows the stages of mourning." – Javen, 8th grade

In the Hall of the Mountain King - Edvard Grieg

"It starts out like a trickle and ends in a waterfall, like Miniwanka." – Callum, 6th grade

Symphony I, Arche 1 - Penderecki

"The start is the aftermath of a rainstorm and, then, bugs came. A scary movie of bugs entering the screen, one by one. . . becoming a whole swarm of bugs. Spiders come and weave webs long and cover the screen one string after another. The cry of a trapped bug muted slowly after it is covered by the web." – Amy, 7th grade

Beethoven Symphony 6, III, IV and V (Pastoral)

"I loved when Beethoven used the loud sounds as lightning. Also, I could actually 'hear' the people running from the storm and when the sun came out more clearly. This piece stuck in my head because it was so memorable." – Kent, 7th grade

On Beethoven's Sonata No. 8 in C minor (Pathétique)

"I believe that he was pouring all those emotions [frustration and misery] all

over this sonata. It is fascinating to me how much emotion he inserted. Yet the part I love most is the second movement. It has a sense of flowing and peace after the tragic fury of the first movement." – Andrew, 8th grade

Beethoven's String Quartet in C minor, Opus 18, No 4, IV (rondo)

"I have to say that this is probably the most funny, energetic, angry, dramatic piece that I have ever heard. All of the sections were repeated, just the right amount of times, and, each time, each section was repeated, the section grew in intensity. The end was so dramatic that I had to listen to the last track [final section] three times in order to be satisfied." – Callum, 6th grade

Gorecki Symphony 3, II

"I was surprised to hear the first part of the movement, just the first few bars; I remember that melody in a lot of movies. Normally, that melody will go after a sad event. Something really bad happened; even the sun coming up again won't heal the hurt. I want to cry with feeling. It is interesting to hear the actual piece and to know what it means. My reaction is surprised, but, calm with wistful feelings. Sadly, I can't help, but, cry." – Amy, 7th grade

Overture to Le Nozze di Figaro - Mozart

"It puts an overall excited feeling in my heart, as if I want to go outside and run around for an hour." – Avery, 6th grade

Reflecting on years of appreciating Chopin's Nocturne in E-flat Major

"I used to hear the Nocturne in E-flat Major during "naptime", in preschool. Of course, at that age, I had no idea what I was listening to, but, I remember the music immediately calmed me down and I had no trouble falling asleep. Now I stay awake to appreciate the beauty of the piece, which ever ceases to amaze me." – Taylor, 8th grade

MS. DIANA RUIZ

Q&A BY: *Matan R. Marder Friedgood*

MRMF: You have to be a born and bred New Yorker?

Ms. Diana: How did you know? I was born and raised on the Upper West Side and still live here today. I went to school on the UWS, but, took the subway down to 14th street to go to Washington Irving H.S.

MRMF: What were some of the things you did after school as a kid?

Ms. Diana: I loved gymnastics. I was really good and really enjoyed the competition, especially, when we had events against other schools. After school, I took Karate classes. That was fun for me.

MRMF: This explains a lot!

Ms. Diana: Hey, what do you mean. I was one of three children, the only girl, sandwiched between two brothers. It was karate or crying.

MRMF: But, now, you're so sweet, so lovable ... so clam and relaxed. We never see you get mad.

Ms. Diana: After three kids of my own, and, now, a grandson (Arion, wow, I can't believe it) and helping out the neighbors for thirty, plus, years, I've learned to focus on the smiles. The kids make me smile. They bring out the best in me. So why get mad and get angry? I try to help the kids to be positive first. That's why we are here.

MRMF: Did you always like taking care of, helping, kids?

Ms. Diana: For a very long time, I've been like the neighborhood Nanny. I watch and help a lot of kids. It seems natural to me. It is, more importantly, the right thing to do.

MRMF: How does the knitting help?

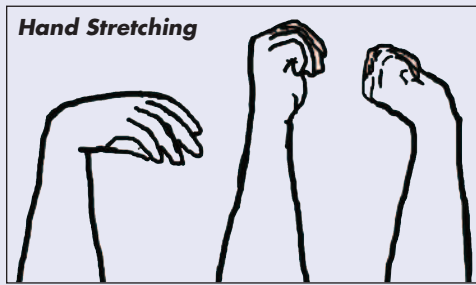
Ms. Diana: I spent so much time crocheting with my first son, I realized I was a natural at it. It is so relaxing and easy for me. Now, I sell things I make on-line. It is a fun side business for me. I, also, love to cook. Simple Spanish foods are my best offerings. I even sell Beef Patties.

MRMF: The curls, are they natural?

Ms. Diana: Absolutely. Once out of the shower, and away they go!

HAVE AN IDEA FOR UpBeat – Contact co-editors Dova and Stephen at stephenfriedgood@mac.com with ideas and/or suggestions.

PHYSICAL WELLNESS FOR YOUNG MUSICIANS **Carole Holyoke, MsPT, CFMT (2)**



My background in the growing field of Performing Arts Medicine is primarily as a physical therapist treating professional dancers. However, I have always loved the problem solving that comes with treating musicians. Now, watching my children strive to master their instruments, I am more aware than ever of the fine motor athleticism involved in their pursuit, and the nuanced adjustments that must be made to protect their growing bodies. In this way, I see that keeping musicians healthy for the long haul is not that different from treating dancers. While dancers will usually come into the clinic for injuries to their back, legs or feet, musicians are, of course, prone to injuries of the upper extremities, upper back and neck. However, both are vulnerable to the same processes of repetitive strain that can result from inefficiencies of posture and joint alignment, poor conditioning, and deleterious practice schedules.

Upbeat has asked me to write a series of articles on wellness for young musicians, which perhaps will be of some benefit to older musicians as well. In these articles I'll outline some of the common causes of overuse injuries and how we as parents might be able to set our children up for long and healthy careers.

One challenge in addressing how to keep very young musicians healthy is that they

are resilient enough that the risk factors associated with repetitive strain will not have caught up with them yet. Children cannot see the benefit of doing an exercise or changing a habit to protect themselves from harm in the future (it seems so far away!). And, yet, the habits they build now will stay with them. Bad habits will be difficult to unlearn and good habits will carry them through. Another challenge (from my own experience) is that they may not want to listen to yet another correction or idea from a parent, so, figuring out how to make new routines fun and gradual is key.

The advent of the computer increased the awareness of repetitive strain injuries in the general public, but, musicians have been familiar with this occupational hazard for centuries. However, many experts believe that injuries among orchestral musicians are on the rise. A 1986 survey of the 2,212 symphony and opera musicians revealed that 76 % of orchestral respondents had experienced a serious injury that required time off from performing. Standards are edging higher and higher, young artists are playing more difficult works, schedules are more demanding, repertoire is more difficult, and playing environments are often less than ideal. Add to this the fact that most young musicians are also computer users and texters for some portion of the day, and it is no wonder that the numbers are so high.

Overuse or repetitive strain injury is an umbrella term for injuries to the soft tissues of the body due to the cumulative trauma from repetitive actions that are forceful and fast-paced. Rapid muscle fatigue develops and the likelihood of injury increases when

joints are placed in awkward alignment, limbs are held in static positions, and the trunk does not provide an adequate base of support. Sound familiar?

The most common RSI injuries we see in the clinic are sprains and strains to the muscles and tendons of the shoulder arm or hand, nerve entrapments that can occur anywhere along their path as they travel from the spinal canal to the tips of the fingers, neck and upper back strains and malalignment, and chronic fatigue and cramping of muscles.

The good news is that when teachers and parents can recognize the common risk factors that are under our control when a child is young, we can educate our children to care for their bodies from the start. For example, teaching our kids a proper warm up routine and instilling in them the importance of interspersing stretch breaks into long practices can make a huge difference. Making sure that they get adequate exercise and conditioning outside of their musical pursuits, designing a practice schedule that varies their physical requirements, and finding techniques to reduce performance anxiety (which increases tension) will further decrease the risk of injury. Your child's teacher may already be making corrections to ensure that they are using a healthy posture and joint alignment or assessing finger action to make sure that they are not using more force than necessary. In upcoming issues I'll cover some of these topics in greater detail, and, hopefully, provide some helpful tips.

Carol Holyoke, MsPT, CFMT is a physical therapist at the Juilliard School, and PhysioArts Physical Therapy

Kaufman Center Update for February 2012: Gina Napolitano

Tickets are now on sale for the Gala on April 26 and the Musical Evenings on February 28 (Sasha Cooke and Steven Blier), April 5 (Ignat Solzhenitsyn), and May 23 (Harlem String Quartet). Gala tickets start at \$475 and Musical Evening tickets are \$275 each. Stop by the 5th floor, or call (212) 501 3350, if you would like to purchase tickets, or make a contribution.

This month, we are kicking off the 2nd annual Ecstatic Music Festival at Merkin Concert Hall.

This groundbreaking series will feature more than 150 performers and composers from different musical backgrounds, who are re-defining music today. The first concert is on February 4 and the Festival runs through March 28. Face the Music will be performing at the Festival on February 7, premiering a new work by composer, Angelica Negron. For more information and to purchase tickets, visit <http://kaufman-center.org/mch/series/ecstatic-music-festival>.

Broadway Playhouse continues on February 5 introducing audiences to Stephen Sondheim. For details or tickets, visit <http://kaufman-center.org/mch/series/broadway-playhouse>.

Thank you for your continued support.

Gina Napolitano

Development Associate
gnapolitano@kaufman-center.org

❖ Middle School Minute ❖

Hello everyone!

Back from Winter break, this has been a really exciting month for the middle school kids at SMS. For most of January, the Student Council was planning the very successful Winter Dance. We had great food, drinks, music, and wonderful decorations. The 6th, 7th, and 8th graders all had a blast and, even, some of the teachers joined in, too.

On the 26th, the Middle school was excited to listen to the Queens College Choir perform an amazing concert, filled with music from a variety of eras. The program showcased a variety of composers ranging from the Renaissance composer, Victoria, all the way to contemporary composer, Penderetsky. Then, we sang, *Ave Verum Corpus* by Mozart, with the choir and had really fun time. In English class, each grade has divided into book clubs. The 6th and 7th grade are reading *The Giver*, while the 8th grade is reading *The Jungle*.

Benjamin Goldstein, 7th Grade, Social Promoter in Student Council

EJ's (Emily John) **MUSIC ABOUT WINTER**

Although we have been lacking in typical winter weather, these selections are meant to evoke the chill of Winter – enjoy listening, while sharing some hot chocolate with family.

Most of these pieces are readily available on YouTube or iTunes, but consider taking a trip to the local library and finding some interesting recordings.

"Winter" from The Four Seasons – Vivaldi (1678-1741)

L'Hiver from Trois Chansons – Debussy (1862-1918) (the opening line of text translates to "Winter, you are such a villain!")

Any of the winter months from **The Seasons** – Tchaikovsky (1840-1893)

Winterreise – Schubert (1797-1828)

Symphony 7 - Sinfonia Antarctica – Vaughan Williams (1872-1958)

Snowflakes are Dancing from Children's Corner – Debussy (1862-1918)

Cantus Arcticus – Einojuhani Rautavaara (b. 1928)

Swan of Tuonela – Sibelius (1865-1957)

Etude 25 "Winter Wind" – Chopin (1810-1849)

Prelude No 1, Winter from The Seasons – John Cage (1912-1992)

Winter Music – John Cage (1912-1992)

The Snow Maiden – Rimsky-Korsakov (1844-1908)

Invierno Porteño (Buenos Aires Winter) from Estaciones Porteñas – Piazzolla (1921-1992)

Winter Pages – Ned Rorem (b.1923)

Drums of Winter – John Luther Adams (b.1953). The Reach of Resonance (a documentary film about John Luther Adams music and Alaska and nature.)

Birds in Winter – Michael Mauldin (b.1947)

Winter from The Seasons – Glazunov (1865-1936)

Winter Bonfire, op.122 – Prokofiev (1891-1953)

Winter Spirits – Katherine Hoover (b.1937)

"When a Cruel Long Winter" or "Now Winter comes slowly" from The Fairy Queen – Purcell (1659-1695) (there is a whole sequence about songs of the seasons – there are some beautifully staged versions on youtube with periods instruments.

march 2012

❖ looking ahead ❖

March 2, Friday

8:30 a.m. Town Hall Meeting

March 13, Tuesday

8:45 a.m. PTA Board Meeting
Half-Day: Parent-Teacher Conferences

March 15, Thursday

3:00 p.m. SLT Meeting

March 19, Monday

9:00 a.m. 2nd Grade Class Concert
1:00 p.m. 3rd Grade Class Concert

March 20, Tuesday

9:00 a.m. 4th Grade Class Concert

March 21, Wednesday

9:00 a.m. 8th Grade Etude Evaluation

March 22, Thursday

1:00 p.m. 1st Grade Class Concert

March 23, Friday

9:00 a.m. 5th Grade Class Concert
1:00 p.m. Kindergarten Class Concert

For Dates and Times of Community Service Concerts and Performance Classes, see the SMS 2011-2012 Google Calendar.

PTA Dues: 67% & Rising

Our goal is 100% Family Participation. Please send in your dues today. If you have already done so, **Thank You!**

If you have any questions about your financial contributions to the SMS, please contact the SMS PTA Co-Treasurers at smspta.treasurer@gmail.com.

The DOE 2011-2012

Academic Calendar available at <http://schools.nyc.gov/Calendar/default.html>

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