



# Newsletter

## A tribute to Carol Preston

Those of us who know Carol Preston, until recently Chairman of our Board and newsletter editor, well realized that it was only a matter of time before she moved to Maine. She loved to talk about her summer vacations in New England visiting family, and was just wanting for the right opportunity and the right job before she made the move north.

Carol has a Master of Arts in Music from the University of Iowa. It was at the University that she first became interested in the Suzuki method and she enrolled in several summer institutes for teaching training. Carol moved to Washington in 1982 and established an active Suzuki violin studio in Annandale.

Carol is a woman of many talents and unlimited energy. In addition to carrying a full load of violin students, she held a full-time job as a technical writer in a number of companies in Northern Virginia. Her teaching was done in the evenings and on weekends, and she still found time to play violin in several performing groups. In 1989 she agreed to become the newsletter editor for SAGWA and continued in that position until her move to Maine this September.

As the newsletter editor, Carol automated the production process. The newsletter was formatted by computer, sent to a printing house in Rockville and then on to a mailing service in a Rockville High School. The newsletter took on a new, professional look under Carol's direction. In addition to many articles which she authored, there were photographs, catchy headlines and clip art. Columns such as *News from the Board of Directors* kept everyone up to date on new procedures or new events. The Kids' Corner featured articles for students as well as by students and often included examples of student art and cartoons. She actively solicited articles from SAGWA members and frequently wrote to the Suzuki Association of the Americas for permission to reprint interesting articles from the American Suzuki Journal. The newsletter was organized so that each fall issue included teacher lists, and the winter issue included the membership directory.

In the fall of 1996 Carol was elected to the Board of Directors, and she brought her wonderful sense of humor and her business acumen to the Board. As a Board member she really hit the ground running; she had a wealth of information about our organization from her years as newsletter editor. She was an obvious choice for Board Secretary, and all of us on the Board looked forward to the meetings and her colorful clip-art agendas. There was always an inspirational quote and an accompanying graphic to liven the business agenda.

In the fall of 1998, Carol became the Board Chair. She had many visions for SAGWA. We had started a revision of the by-laws years

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## Suzuki Violinists Tour Bolivia

by Martha Shackford

On August 21, 2000, twenty-five children of the Ronda Cole and Martha Shackford Suzuki violin studios in the Washington, DC, area flew to Bolivia. A non-profit corporation, *Corazon a Corazon* (Heart to Heart), was founded for the initial purpose of bringing the music of these young violinists to the people of Bolivia. We gave six concerts in Santa Cruz, Cochabamba, and La Paz, inspiring at least two future Suzuki violin programs. The concerts were co-sponsored by local charities in each city, raising \$14,000 for the poor children of Bolivia.

Our mission for the Bolivia concert tour was, in the Suzuki spirit, to inspire and share. The message we hoped to deliver was that music brings people together in harmony and joy. Also, we wanted people to be inspired by hearing ordinary children playing in an extraordinary manner.

Our first dream came true due to many generous supporters from the Washington area, as well as from friends and their relations across the USA and overseas. The young *Corazon a Corazon* musicians themselves performed over 25 impromptu open air concerts on the Mall, at street festivals and even at Metro stops during rush hours. There was a gala fundraiser concert, and the response was overwhelming. Of the children who went on the trip, most needed and received financial support. And naturally, true to the Suzuki approach, parents of the *Corazon* players helped plan all the events as well as attending.

Especially amazing was the commitment of the Collyns family toward the Bolivian tour. Myriam, mother of two fine violinists, Carmen and Isabel, is from Cochabamba. Her brothers in Bolivia, their families, and their friends made this trip possible in many ways, helping Myriam

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## Calendar of Events

Cello Workshop (see p. 3)

Feb. 17 & 18

Violin Day (see p. 8, col. 2)

Mar. 3

The SAGWA Newsletter is published quarterly in the spring, summer, fall and winter by the Suzuki Association of the Greater Washington Area (SAGWA), 7717 14th St. NW, Washinton, DC 20012, 202-723-1237. Members of SAGWA (\$25

# SAGWA's Leadership

## Annual Meeting and Elections

The Annual Meeting was held on September 24 during the picnic at Olney Park in Falls Church. The meeting was a great success, the weather was kind, and the associated picnic was lots of fun. The menu

included hot dogs, hamburgers, tofu dogs, gardenburgers, and lots of yummy side dishes.

Thanks to all who brought delicious food to share, as well as balls, frisbees, and various new-fangled nerf toys. An unknown family brought blue jello, which we all enjoyed without remark. It wasn't until cleanup time that we got the joke! So thanks for the pun, whoever you are. (For those of you who weren't initiated with this particular rhythm-wording, try "jackrabbits.") A special thanks to: Carol Preston (in absentia), who did the preliminary planning for the picnic, and to the Taylors, who bought, brought, and cooked the SAGWA-provided food.

In addition to the fun, games, and food, elections were held for the new Board of Directors. Robert Cole, a violin teacher, and Rebecca Collaros, a flute teacher, were newly elected to two-year terms on the Board. Karen Christensen, a piano teacher, Cynthia Grimes, a parent, and Beth Taylor, a violin teacher and parent, were re-elected.

The new board thanks all who took time to vote, at the meeting or by proxy. If you have any ideas, comments, or especially volunteer urges, call us now while we're still fresh. Names and numbers are on the back of this newsletter.

## New Board Chair and Officers

At the October 12 Board meeting, the following officers were elected. Beth Taylor is our new Chair and Robert Cole is Vice-Chair. Meredith Heinemeier continues as Secretary and Cynthia Grimes as Treasurer. Following the resignation of Martha Shackford, Tracie Jacquemin agreed to step into her place for the remaining year of her tenure. Lee Yang, a member of the Board, and parents Enith Bermudez and Maria Perez-Lavaud have agreed to serve on a new Finance Committee that will assist the Treasurer with her manifold duties. Board member Lerna May-Frandsen is chairing the Scholarship Committee.

Replacing Carol Preston as Chair, **Beth Taylor** is serving a second term on the Board. A violin teacher, she moved to Germantown, MD., from New Hampshire three years ago. Beth began playing Suzuki violin at the age of five, and she is one of four Suzuki teachers in her family, as well as a Suzuki parent (violin and cello). She has a degree in business and music from DePauw University. Beth has been teaching for 12 years and was the Suzuki Director of the Creative Arts School in Reading, MA, for four years. She has coordinated many workshops and festivals, has been a clinician at many Suzuki events, and was the coor-

inator of SAGWA's Centennial Celebration workshop.

New Board members are as follows:

**Robert Cole, Falls Church, VA:** Robert has been a violin teacher for 38 years and has maintained a full-time Suzuki program for 23 years. For many years he served as Chair of the String Division of SAGWA. He holds undergraduate and graduate degrees with distinction from the Eastman School of

Music and has done postgraduate studies with Carroll Glenn, Robert Gerle and William Steck. His Suzuki pedagogy training was with Shinichi Suzuki and John Kendall, among others. Robert spent seven years with the US Army Strings, performing at the White House for state dinners and diplomatic receptions.

**Rebecca Collaros, Alexandria, VA:** Rebecca grew up in Alexandria, studying flute with Charlotte Day. She studied in Japan for two years with Shin-ichi Suzuki and Toshio Takahashi, graduating with "sensei" ranking at the age of 17. Rebecca holds a BA in Flute Performance from Ohio State and an MA from Northwestern University. While at Ohio State she served on the faculty of the Suzuki-Orff School

for Young Musicians, and she served as Secretary of HASTA (Heartland of America Suzuki Teachers' Association), where she worked with Alice Joy. She is currently on the faculty of the Levine School, where she teaches both traditional and Suzuki flute.

**Tracie Jacquemin, McLean, VA:** Tracie is a dedicated Suzuki mother of three (flute, piano and cello!) who has attended many workshops and institutes and hosted flute recitals. She has a BS from Duke University in Economics and Psychology, an MBA from Vanderbilt University, and Montessori certification. While at Duke, Tracie played in the college symphony. She worked in banking and commercial real estate for ten years.



*The newly-elected Board at the picnic. L. to r., back row: Lee Yang, Robert Cole, Beth Taylor, Rebecca Collaros, Lerna May-Frandsen, Martha Shackford; front: Karen Christensen, Cynthia Grimes, Meredith Heinemeier.*

## Newsletter News

Taking over from Carol Preston, Yonna Kromholz is the editor of the current issue. She is the Suzuki parent of a piano and a violin student. She is an art historian by profession, and her experience with editing dates back to linotype days, when she worked for an art magazine in London, England; doing layout on the computer is a new experience. Wish her luck! Although it took longer than usual to produce this issue, the next one should be back on schedule.

The SAGWA community can help by continuing to contribute Suzuki news items of interest to our membership, articles, and ideas. Deadlines are specified on the back of the newsletter (for the upcoming issue material can be submitted a little later than usual). Please e-mail to: [newsletter@sagwa.org](mailto:newsletter@sagwa.org) ("rtf" or "Rich Text File" attachments are best for text, if possible — you'll find this as one of your "Save As" file types), or call Yonna at 703-476-6654.

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before; under Carol's leadership the project was continued and completed. Fiscal responsibility received top priority from Carol and the Board. We developed a strategic plan, began an annual review of our books by an accountant, standardized information for event organizers and organized reporting forms for budgets and financial reports.

During Carol's chairmanship, SAGWA printed a new brochure to increase community interest in the Suzuki method and facilitate families find-

ing teachers. Parent support groups, increased membership, creation of a flute division, and new events like the Practice-a-Thon and Spooky Suzuki concerts at nursing homes at Halloween were projects of the Board.

We all wish Carol success and happiness in her new life in New England. She will be missed by all of us in SAGWA, but she has left the organization healthy, efficient, and with the tools necessary to grow in numbers and vitality. Thank you, Carol for your effort and vision.

## Suzuki Cello Workshop to be held February 17 and 18, 2001

SAGWA is sponsoring a two-day event just for cellists at the Unitarian Universalist Church in Arlington, Virginia. The workshop is for players from pre-twinkle to advanced levels. Two guest clinicians have been invited for the event. Classes will be held from 9 - 5 PM on Saturday and from 1 - 4 PM on Sunday. Each student will participate in one semi-private lesson, group class, and an informal concert on Sunday. Cello orchestra will also be available to students who are reading music. Pre-twinkle students will have one class and may observe all other activities.

For teachers who are members of SAGWA there will be a meeting on Sunday morning from 10 - 12 noon to discuss the music for the Spring Suzuki Festival. Please call Alice Vierra to register your attendance and to mention other topics of interest to discuss at the meeting. There will also be an informal dinner on Saturday evening just for teachers and the clinicians.

Following is the registration form for cellists. In addition, teachers will be sent a copy of the registration form and information in order to duplicate and distribute to students who may not be members of SAGWA. Please note that being a member of SAGWA is mandatory in order to participate in the workshop.

- - - - - SUZUKI CELLO WORKSHOP REGISTRATION FORM

To register for the workshop, please fill out this form and send it with all fees now or by January 10th, 2001 to: Alice Vierra, 21 N. Greenbrier St., Arlington, VA 22203. If you have questions, call Alice Vierra: 703-524-8041 or Martha Vance: 301-588-9275.

Name of Student \_\_\_\_\_ Age \_\_\_\_\_

Book Level & Polished Piece Book \_\_\_\_\_ Piece \_\_\_\_\_

Name of Student's Teacher \_\_\_\_\_ Phone \_\_\_\_\_

Name of Parent \_\_\_\_\_

Street Address \_\_\_\_\_

City, State, Zip \_\_\_\_\_

Telephone ( ) \_\_\_\_\_ Fax ( ) \_\_\_\_\_ E-Mail \_\_\_\_\_

\_\_\_\_\_ \$55 workshop fee

\_\_\_\_\_ \$25 pre-twinkle fee

\_\_\_\_\_ \$25 SAGWA membership fee (if you are not paid up or not already a member)

\_\_\_\_\_ \$ Total My check payable to SAGWA is enclosed.

Upon receipt of your registration form and check, further information will be sent to you or your teacher.

Parents, please sign the following waiver:

I understand that SAGWA and the UU Church of Arlington are not responsible for children and instruments that are not supervised by parents or guardians. I fully understand that upon receipt of registration form and check SAGWA policy does not allow refunds for any reason.

Parent/Guardian Signature \_\_\_\_\_ Date \_\_\_\_\_

*(Bolivia - continued from page 1)*

with logistical arrangements, while Charles took over financial matters. Carmen and Isabel coached many younger students on the music, especially those works uniquely Latin. Due to the Collyns family, the Bolivian Embassy and the Bolivian Ambassador to the OAS became involved, as did the larger Latin community in the Washington area.

The Music Committee was made up of: Martha Shackford (Suzuki teacher and co-director), Cindy Ross and Kay Budner (coaches and parents), Heather Figi (University of Maryland Suzuki Program graduate assistant and former Suzuki student), Vivian Crespo-Almond (Washington area Suzuki teacher originally from Bolivia), and Ronda Cole (teacher of half of the students on the tour). Of these, although they were unable to travel to Bolivia, Vivian Crespo helped in running rehearsals and Ronda Cole prepared students in private and group lessons. Cindy Ross stepped in eagerly as a substitute coach on several occasions. For each concert, organizers were needed backstage while I was out front, and Cindy, Kay, and Heather were there seeing that everything ran smoothly. This group was dynamite in preparing and encouraging the tour group.

### **Santa Cruz**

Under the direction of Aida McKenny, I began the first Suzuki Program in Bolivia in 1987 in Santa Cruz at the Instituto de Bellas Artes. Magali Pinto, one of six young students to begin their teacher training at that time, went on to continue her training with Ronda Cole and myself. Now Magali is director of her own school in Santa Cruz, with 35 very well trained violin students of her own.

When the plane landed in Santa Cruz, I felt I had come home after 13 years. Walking into Magali's school, seeing American and Bolivian students playing the Bach Double Violin Concerto together, with their parents lining the walls listening, was so fulfilling as to seem unreal. What a joy to have the *Corazon* students living in the homes of the Bolivian students, getting a true Bolivian experience! That first evening we were treated to a banquet for all the violinists put on by Davosan, a charity devoted to raising money that pays for medicine for sick children.

The next day was largely devoted to rehearsing, including practicing with Magali's students who would join us for some pieces in the concert. But Heather and Erica MacArthur got up extra early to accompany Señora Dora Luz, the dynamic head of Davosan, to the hospital where she handed out medicines, and the two girls played for the sick children.

The third morning in Bolivia marked our first big concert. How moving it was to come into the orphanage where we were playing for our first concert before an audience of children, many of whom stood the entire hour and a half without complaining. We were treated to beautiful singing by the children of the orphanage choir and discovered that two of the Bolivian Suzuki students who attend Magali's school live in the orphanage. Afterwards the children showed us their houses at the orphanage and introduced us to their house mothers. Each house had treats waiting for us.

Thanks to the hard work and organization of Davosan in co-operation with Magali Pinto and her school, \$11,000 was raised at

the gala concert that same night. There were 1,100 people in the audience in the ballroom of the Tajibos Hotel. The *Corazon* children knew then that it had been more than worthwhile to travel so many miles, bringing our music to others.

After we returned home, Myriam Collyns received a fax from Magali of a newspaper article written by a grandmother who brought her grandchildren to the concert in Santa Cruz. She said that she was so moved by the concert, she cried all the way home. She said, "If these young musicians can come all this way and play so beautifully to help our children, we Bolivians can do more for our own!"

### **Cochabamba**

The weather was perfect as we arrived in Cochabamba, and on the airport balcony the local Lions' Club and schoolchildren greeted us with waves and cheers. We had a whirlwind stay in this city but were nevertheless made to feel quite loved.

The historic concert hall with four very decorative balconies, dating back to Colonial times, lent a special flavor to our music. Our matinee was full of public schoolchildren of all ages, which in Bolivia

means very poor children. Every seat was full and many were standing in the aisles and hallways. Looking out into the crowd, we were greeted with smiles from eager, joyous, and grateful faces. This audience made every musician want to contribute his or her best! The politeness and refined behavior of the children listening was amazing. It was especially impressive as Cochabamba does not have a Suzuki Program and there was nothing to suggest that these schoolchildren have had much exposure to concerts. Our goal, besides offering beautiful music to the people of Cochabamba, was to hopefully inspire others to begin a Suzuki program in this fascinating city.

At the afternoon concert there were four university students from the Jaime Laredo School who were very eager to learn how to become Suzuki teachers. (Jaime Laredo is a

world-class violist who founded this music school in his home town of Cochabamba.) They had come to the matinee because they had an important orchestra rehearsal that evening, which kept them from being able to attend the gala concert that evening. I was able to talk with them at length after the matinee, trading e-mail addresses and ideas on how to organize a Suzuki program in Cochabamba. There was much enthusiastic discussion about how to get them Suzuki teacher training.

During rehearsal with soloists in preparation for the evening concert, while I was talking with the Laredo students, Myriam Collyns and another parent, Michiko Nakamura, bought out of their own pockets 34 tickets for the evening concert for the members of the Laredo orchestra - neither one knowing then whether or not the tickets would be used. But when the concert was over, we were all met backstage by the students for autographs and questions about how to become a Suzuki teacher. It seems the orchestra rehearsal was canceled in favor of the *Corazon a Corazon* concert! I am now corresponding with the student concertmaster of the orchestra concerning Suzuki teacher training for him. Thus, another dream has come true.

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*Bolivian children lining up before the concert in Santa Cruz*

When we returned home, Myriam received an e-mail from the elderly President of the Cochabamba Lions' Club. He had promised to see us off at the airport and had discovered the next day that he was needed to deliver eye-glasses to children in the countryside. He had gotten up very early, spent several hours delivering the glasses, and driven back three hours to meet our plane, which left for La Paz in mid-afternoon. Although he hadn't made it in time to shake our hands, he was on the roof balcony of the airport among those waving us off as we walked across the tarmac to our plane. Our concert had raised a few thousand dollars for children's eye-glasses.

### La Paz . . .

If you've never flown into an altitude of 12,000 feet, believe us it is hard work just to breathe! Even though we had warned one another to walk slowly and not run, the inevitable happened and several children had to learn the hard way. Fortunately La Paz was prepared for visitors, and several of us utilized the oxygen tank service. Thanks to Myriam and her family, we were to stay in a beautiful hotel in the lowest part of the capital city, several thousand feet below the airport.

Co-sponsored by the Lions Club of La Paz, our morning concert was for elementary school children. Imagine our consternation when we arrived to find the piano seriously out of tune, but this inspired some spur-of-the-moment improvisation to create violin intros, interludes, and harmonies. Thanks to Cindy Ross and Kay Budner we pulled it off. Despite the piano crisis, the concert was a great success, as was demonstrated by the long and enthusiastic photo session afterwards; it seemed every child wanted a photograph taken with the group. However, they had to wait until the newspaper & TV reporters were finished.

In the audience were the concertmaster of the Bolivian National Symphony, his son (principal violist) and the wife of the mayor of El Alto — a new city on the Altiplano, a plain near La Paz — who is also a musician. We discovered that they were in the process of developing an instrumental program for the children of the Altiplano, and we discussed the advantages of beginning with a Suzuki violin program, an idea that was well received. High-level support for Suzuki in the capital city could have a widespread effect on music and education.

The Lions Club of La Paz has as a central project clothing the poor children of the Altiplano, who can be seen beside the main roads wearing only T-shirts, if anything. The members of the Lions Club raise

money, buy and gather clothing, and dress the children themselves. The money raised by our concert was devoted to the project.

The final concert of the tour was held in the modern auditorium of the American School in La Paz. Playing at those heights is indeed a challenge all unto itself. There were many times during this particular concert when Martha was sitting in the front row wondering if she should catch the soloists first or their violins if they fell off the stage! Fortunately the children did not pass out and even managed to play quite well. Even 14-year-old Michelle Goldman, our castanet player and Spanish dancer, made it through her dances smiling like a true professional. Many a young Bolivian heart was smitten by her fabulous flamenco.

### . . . and beyond

Once the performance part of our tour was over, we headed out for Lake Titicaca across the Altiplano. Half of us continued for another week as we made our way to Peru, Cuzco, and Machu Pichu.

One event in particular cannot go without being shared:

The tenth hour of our train ride to Cuzco, and we were stopping for the fourth time. Looking out the window, we noticed many children greeting us. People in the train were handing pens and pencils to the Peruvian children, who had nothing to write with in school. Our American children brought out backpacks, suitcases, and purses. In five minutes there wasn't a writing utensil to be

found inside the train! The gift of giving had established a relationship of sorts between the two groups of children, a relationship of the haves and have-nots. The train waited while we watched each other expectantly, so happy to connect.

Always having a tune in my head, I began singing "I've Been Working on the Railroad," joined by the *Corazon a Corazon* children's voices and hearts. Thus began a musical exchange in Spanish and English, lasting for the better part of an hour. When the train started to roll again through the Andes toward the Inca city of Cuzco, the Peruvian children ran as far as they could with us, and we parted as equal friends.

### Participants tell of their experience

**8-year-old Tommy Hall:** "I learned that I live in a really rich country and that Bolivia has only two sectors, the rich and the poor. I wish we

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*Corazon a Corazon violinists playing in the historic concert hall in Cochabamba*

*(Bolivia - continued from page 5)*

could have stayed longer in the Andes!"

**His mother Ella Wilcox:** "I really liked the children of South America. They remind me of my own. . . musical, fearless, and fun-loving. I learned that folks in other cultures sometimes have to put up with a lot more than I do. I now appreciate running water (hot and cold) that you can drink. The poverty and its effects were frightening to me. I came back determined to live a simpler life. About myself I learned that you can always go a little farther than you think. . . especially when the road runs straight up!"

**14-year-old Michelle Golden:** "I was very surprised to see that all the people everywhere in Bolivia were willing to help and are cheerful and polite. It was difficult to see so many people in need, but it was also comforting to know that we were there to help them. The one thing that made me happiest was to see how well all the kids in our group became friends with the Bolivian kids. It was so amazing to see that even though many of the American kids didn't speak Spanish and many of the Bolivian kids didn't speak English, everyone found a way to communicate and become friends."

**13-year-old Nathan Liles:** "I discovered that Bolivia and Peru were countries that had remnants of their pasts quite close at hand. In many ways, rural parts of both countries had not changed much in three thousand years. Ancient ruins of stonework sometimes proved more stable than modern architecture!

Many woven articles were produced almost in the way that ancient Indian empires produced them. I think in some ways the Incan empire may have been more advanced technologically and astronomically than the Roman one. It is fair to say that the Bolivian and Peruvian past is one of the most interesting and mysterious in the world. . . The single most enjoyable thing on the trip was the parrots!! They were everywhere. . ."

**Parent, Sara Poly:** "This trip gave me a view into another world in a way that was not like a tourist, but a unique and more personal connection with the people and music."

**9-year-old Catie Morrissette:** "The people there are so nice. I was embarrassed to say I was American."

**Her mother, Cecilia Morrissette:** "The people were so warm and friendly. It felt so good to have made such a difference in others' lives."

**11-year-old Ana Rosario Quijano:** "I loved my host family, and I found kindnesses in the poor and the rich. . . I felt like I became a better leader."

**Her mother, Robyn Quijano:** "Ana Rosario was very upset by the poverty she saw, but very happy to be able to do something about it. Playing for the orphanages and hospital and the fund-raising they did was very important. Also, her host family in Santa Cruz was very

special."

**Her father, Fernando Quijano:** "The Bolivia tour was great for Ana Rosario both musically and culturally. We would love to go on another tour to Mexico or Argentina. Both countries have tremendous music. Mexico doesn't have a big Suzuki presence, however. In Argentina, Cordoba has a big Suzuki program but Buenos Aires doesn't and really needs one."

**10-year-old Hafez Taghavi:** "Yes, I would like to go on another tour. . . to Bolivia or the Philippines because they both need support in their economy. I liked the satisfaction of happy kids from this trip. . . A life without challenges is a life not lived."

**His father, Ali Taghavi:** "I would like to go on another tour, perhaps to Africa. Helping people gives me pleasure. This trip taught adults and children how to be grateful for what we have."

**His mother, Lydia Taghavi:** "We need to educate our children here more so they can develop their own mission. Even though I did not go on the trip, I participated in the preparations and had a good time getting to know the group through talking and helping each other."

**12-year-old Carmen Collins:** "I got to know my

and to make some new ones. It was such a special experience doing all this with my friends."

**10-year-old Isabel Collins:** "The tour to Bolivia was a great experience because we got to meet people from a different country and we got to know each other better, too. And I enjoyed the card games!"

**Their father, Charles Collins:** "Organizing the tour

was a lot of work. But I soon realized how much our Bolivian friends had been working to make the tour a success for everyone. In the end all our hopes were fulfilled, which made the cooperative efforts worthwhile"

**Parent, Melanie Rios:** "In Bolivia I learned what it feels like to live in a warm, generous culture, where folks are not hurried and have plenty of time to connect with each other. I want to bring those lessons home with me."

**10-year-old Taylor Lighthill:** "I think the benefit (of a tour) is seeing how other children live in different countries, and learning new music. I think the best part of the Bolivian trip was playing for the children of the orphanage."

**Her mother, Connie Lighthill:** "I got so very much out of this trip. It was so rich on every level: musically for the children; for the sense of community among our parents and children (especially at the teen and preteen years where peer pressure is so variable); we really got to know each other. A very fulfilling part of this trip was that we played for the organizations (children's home, etc.) which helped us to see who was going to receive the benefits of our playing in the evening. . ."

*(Continued on page 7)*



*The violinists with Bolivian friends after the morning concert for schoolchildren in La Paz*

(Bolivia - Continued from page 6)

was going to receive the benefits of our playing in the evening. . . Receiving the music that these organizations had prepared for us was so beautiful and touching."

**16-year-old Elise Baker** said: "For me, the best part of the trip was getting to know the people in the violin group a lot better. Usually, we're with people of about the same age, but we had an opportunity to mix and that was so much fun. . . we all made a lot of friends. I'm really glad I went on the trip."

And lastly, **10-year-old Ana Wuttig**: "Music should be everywhere. Music is in your heart!"

## Three Pianos & Violins in Concert

START (Suzuki Teachers Anonymous Researching Together), a group of six Suzuki piano and violin teachers, is organizing a concert of their students on February 18th at the Reston Community Center (2310 Colt's Neck Road, Reston, VA, behind the Hunters Woods shopping center).

It is anticipated that about 100 pianists playing on three pianos and 15 violinists will be taking part in a selection of repertoire pieces from Twinkles through Book 7. The pianists and violinists will play some pieces together, and rehearsals are already underway. The concert will be in two parts beginning at 2 and 4PM, with a few more advanced pieces repeated in each. It is intended to encourage greater fluency in playing and polishing of the pieces being learned. All are invited to attend.

## Teachers, Please Note . . .

There will be no teachers' standards meeting this year, says Lisa Pickett. Instead, you will receive material by mail.

## Suzuki Parent Program

There will be a Suzuki parenting meeting on Wednesday, January 24, from 7-8 pm, at the home of Effie Shu in Chevy Chase. This is a free forum facilitated by a SAGWA teacher to provide opportunities for parents to exchange ideas and experiences related to their Suzuki parenting. Typical topics will revolve around practice, motivation, sibling involvement, and child development. Additional Wednesday evening tutorials and workshops for parents are also available for a fee. Please call Effie at (301)588-8757 to reserve your space and ask for directions.

If you would like SAGWA to announce your parent-support activity, especially one involving members associated with different studios and instruments, please call Lee Yang at (301)330-7698 or send an e-mail to [lyang@lyang.com](mailto:lyang@lyang.com).

## Coming up: SuzukiPlayIn-Orff- BaroqueDance-Improv- AdvancedFiddleDuet-Day!!!

(Spobdiafdee-day?!) Violinists, put it on your calendars now! Coming Saturday, March 3, 2001, 1:00-4:30 PM.

This will be a very different event from anything we have had in the past. It will be great fun for all levels. Participation of the entire Suzuki Family will be encouraged. Advance registration materials to come in the

## Teachers Looking for Students

If you have friends or neighbors who are new in the area, please have them call 202 723-1237 for SAGWA's Suzuki teacher referral help. They will be given the phone number of one of the non-teaching parents who is able to answer questions and has up-to-date teacher information.

Also, the following Suzuki teachers have studio space available for new students. Teachers are listed by instrument with one-word descriptions for studio requirements (Inter = interview required; Aud = audition required; Obser = Observation required; minimum age and maximum age for beginning students). If you want your name to appear on this list, you must submit separate Teacher Referral Forms for *each* issue of the newsletter. (You can find the half-page form in the back of this newsletter.) The deadlines for submitting this form are the same as for news items (see schedule

### Violin

Effie Shu  
2712 Navarre Drive  
Chevy Chase, MD 20815  
301-588-8757  
Inter; Ages 2-adult

### Cello, piano

Hsiang Shi  
13805 Appaloosa Court  
N. Potomac, MD 20878  
301-424-1079  
Ages: 3-adult

## Financial Assistance Available for SAGWA Dues

The Board of Directors is offering financial assistance to those families who may find it difficult to pay the dues of \$25. This assistance would come from SAGWA's scholarship fund. If you would like to apply for assistance, complete the form on p. 7 of this newsletter and send to Lerna May-Frandsen, Scholarship Committee Chair, as stated there. Teachers, if you know of such families, please make them aware of this offer.

## For sale

1/2-size Suzuki violin, case, extra set of strings: \$250.  
Call the Heinemeiers, 703-536-6618.