



Newsletter

Shenandoah Workshop to be held October 12-14

SAGWA is again holding the popular fall weekend workshop for strings and piano at Shenandoah University in Winchester, Virginia, just over an hour's drive from the D.C. metropolitan area (see directions to the annual meeting on p. 2). Some of our most distinguished and beloved faculty are returning for what promises to be another memorable event for Suzuki students at all levels, parents, and teachers. The beautiful leaves, the cool, crisp air, the duck pond (bring stale bread), the state-of-the-art facility, and the great food all add to the experience. Monday, October 15, is Columbus Day; maybe some families can stay over to enjoy nearby Skyline Drive.

Please plan to come out on Friday afternoon, October 12, to settle in, look around, possibly attend that day's activities, and be ready for an early start on Saturday. You must make your own arrangements for housing. **Motels fill up quickly in Winchester in October**, due to events coinciding with autumn foliage, and the last workshop filled up quickly! The deadline for applications is September 15. Financial assistance is available for SAGWA members -note that the due date is September 1, earlier than for other SAGWA events. (Application forms can be found in this newsletter and on the website, sagwa.org.)

On Friday afternoon and evening there will be a Teacher/Parent Enrichment Workshop from 12:30 to 5:30 and Parent/Teacher Lecture

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SAGWA Annual Meeting Saturday, October 13, at 3:30 p.m.

The annual meeting for all SAGWA members will be held during the Workshop weekend at Shenandoah University. You need not be attending the workshop to attend the meeting. The drive to Winchester - just over an hour from the Washington metropolitan area - will be lovely, as the fall foliage should be at its peak! We are hoping to have one of the fabulous clinicians as a guest speaker after a brief business meeting and Board elections. We will also discuss the SAA's new plan for Chapter Affiliation. Please mark the date on your calendar and plan to join us for the meeting or the whole weekend.

For those unable to attend but wishing to take part in the elections, a proxy ballot will be included in a postcard to be sent out to SAGWA members.

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The Scholarship Fund - Let's Play for It!

by Robert Cole, Vice Chairman, SAGWA Board

As a Suzuki community that relishes the sharing of great music and a caring environment for our children, we are seeking ways to express our love in both areas. As Dr. Suzuki said, "Where love is deep, much can be accomplished."

Next season we will initiate a series of home benefit concerts for students who need financial assistance for lessons. These concerts will provide SAGWA students and teachers an opportunity to perform great music in intimate surroundings. In addition to performers, we will need hosts who offer their homes and sponsors to invite guests and provide refreshments. These concerts will benefit performers, audience, and scholarship students alike. If you are interested, please give me a call for more details at 703-734-0472.

The Board has set a goal of raising \$10,000 by December 31, 2001. We have received a number of generous donations towards funding lessons, including one of \$500 from John Kendall, for which we are truly grateful. And this year we have a challenge grant to meet. The Jacquemin Family Foundation will match our contributions 100% to \$1,500. We are inspired to meet this challenge and perhaps others will

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Deadlines for
2001 Division Treasurer Reports
2001 Event Financial Reports
2002 Event Proposals and Budgets
September 15

Calendar of Events

Gala Ritz-Carlton fundraiser	October 5
Suzuki Weekend at Shenandoah (parent/teacher enrichment Friday, October 12)	October 12-14
Membership Meeting & Elections	October 13

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at 7:30 to 9:00 (separate fees apply). The afternoon course will be taught by Michiko Yurko, author of *Music Mind Games*. Using games and activities to teach music reading and music theory, this approach will delight strings and piano students in both group lessons and at-home practice. In the evening Timothy Durbin will talk about motivation. For those who have never seen Mr. Durbin in action or read his SAA articles, this is a must-see! During the lecture Michiko Yurko will put her afternoon workshop into practice for your children, engaging them in activities involving composition and improvisation.

On Saturday and Sunday, the morning will start with Family Chorus, a "warm up" for the whole family. Each student will receive a daily private lesson focusing on a polished piece, held in a masterclass setting. Strings students will receive two group lessons on pieces from a review list sent to you at registration that will be played at the final concert. Pianists will have two different group experiences, a duet class (bring a Suzuki song to play with your teacher in duet form) and a musicianship class in which students play a polished piece. Students will be enrolled in Orchestra or Improvisation or Musical Games and Activities, depending on their instrument and level. Last but not least, you can't miss Wayne Krigger's class in Creative Movement - people are still talking about his last class years ago! Using Suzuki CD's and balloons, Mr. Krigger will have children and teens totally engaged in movement, rhythm and musical expression.

Electives are also offered (extra fees apply):

- Solo with Chamber Orchestra: Students will rehearse and perform a solo accompanied by an adult chamber orchestra. Make sure you are prepared to play one of the pieces listed in the brochure, or contact Cindy Ross (pizz@erols.com) if you can provide the string orchestra accompaniment parts to another piece you would like to perform.
- Teen Musical Theater: This is always a big hit! Students aged 9-12 and 13+ will learn a song and dance routine from a musical.
- Non-Suzuki siblings, ages 2-9, may participate in Family Chorus, Creative Movement, and Musical Games and Activities for a small fee. Siblings aged 9 + may sign up for Teen Musical Theater, if they wish.

Plan to stay for the **Final Concert** showcasing Family Chorus, Teen Musical Theater, both orchestras, and string group lesson classes at 3:00 p.m. on Sunday. (People who attend the rehearsals, and then don't attend the concert, weaken their groups.) You will not regret it!

Teachers: Please plan on attending the teacher enrichment class on Friday afternoon. Also, please feel free to stay for the weekend and observe our outstanding slate of teachers. There is no observation fee, but we request that you volunteer for a short time each day. String teachers - please come prepared to play in our chamber orchestra for the Solo with Orchestra class. The more teachers who help us with this, the more students we can enroll. If you plan to play in the orchestra, please e-mail Cindy Ross, so she can know how many teachers she can count on. Teachers who have approved students for chamber music: please contact Cindy Ross (by e-mail, if possible) to provide additional information about the student's level, in order to select appropriate music and place them correctly.

Advanced students: Please enroll as early as possible if you are planning to take the **chamber music** option in lieu of orchestra and

group lessons. Sessions will be scheduled for 2 hours a day (some may take place during Family Chorus) and there will be an informal recital. Please read the brochure carefully for complete details of eligibility. Music will be sent out in advance for you to learn. We are seeking violinists who play viola. Acceptance will depend on our being able to form groups according to both age and ability. Students may be asked to play in our accompanying orchestra for the Solo with Chamber Orchestra class.

Teens (14+) will have a Saturday evening party. If your teen would like to assist in the planning of this party (decorations, CD's, food suggestions, etc.) please contact Catherine Ross (pizz@erols.com) or Bobby Raymond (mraymond@citizen.infi.net).

Questions? Please read your brochure carefully before requesting information! The best and cheapest way to reach us is by e-mail as all our calls are long-distance. Brochures were mailed in early July. If you haven't yet received one, please contact one of the directors and leave your return address: Cindy Ross, pizz@erols.com, tel. 540-659-1868, or Ruth Raymond, mraymond@citizen.infi.net, tel. 540-364-2882. And do come - it's going to be great!

(ANNUAL MEETING - continued from page 1)

Candidates for Board Needed!

If you are interested in being a candidate for the Board of Directors (there are seats vacant for both teachers and parents), contact Beth Taylor at 301-515-5858, or e-mail estrings@aol.com. Meetings are held monthly, usually on Sunday evenings.

Directions to Shenandoah University:

East via Rt. 50: Through Middleburg and to Winchester, cross overpass of I-81, and continue down the hill.

East via Rt. 7: Take I-81 South to next exit. Exit on Rt. 50 West to Winchester.

East via I-66: Take I-81 North to exit marked for Shenandoah University. Exit on Rt. 50 West.

Other: Take I-81 to Winchester to the exit marked for Shenandoah University. Exit on Rt. 50 West.

Once you have left I-81 or crossed the overpass, continue down the hill, staying in the furthest right-hand lane. Turn right at the Shenandoah University sign. Signs on campus will direct you to the SAGWA meeting.

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be inspired to offer challenges of their own.

It may be appropriate to honor your teacher or your child with a gift in his or her name for a birthday, holiday or other special event. Perhaps a studio would be interested in collectively honoring their teacher in this way.

We continue to need help with administrative record-keeping and correspondence. We could certainly use leads on corporate or foundation grants. Could a stockbroker help with gifts of appreciated securities? Perhaps you could help us refine our fundraising strategies. Some may have considerable experience that would be invaluable.

Let us joyfully come together as a community that embodies Suzuki's vision. I would love to hear from you!

"Ask Carol"

by Carol Preston

This is the first column in a series - dedicated to Carol Preston - responding to Suzuki members' questions about the Suzuki Method and their children's Suzuki experience. On this occasion Carol herself has undertaken to write an answer.

Question: "Our teacher has explained the Suzuki Method to us, but I don't really understand what the difference is between Suzuki and "traditional" teaching, as I don't have experience with traditional. Also, when are my children done with the Suzuki Method and ready for a non-Suzuki teacher? When they graduate from Book 10?" (Anonymous)

Answer: The differences between the Suzuki Method and traditional music lessons are many. Let me start with a list of Suzuki experiences that you probably will **not** find with a traditional teacher:

1. Starting children as young as age 3
2. Parents attending lessons and coaching home practice
3. Learning by imitation in the beginning stages
4. Playing from memory
5. Emphasis on listening to recordings of music to be learned
6. Group classes
7. Much contact with other parents and students
8. Review of pieces already learned
9. Use of Suzuki music books in sequence

Next, here is a list of experiences you may find in a traditional teacher's studio:

1. Learning to read music starting at the first lesson while also learning the rudiments of playing the instrument.
2. Reliance on reading music for performances
3. Tailoring of repertoire to fit each individual student (teacher chooses music from the vast repertoire)
4. Emphasis on etudes, exercises, and scales at an early stage

In addition, there is the Suzuki philosophy of nurturing students in an atmosphere of positive reinforcement so that they can learn to play an instrument and develop into lovely human beings. Here the comparison between Suzuki and traditional gets tricky. Many traditional teachers believe in this type of learning situation, too (although we've all heard stories about teachers who rely on humiliation as a motivator for their students.) One the other hand, you'll find some Suzuki teachers who might be a bit harsh or who foster a competitive atmosphere among students.

The most revealing way for a parent to understand the differences between Suzuki and traditional teaching would be to observe lessons by a traditional teacher. But this is not common practice in traditional studios and might even be frowned upon.

The next part of your question brings up a common misconception about the Suzuki Method: that it is only for young children and it ends when the student has completed the last book.

There are many excellent Suzuki students who play at a very advanced level and go on to study music at renowned conservatories. As with traditional teaching, there may come a time when a student needs a teacher who can teach at a more advanced level. There are Suzuki teachers who excel at teaching younger students and some who are best at the advanced level. So it is not the method that the student outgrows,

but possibly the teacher who is outgrown.

In fact, you could say that a Suzuki student will never outgrow the Suzuki Method. As students grow and have other traditional musical experiences, they still can approach music as Suzuki students by

- listening to music they will play
- reviewing music they have polished
- performing comfortably from memory
- instilling a positive attitude in their dealings with other musicians (even professional musicians can nurture each other)

I hope this helps you understand the Suzuki Method better.

The Website - An Update

Alfred Kromholz

As SAGWA Webmaster, I felt from the very beginning like the Little Red Hen. You remember *her*, don't you?

"Who will help me plow the field?" "Not I," said the pig, the goat, the cow, the dog, the cat. "Who will help me plant the seed?" "Not I," . . . "Who will help me reap the grain?" "Not I," . . . "Who will help me grind the flour?" "Not I," . . . "Who will help me bake the bread?" "Not I," said the pig, the goat, the cow, the dog, the cat.

Well, maybe the Little Red Hen ate the bread all by herself, but the SAGWA website has been available for everybody to partake of all along.

If web-search indexing is any indication, our site is the premiere national source for Suzuki-related information, both through our own SAGWA material and through links to other music-related sites, both Suzuki and otherwise. For example, the SAGWA website is the **only** source in the world where you can find lists of the Suzuki repertoire - complete for all instruments (except harp, which isn't quite complete).

Is the site really used? It's definitely been visited a lot. Visitors are requesting our Instrument Exchange and Studio Openings lists. People are using the site to send e-mail to officers and event/institute chairs. Members and potential members are downloading application and registration forms. One teacher confided that she absolutely depended on the site for breaking news on SAGWA events.

But on the whole the content of the site is static. There have been no contributions, no requests for new kinds of material, and only one type of request for expanding our list of links. As for events, most event Chairs haven't acquired the habit of sending their latest information for immediate web-posting - yet. Does this mean you're all satisfied with the way things are? I can't tell. Regardless, the site can't stay the same. In my view a website is only as good as the information it contains - both long-term and current - and the timeliness of its postings.

Now, a few words about owning a website. There are actually three

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separate roles involved: the Webmaster, the Maintainer, and the Designer.

The Webmaster is responsible for the content of the site - what kind of information, how that information is presented, and how that information relates to the rest of the site. The webmaster needs to know how all the SAGWA web pages interrelate, plus enough about building web pages (e.g., can read HTML and understand how it works) to maintain control and continuity throughout. The webmaster has to write excellent English in order to edit inconsistent submissions into a structured format. The webmaster should know something about music in order to do sanity checks on submissions. And it's a plus if the webmaster is a Suzuki parent.

Finally, the Webmaster needs to have the strength of character to impose a public consistency on the various SAGWA divisions. In the past, every SAGWA event has had its own style of brochure, application forms, etc. This works for individual paper material. On the web, though, consistency becomes increasingly important, since SAGWA is the largest Suzuki local organization in the country and is now reaching not only nationwide but international audiences.

The Maintainer has four roles. One is to keep news items current on the homepage and the announcements page. The second is to do general updates for regular annual events. (For example, much of the information for the annual String Festival stays pretty much the same from year to year, but what *does* change are dates, specific repertoire, clinicians' names and biographies, and driving directions if the location changes.) The third role is to "install" new edited material into existing web pages. Lastly, the maintainer ensures that link information (links to orchestras, music groups, SAGWA supporters) stays current and even grows. The maintainer has to know enough HTML to understand how the web pages were originally designed and to make those changes that an update needs without violating the design principles of the website.

The Designer's role was really big in the early days of the website but now it's less intense. At this point, the designer serves as a consulting resource to the Webmaster and the Maintainer, and becomes active mainly when some major new feature has to be added. To do this, the designer needs a deep understanding of three things: the existing SAGWA website structure, how the structure was achieved, and the foundation principles on which the structure was built. Strong experience in knowledge architecture and website design are essential, and good HTML skills are a plus.

So what does the future hold?

For the past year, I've been serving in all three roles. It's had its challenges, but it's also been fun. Now it's time for someone else to take over some of these functions.

The webmaster's role is the most challenging because of the breadth of skills needed to do the job well. The maintainer's role may be more frustrating, because she/he also has the task of pestering event and institute chairs for their inputs. I'm prepared to stay on as designer for another year, but once a new webmaster and maintainer have SAGWA experience, the design role can also be passed on.

Will these roles be interesting? Definitely. Will they be challenging? Moderately so - but there's a (hopefully) complete manual on how to run the site, update the pages, maintain the news displays, etc. And the new players can always call on me for information and guidance.

I'm looking forward to working with the "next generation."

John Kendall Shares Insights with Teachers

Peggy Motter-Ward

For over two years Washington-area Suzuki teachers have enjoyed monthly meetings with John Kendall, the veteran violin teacher who brought the Suzuki Method to America. It was Mr. Kendall who first visited Japan some fifty years ago, after Dr. Suzuki's visit to the U.S., to undergo training in Matsumoto. After retiring from his teaching position at Eastern Illinois University, Mr. Kendall moved to Takoma Park, MD, to be close to his children and grandchildren, several of whom are accomplished musicians. He offered to share his vast knowledge of teaching in general and Suzuki in particular with local teachers meeting at one of their homes.

About 6-8 "regulars" and a few others have attended the meetings. On some occasions teachers have brought a student to play, and Mr. Kendall commented. Some participants brought questions, such as the one I asked: "How does one write a syllabus for a college course?" He was also asked to talk about the videos he put together while at Eastern Illinois, "Tips for Teachers".

I was honored to be allowed to host the meetings in my Silver Spring studio until my retirement and move away in June. Elsa Brandt has now offered her home as the site for future meetings, which take place starting in September on the third Wednesday of the month from 10-12. If you are a teacher in our area, plan to confirm with her at 301-589-8694 to share in this wealth of opportunity.

Levine School Hosts Parent and Teacher Education Seminars September 22

Jeanne Luedke, internationally-known parent, educator, and Suzuki teacher trainer will be presenting a one-day seminar on Saturday, September 22, at the Levine School of Music. Ms. Luedke is the author of numerous articles on parent education in the *SAA Journal* and the *Parent Education Newsletter*. She has presented workshops and lectures at SAA conferences and for Suzuki programs around the country. The seminar, to be held in the Jane Lang Recital Hall, is open to all parents and teachers of any instrument.

The parents seminar will be from 9 a.m.-noon, fee \$40 per family (one or two parents), and the teachers seminar from 1-5 p.m., fee \$75. Teachers who register for the teacher seminar may also attend the parent seminar free of charge. Teachers may also choose to attend the parent seminar only, for \$40.

For more information and registration, please call Mary Findley at 202-686-9772, ext. 230.

The Suzuki String Festival

Lisa Pickett

Over 500 students of violin and cello participated in the 31st annual event this year.

The Saturday workshop was a great learning experience, with the three guest clinicians who came to lend their expertise in preparing the children for their Sunday concert. Amy Sue Barston from New York City taught the children a cello favorite, "Old McCello Had a Farm," complete with animal sound effects. Of course, since there aren't many farm animals in New York she taught the children how to make the sounds of bugs. . . well, ask a cellist! They played better than ever and loved working with her. The violin clinicians, Barbara Barber from Colorado and Julie Swenson from Tennessee, had a wonderful time with their groups and thought that the Washington, DC, students are the best anywhere!

Excitement filled the air on Sunday as families, guests and performers entered Constitution Hall to play their beautifully prepared selections. We earned a good amount of raffle money and also donations for the Scholarship Fund. We gave out financial aid packages to several appreciative families who needed a little help to get their children there. The Director wants to thank everyone who gave so much help to make this the best Festival ever: Beth Taylor, James Hutchins, Mary Findley, Holly Fussell, Alfred Kromholz for keeping communications current on the website, Corrie Ling, Melinda Brockman, Ruth and Bobby Raymond, and many other volunteers and helpers.

In response to our **appeal for instruments for the Youth Orchestra of Ecuador** several instruments, tuners, metronomes, batteries and Suzuki records were brought in. However, **they are still in need of more instruments** and would be very grateful for further donations! Please contact me at 301-869-1010.

Teachers Looking for Students

If you have friends or neighbors who are new in the area, please have them call 301-515-5858 for SAGWA's Suzuki teacher referral help. They will be given the phone number of a non-teaching parent 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. If you want your name to appear on this list, you must submit a separate Teacher Referral Form (printed under the Membership Form in this newsletter) for *each* issue. See deadlines on back page.

Violin Gabriela Bohnett
47-C Catoclin Circle
Leesburg, VA 20175
703-737-2288
Interview, Observation; age 4 and up

Julia Chang
5030 King Richard Drive
Annandale, VA 22003
703-323-9110
Interview; age 5 to 18

Robert Cole
7429 Magarity Rd.
Falls Church, VA 22043
703-734-0472, e-mail: robwcole@aol.com
Observation, consultation lesson
for current players; age 4 and up.

Eva Syrova
6618 Boulevard View, #A1
Alexandria, VA 22307
703-660-9169
Interview, Audition; age 4 and up

Cello Alice Vierra
Levine School - Virginia location
703-524-8041
Interview, Observation; age 4 and up

Piano Matile Hugo
3414 N Emerson St.
Arlington, VA 22207
703-241-7869
Interview; age 5 and up

Marile Thigpen
12341 Folkstone Drive
Oak Hill, VA 20171
703-620-0815
Interview, Observation, Audition if transfer student

**Violin
viola
cello** Restel Bell
105 Kentucky Ave., SE
Washington, DC 20003
202-546-4275
Age 5 and up

**Violin
cello** Victoria Ellsworth
9313 Garden Ct.
Potomac, MD 20854
301-299-9093
Age 4 and up

**Violin
piano** Diane Gastfreund
1828 Cliffe Hill Way
Potomac, MD 20854
301-762-4274
Interview; age 3 and up

Want pictures of Suzuki events
in your Newsletter?
Teachers and parents - send those
gems (prints are best)
to the Newsletter editor!