

THE

EUROPEAN SUZUKI JOURNAL

Teachers' Newsletter Autumn 1994



The European Suzuki Association (ESA),

London, a Company Limited by Guarantee No 1476933
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Kelly.

Correspondence to the ESA Board
should be addressed to the Deputy
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Correspondence related to instrumental
matters may be sent to the ESA
instrumental representatives.

The views expressed and the contents
of this newsletter are those of the
contributors and do not necessarily
reflect the opinion or policy of the
editors or the editorial board (The
ESA board).

Suzuki Institutes and Associations and Teacher Training Courses in Europe

Talent Education Institute Belgium

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Adamsstraat 16, B 2300 Turnhout,
ESA representative: Anne-Marie
Oberreit, Avenue Geo Bernier 7,
B-1050 Brussels, Fax: +32 2 6493871
Teacher training: For violin, contact
Jeanne Janssens; for piano, Anne
Marie Oberreit.

British Suzuki Institute (BSI)

General Secretary: Birte Kelly, 39
High Street, Wheathampstead, Herts
AL4 8BB Fax: +44 15 8283 4488
*Teacher training for violin, piano, flute
and cello. Residential courses, held in
London, beginning April..*

The Danish Suzuki Association

Chairman: Peter Hagn-Meincke,
Harths Alle 6, DK 6000 Kolding,
Denmark. Fax: +45 75 52 8143
*Teacher training courses in violin,
piano and cello in Kolding.*

Finnish Suzuki Association

President: Marja Leena Mäkilä,
Hormikuja 3, 04200 Kerava, Finland.
Fax: +358 0 791500
Secretary: Gisela Gerstenmaier,
Nallemäenkuja 2 A 2, 0700 Helsinki.
*Teacher training for piano, violin,
singing, cello and flute.*

Federation Methode Suzuki en

France. President: Christophe
Bossuat, 13 Rue Royale, F-69001
Lyon, France Fax: +33 78 30 05 64
*Teacher training for violin, piano,
cello, and guitar in Lyon.*

German Suzuki Association e.V.

Bonn. Director: Kerstin Wartberg,
Ankerstr. 34, D-53757 St. Augustin,
Germany. Fax: +49 2241 202461
Violin teacher training.

Icelandic Suzuki Association

Brautarholt 4, PO Box 5325,
125 Reykjavik, Iceland
Fax: +354-1-615777
*Teacher training for violin, cello,
piano (some singing).*

Suzuki Education Institute of Ireland

Director: Phillipa Lees, 105 Kenley,
Grange Heights, Douglas, Cork,
Ireland (or ESA representative).
Violin teacher training in Cork.

Instituto Suzuki Italiano

Chairman: Antonio Mosca, Via
Guastalla 10, I-10124 Turin, Italy,
Fax: +39 11 88 54 27
(or ESA representative)
*Teacher training for violin, cello,
piano and guitar in Turin (also interest
in harp)*

Suzuki Association of The Netherlands.

Secretary: Susan M. Johnson
Bolsstraat 29, 3581 Utrecht, The
Netherlands.
*Teacher training for violin with Susan
Johnson, for piano with Huub de
Leeuw, Bilderdijkstraat 19, 3532 VA
Utrecht.*

Spanish Suzuki Association

Director: Ana Maria Sebastian, cipic,
Avenida de Navarra, 44, 20013 San
Sebastian, Spain. Fax: +34 43 273422
*Violin teacher training in San
Sebastian and Madrid. Occasional
courses for other instruments.*

Swedish Suzuki Institute:

President: Sven Sjögren, Gjutegården
2, S-43645 Askim, Sweden, Fax: +46
31 28 27 72.
*Teacher training for violin and cello
(occasionally other instruments)*

The Suzuki Institute of Switzerland

President: Daniel Lack; *Professional
Administrators:* Judith Berenson and
Lola Tavor. *Secretary:* Sheila Barnett,
Case Postale 117, 1211 Geneva 17.
Switzerland.
Piano in Geneva.

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Addresses are given only where not listed on the front page.

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Fax through ESA/BSI Office

Deputy: Sue Thomas (c/o ESA office)

Piano: Anne Turner, 166-8 South Street, St. Andrews, Fife KY16 9EG, Scotland. Fax through ESA/BSI Office)

Deputy: Christine Magasiner, 18 Heath Hurst Road, London NW3 2RX, England.

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Deputy: Carey Beth Hockett, 35 Norland Square, London W11, England.

Additional instruments are represented on the board as follows:

Viola	Clare Santer
Flute and voice:	Marja Leena Mäkilä
Double Bass:	Haukur Hannesson
Guitar:	Elio Galvagno

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(Deputies, without vote, in brackets)

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G. BRITAIN:	Clare Santer (Sue Thomas)
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(Huub de Leeuw)

SPAIN: Ana Maria Sebastian

SWEDEN: Sven Sjögren

(Leif Elving)

SWITZERLAND: Lola Tavor,
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CH-1208, Geneva
(Judith Berenson)

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European Suzuki Journal

COPY DATE FOR SPRING 1995

Articles and News: 1st March

Short notices: 15th March

The ESA Teachers' Newsletter

Autumn/Winter 1994

I apologise for the late publication of this newsletter. It was delayed firstly by the ESA meeting being held yet again in England. It was then delayed by the fact that very little material had arrived by the copy deadline and that so much arrived after it that it became necessary to make this a twelve rather than an eight page issue. But above all, the office move delayed it.

I am conscious of the fact that this is not as interesting a 'read' as the spring journal, and that it has a rather home-made look about it (for obvious reasons); but I hope that teachers will enjoy reading news from some of the member countries. Perhaps in future years, more teachers will send us some short articles so that this can become a forum for debate among teachers rather than just a newsletter from the ESA office (on behalf of the board) to the A and B members.

Please also send me lots of articles for the spring / summer issue, and preferably in plenty of time. I am also looking for photographs and would like to feature either a violinist playing solo or being taught by a teacher, or perhaps some students playing chamber music.

We are also still keen to receive general articles about the Suzuki Approach so that the Journal can be used to attract new teachers and provide information about the Suzuki philosophy and pedagogy to educators. With the help of the many excellent writers among teachers and parents it should be possible to put together a journal which we can be proud to send to music libraries and conservatories.

A Children's Page for the ESA Journal.

Several of the National Association Journals have pages written by and for children. One of the most wonderful features of the Suzuki World is the way children make friends across boundaries, especially when they meet at workshops or go on exchange visits. I should therefore like to ask teachers to encourage their students to write reports on visits to workshops or groups in other countries.

Birte Kelly

Music and Children

The following extract, the final two paragraphs of an article by Robert Cowan in the September issue of BBC Music Magazine, is reprinted by kind permission of the Managing Editor of BBC Music Magazine. The article advocates the advantages of music education for children, including attending concerts to hear great artists, and features an interview with a piano quartet of famous artists, Emmanuel Ax, Jaime Laredo, Yo-Yo Ma and Isaac Stern, who regularly play to audiences of children. All feel strongly that education is important and that music has a special role in education. Suzuki teachers will have no problems in agreeing with Isaac Stern:

Stern insists that it is 'the educational pattern which is most important', and that 'the educators are the ones who need to be educated - parents and teachers who have to recognise that the arts are not a luxury, but a basic necessity that might even be called the beginnings of a civilised life. Music teaches you to listen, to join with others, to be happy; it gives you an expression for sadness, for when you're ill - in fact, there's a sense in which music can express everything! One thing it does not persuade you to do, however, is to hate somebody else. Music does not teach you prejudice against the next child who may be of a different colour, religion or ethnic background. Music should be taught by people who themselves have a burning enthusiasm and a genuine interest in the young - those fertile, untouched minds that are willing to listen and to accept anything, provided the teacher is bright, willing and enthusiastic enough to feed them creative sustenance.'

Stern insists that the music teacher should take an honoured place in society. 'There are hundreds of known examples where, when children study music, their abilities in all other concepts - in memory, mathematics, logic and general discipline - go right up off the graph. Because there is a logic in music which translates in the child's psyche into a logic about everything else; and if people would only realise that, then we'd be living in a very different world.'

Suzuki in Hungary

by Tove and Bela Detreköy

Hungary had been closed for 40 years to pedagogical influence from Western Europe. In search of contact with Western people in string teaching a music school leader in Budapest got the address of the Danish Suzuki Institute from America. We contacted the music school and organised a demonstration tour to Budapest. In May 1993 we went with three children and a pianist for a weekend to Budapest. Over many hours, the children gave a demonstration of the complete Suzuki material through all the books and even played pieces above the books. Tove talked about the philosophy (with translation) and had the opportunity to do some group work with Hungarian children. About 10-15 teachers from the whole school district attended the demonstration. There was no doubt about the interest: they wanted to maintain the contact with us.

We made a second visit in January 1994, again for 3 days. About 10-12 teachers attended the sessions. There was individual teaching, teachers' group lessons on book one, and group work with children. At the end of the visit it seemed that at least 7-8 teachers were seriously interested in Suzuki teacher training. Mr Kennessey, the leader of the *Aelia Sabina Music School*, invited us to continue in June, at a music camp on Lake Balaton. Seven violin teachers and a cello teacher took part in the sessions, 5-6 hours daily for four days. I was asked to translate some of Dr Suzuki's writings into Hungarian. I made a translation of the "Mother Tongue Method" and of "The Law of Ability". At this time, Tove could demonstrate the initial steps with three children aged 3 to 6 who had never played violin before.

Another trip followed in August, to the same location and over 3 days, for 6-7 hours a day the teachers went through a very detailed discussion and demonstration of book 1. The same beginner children were also there, so the teaching of them could continue. As a result of this work, the teaching of 10 Hungarian children by the Suzuki Method could start this September in Budapest.

The greatest difficulty in introducing the method in any Central or Eastern European country is the bad economic situation. The very low exchange rate to our currencies makes the music material and tapes far too expensive. The financing of our air fare is also a very heavy burden. Until now, we have not asked for any tuition fees. So any financial help, or help to supply the families with music material, would stimulate this pioneering project into being more than an experiment. Hungary, with its great music traditions could be a very interesting and stimulating member of the European Suzuki Family.

The authors also request practical help from families or teachers who are able to donate used books and tapes.

The European Suzuki Teaching Development Trust

This trust was set up to help in just such a case, but first of all it will need to raise funds.

The Trustees held their first meeting in Radlett, Hertfordshire on Sunday 2nd October 1994, immediately following the ESA Board Meeting. At the Board Meeting the initial policy of the trust had been agreed in principle and Trustees confirmed: Haukur F Hannesson, *Chairman*, Henry Turner and Clare Santer. The ESA's chairman, Eleonore Fürstin zu Salm-Salm, and the Secretary also attended the first meeting of the trustees.

It is the policy of the trust to support teacher training for those countries that have as yet no Suzuki teacher training courses, especially where currency restrictions prevent individuals from paying for training abroad. Some funds may be given as scholarships to those who are perceived as possible future teacher trainers in their countries. The main priority, however, will be to support teacher training programmes taking place in the countries in question and run by a recognised ESA teacher trainer, such as the Hungarian project above.

However, before any support can be given, money must be collected. A major fundraising programme will be launched during 1995, which can hopefully help to finance many

projects and programmes in countries such as Hungary, Poland, the Czech Republic, Rumania and Estonia and Russia, to mention just those where interest has already been expressed.

Report from the ESA Board Meeting and AGM

The venue for this meeting was changed at short notice due to a shortage of hotel accommodation at Aumühle. The meeting was well attended with only a representative from Germany missing (due to a prior engagement). Some countries even sent larger delegations, especially Ireland, which was reporting on the Convention in 1995, for which preparations are now well in hand. Please see page 12.

The new ESA Teachers' Directory

This was completed and handed to board members at the meeting. Most countries were up-to-date within a few months, but the office would welcome regular corrections, additions and changes of address.

Teachers can now obtain copies of the directory, either from their national association or from the ESA. To save costs on postage the office would appreciate receiving international postage coupons with requests for full directories. It is also possible to print out individual country or instrument lists. We hope to be able to add labels in the near future.

Election of ESA Instrumental Representatives

Circulars were sent in the summer by the ESA office to all ESA teacher trainers to invite nominations for the posts of instrumental directors. Several nominations and warm letters of support were received for the present directors, but no alternative nominations, so there was no need to hold a full ballot. This position was confirmed at the AGM, when all were re-elected unanimously.

Instrumental Reports

All representatives reported a great deal of teacher training and examination activity as will be seen on the following pages. There had been no major meetings of violin or cello teachers, while about 100 piano teachers had attended the International Piano

Workshop in Brussels in April. Anne Turner paid tribute to the organisers. Flute teachers had met informally at the London Workshop, this year without Mr Takahashi. Only guitar had had a full scale formal meeting and much progress had been made as was reported by Elio Galvagno at the meeting. The following report on the work of the International Guitar Committee, which was chaired by Elio Galvagno during last year, has reached us from Karen Kimmett:

Guitar

The International Guitar Committee met in Italy this past June. Bill Kossler, Phillippe Français and Elio Galvagno completed a progression of music and techniques until volume five. The next step will be the publication of these five volumes by the editors of Summy Birchard/Belwin Mills. Thanks to the five volumes of repertoire, the guitar teacher trainees have the necessary material to complete level three of the ESA exams. Currently there are two trainees preparing level three in Lyon, and six guitar teachers preparing level one in Italy.

There has also been a reorganisation of the ESA Guitar Board with the objective of encouraging ongoing research and evaluation of the current teaching materials. Any teacher who has completed level one and who currently has a Suzuki guitar class is encouraged to participate in the revision and organisation of materials. It is hoped that all the guitar teachers will share their insights and experiences in working with the existing materials, in order that further advancement can be made.

Suzuki Teaching materials

Teachers of instruments other than guitar expressed some dissatisfaction with the available material. The new editions of the later piano repertoire have been much criticised and Anne Turner reported that, although she had offered corrections at the proof stage, these had not been carried out.

Several European cello teacher trainers have been unhappy with the cello repertoire for some time. The new CDs are an improvement, but, sadly, as Haukur Hannesson, reported, there appear to have been faults in the production so that track numbers on

the sleeve do not correspond to actual tracks on the CD.

In general, string teachers are especially unhappy with much baroque material, and at the higher levels often use alternative editions. Christophe Bossuat suggested that teachers should try to agree on preferred alternative urtext based editions to use for older students. It was also suggested that teachers should pool their research and collect proposed corrections to the pieces in the repertoire, which could be presented to the publishers through the international instrumental committees. Teachers who have any views on these matters are invited to write, in the first instance, to the ESA instrumental representatives.

The ESA Teacher Training and Examination Manual

It was proposed, and agreed, that a time allowance of 10 minutes should be added for each level four examination for all instruments. The time problem had occurred at a violin exam where several candidates were taking level 4, and it was found that the time was insufficient to cover the repertoire and other elements of the exam.

Revised copies of the Manual will be sent to Teacher Trainers; copies can also be obtained from the ESA office.

Judy Bossuat appointed Honorary ESA member.

In recognition of her significant contribution to the ESA, as a founder member and as one of the most active board members, Judy, who now lives in America, was elected an honorary member by the Board. This was warmly applauded by the AGM.

New Teacher Training Programmes

Several countries reported on new teacher training initiatives. Sweden has run a Suzuki teacher training course at postgraduate level within a Conservatoire in Umeå in Northern Sweden. As a result, 15 people who took part passed level one last summer and are working on levels 2 and 3 for next year.

In Denmark a new three year part time course has begun for violin, piano and cello, with all the teacher trainers working together. Candidates will only take exams at the end of the three year

course, and will be offering levels one to three. During the second and third years of the course, supervision of the candidates' own teaching practice will be offered.

Cork School of Music, which was represented at the meeting by Pat McCarthy, will be offering a Suzuki option for violin within its two year diploma course at tertiary level. The candidates will take the School's usual diploma course, and will also take ESA exams. The course is full time and it is envisaged that some candidates may complete all five levels while on the course. There will be plenty of scope for teaching practice. The School expects a number of former Suzuki pupils to apply. There are plans to extend this to become a full four year degree course.

The ESA board has asked all those involved in such courses to report on progress so that other countries may profit from their experiences.

The European Suzuki Children's Orchestra

The ESA Board accepted the offer from the Italian Association to run this special event, collecting children from all over the ESA area (with the exception of a few where dates and other commitments prevent participation). The children will be selected by their own country associations, and be sent the orchestral literature to be studied. They will meet in Cuceglio near Turin for a period of study under the direction of Antonio Mosca, give some concerts in Italian cities and finally travel to Dublin to take part in a special concert on the opening day of the children's course.

The project is applying for support from the EU Commission's Kaleidoscope programme, and all participating countries are asked to lobby for support from their local office of the commission.

The Diploma of the European Suzuki Association: Dip. ESA.

The board is still considering the design and production of a suitable diploma to mark a candidate's success in passing all five levels. Haukur Hannesson proposed that it would be valuable to look into the possibility of registering the qualification with the Council of Europe, and it was further agreed that

those who had passed the five levels should be entitled to add the letters 'Dip ESA' after their name.

New ESA Teacher Trainers / Examiners

New appointments were agreed for:

Piano: Stephen Power, Great Britain, Kevin Smith, Great Britain, **Flute:** David Gerry, Canada and as assistant teacher trainer for flute: Marja Leena Mäkilä.

Following the meeting on 1-2 October the official list is as follows:

List of Examiners and Teacher Trainers recognised by ESA

Violin

Alison Apley	G. Britain
Judith Berenson	Switzerland
Helen Brunner	G. Britain
Judy Bossuat	USA/France
Christophe Bossuat	France
Trudy Byron-Fahy	Ireland
Tove Detreköy	Denmark
Leif Elving	Sweden
Shannon Hawes	Denmark
Lilja Hjaltadottir	Iceland
Susan M Johnson	Netherlands
Jeanne Janssens	Belgium
Karen-Michele Kimmett	France
Phillipa Lees	Ireland
Hannele Lehto	Finland
Felicity Lipman	G. Britain
Lee Robert Mosca	Italy
Marja Olamaa	Finland
Jyrki Pietila	Finland
Marianne Rygner	Denmark
Clare Santer	G. Britain
Ana Maria Sebastian	Spain
Sven Sjögren	Sweden
Sue Thomas	G. Britain
Kerstin Wartberg	Germany

Viola

Edith Code	Denmark
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Piano

Colette Daltier	France
Caroline Gowers	G. Britain
Peter Hagn-Meincke	Denmark
Huub de Leeuw	Netherlands
Esther Lund Madsen	Denmark
Christine Magasiner	G. Britain
Ruth Miura	USA
Eunice Morley	G. Britain
Anne Marie Oberreit	Belgium
Kristjana Palsdottir	Iceland
Stephen Power	G. Britain

Kevin Smith	G. Britain
Lola Tavor	Switzerland
Anne Turner	G. Britain

Cello

Annette Costanzi	USA
Angela East	G. Britain
Ann Grabe	France
Anders Gron	Denmark
Haukur F Hannesson	Iceland
Carey Beth Hockett	G. Britain
Christine Livingstone	G. Britain
Antonio Mosca	Italy
Alison McNaught	G. Britain
Ruben Rivera	France

Flute

David Gerry	Canada
Sarah Murray	G. Britain
Rebecca Paluzzi	USA
Belinda Yourn	G. Britain

Guitar

Philippe Francais	France
Elio Galvagno	Italy

Singing

Mette Heikkinen	Finland
Paivi Kukkamaki	Finland

Addresses are available from the ESA Office. Teacher Trainers are requested to inform the office of any change of address.

Teacher Trainees' ExamResults 1993-4

BELGIUM

Piano	Level
Eloi Michiels	2
Benedicte Ballat	3
Katia Nys	3+4
<i>Examiners: Caroline Gowers (GB), Christine Magasiner (GB), Anne-Marie Oberreit.</i>	

Violin	Level
Wim Meuris	3
Nicole Engels	3
Veerle Van Gorp	3
Francine Engels	5
Koen Rens	5

Examiners: Tove Detreköy (DK), Kerstin Wartberg (D), Jeanne Janssens.

DENMARK

Piano	Level
Jytte Egfos	2
Connie Jensen	3+4
Lis Andersen	4
Tapi Pedersen	4
Anne Birgitte Bendtsen	5
Anne Birthe Andersen	5
<i>Examiners: Anne Turner (GB), Esther Lund Madsen (DK), Peter Hagn-Meincke</i>	

GERMANY

Violin	Level
Simone Brake	1
Heike Wilms	1
Lioudmila Chramkova	1+2
Hartmut Geppert	1+2
Frieder Funk	1+2
Gisela Höfer	1+2
Agnes Steinmetz	1+2
<i>Examiners: Tove Detreköy (DK), Jeanne Janssens (B), Kerstin Wartberg</i>	

FINLAND

Violin	Level
Clara Petiozzi-Stubin	1
Maija Häyrynen	1
Riitta Pulli	1
Pirjo Rissanen	1
Maarla Vannemaa	2
Harri Väyrynen	2
Helena Kajava	2
Anu Jussinniemi	3
Marita Tuhkala	3
Heikki Puukko	4
Hannele Laukkonen	5
<i>Examiners: Tove Detreköy (DK), Sven Sjögren (S), Jyrki Pietilä (level 1), Marja Olamaa (2&3), Hannele Lehto (4).</i>	

Flute	Level
Aino Pietiläinen	1
Eija Puukko	2
Marja Leena Mäkilä	4
<i>Examiners, exams held in London: David Gerry, (Canada), Belinda Yourn (GB); Sarah Murray</i>	

FRANCE

Violin	Level
André Gaveriaux	1
Sarah Lugli	[I] 1
Brigitte Penkov	1
Elisabeth Quesne-Dehu	1
Blandine Dubet	2
Léonard Rehberg	[CH] 2
Claudine Bas	2+3
Montse Ciurans	[E] 4
Albert Sarrias	[E] 4
Fiorenza Rosi	[I] 5
<i>Examiners: Clare Santer (UK), Ana Maria Sebastian (Spain); Christophe Bossuat, Judy Bossuat, Karen Kimmett.</i>	

Piano	Level
Brigitte Farges	2
Marielle Calatayud	2
Nuria Culléll	[E] 4
<i>Examiners: Christine Magasiner (UK), Anne Marie Oberreit (Belgium), Colette Daltier</i>	

GREAT BRITAIN

Violin	Level
Andrea Creech	[Irel] 1+2
Gordon Dodridge	1+2
Mary Dodridge	1+2
Gabriella Innamorati	[It] 1+2
Anne Porter	1+2
Irma Strik	1+2
Diana Williams	1+2
Sue Fairchild	2
Judy Gillson	2
Mysie Ferguson	3
Judith Gabriel	3
Karen Hodgson	3

Jane Panter	3
Clare Sykes	4
<i>Examiners: Sven Sjögren (S), Karen Kimmett (J), Alison Apley.</i>	

Piano	Level
Rosemary Callaghan	1
Jenny Macmillan	1
Hugh Stimpson	1
Lynda Stahl	1
Kate Beck	2+3
Silvia Moretti-Trevisan	[It] 2+3
Jane Winnard	2
Ruth Prieto	[E] 3
Julie Craven	4
Agnes Benoist	[NL] 5
Caroline Trevelyan-Pass	5
<i>Examiners: Huub de Leeuw, Christin Magasiner (GB), Anne Turner/Caroline Gowers</i>	

Flute	Level
Liesbet Dom	[B] 1+2
Fiona Hayes	1+2
Susie O'Gorman	1+2
Barbara Newland	3+4
<i>Examiners: David Gerry (Canada), Sarah Murray (GB), Belinda Yourn</i>	

Cello	Level
Jeremy Hughes	2+3
<i>Examiners: Ruben Rivera (F), Haukur Hannesson (S), Carey Beth Hockett.</i>	

ICELAND

Piano	Level
Bryndis Bragadottir (A)	1
Bryndis Bragadottir (B)	1
Sofia Gudmundsdottir	3+4
Elin Hannesdottir	4
Kristinn Örn Kristinsson	4
<i>Examiners: Esther Lund Madsen (DK), Anne Turner (UK), Peter Hagn-Meincke</i>	

Cello	Level
Nora Komblueh	1
Örnolfur Kristjánsson	2+3
<i>Examiners (in London): Carey Beth Hockett (UK), Ruben Rivera (F), Haukur Hannesson.</i>	

Violin	Level
Dilja Sigursveinsdottir	1
Ewa Tosik	1
Helle Alhof	2
Greta Baldursdottir	2
Asdis P. Stross	2
Anna Podhajska	2+3
Magna Gudmundsdottir	2+3
Gudrun Thorarinsdottir	2+3
Mary Campbell	4
<i>Examiners: Sven Sjögren (S), Alison Apley (UK), Lilja Hjaltadottir</i>	

IRELAND

Violin	Level
Concepta Casserly	1+2
Anne O'Leary	3
Chloe Sealy	3
Marion Daly Nolan	3
Stella O'Connor	3
Patricia Vaughan	3
<i>Examiners: Alison Apley (GB), Karen Kimmett (F); Phillipa Lees</i>	

ITALY

Piano	Level
Michela Fioroni	1
Corado Giacomazzi	1
Gabriella Massa	1
Linda Zambon	1
Viviane Zanoardo	1
<i>Examiners: Caroline Gowers (UK), Colette Daltier (F), Lola Tavor.</i>	

NETHERLANDS

Violin	Level
Monique Cornellissen	1
Janice Walker	2
Stieneke Voorhoven	4
<i>Examiners: Tove Detreköy (DK), Kerstin Wartberg (D) Susan Johnson</i>	

Piano	Level
Lilian de Jong	1
Ria Klerx-Leltz	3
Joke van Kregten	3
<i>Examiners: Lola Tavor (Switz) Christine Magasiner (GB), Haruko Kataoka (Japan), Huub de Leeuw</i>	

SPAIN

Violin	Level
Maria José Cortes	1
Ana Gavin	1
Tomás Gonzalez	1
Eva Martinez	1
Margarita Orjaco	1
Sergio Castro	1+2
Jose Alfredo Azcutia	2
Moises Gomez	2
Santiago March	2
Maria Jesus Cano	3
<i>Examiners: Clare Santer (GB), Christophe Bossuat (F), Ana Maria Sebastian</i>	

SWEDEN

Violin	Level
Thomas Andersson	1
Lars-Ove Bertilsson	1
Ingemar Edström	1
Gun Hedlund	1
Anna Ivarsson	1
Anders Johansson	1
Gunnar Jonsson	1
Helena Lundberg	1
Victoria Lundell	1
Boel Nilsson	1
Christina Pähcs	1
Jörgen Sandlund	1
Anna-Leena Öhman	1
<i>Examiners: Shannon Hawes (DK), Hannele Lehto (Finl), Sven Sjögren</i>	

Piano	Level
Marite Vilks Olsson	1+2
Ann Christin Strömngren	1+2
Ulla Falkenström	1+2
Thomas Rydfeldt	3+4+5
<i>Examiners at the exams held in Denmark: Anne Turner (GB), Esther Lund Madsen (DK), Peter Hagn-Meincke</i>	

SWITZERLAND

Piano	Level
Silvia Faregna	2+3
Mikhail Proksch	5
<i>Examiners: Anne Turner (GB), Anne Marie Oberreit (B), Lola Tavor</i>	

NEWS FROM ESA ASSOCIATIONS

Finland

The Finnish Suzuki Association's Christmas Concert was held on December 11 1993 in Kuusankoski, 136 km east of Helsinki. The purpose was to present the result of Suzuki pedagogy to those living outside the metropolitan area. All instruments, including singers and, most recently, violists, were represented in the concert, which gave the audience a very good picture of the breadth and continued development of Finnish Suzuki students.

The Annual Winter Workshop was once again held in Vammala from January 8-10 1994. The National Summer Workshop was held in Vammala from July 5-10, 1994. 70 violinists, 20 cellists, 25 pianists, 18 flautists and 7 singers attended the workshop. The children had private and group lessons, and they also played in folk music groups and in 2 orchestras. The smaller ones spent their time in music play school. In addition to our own teachers we had three wonderful guest teachers giving our children an international atmosphere: Jeanne Janssens, violin, Ruben Rivera, cello and last but not least Nehama Patkin, piano and incredible creative lessons, which charmed the children as well as the parents!

During the workshop we also had the traditional Church Concert in the beautiful Sastamala Church, and on the last evening the big Entertainment Concert, where the Mothers' Choir surprised the audience with its singing and Nehama Patkin and Mette Heikkinen enchanted all of us with the cat duet by G. Rossini!

A Nordic Suzuki Concert will be held in Finland on October 23 1994. The Finnish President's wife, Mrs Eeva Ahtisaari, has promised to be the patron for the concert. The participants will come from Sweden, Denmark and Finland, and they will all be Suzuki players or singers. The conductor for the orchestra will be Hanu Lintu, who recently won first place in the Nordic Conductor Competition. The soloists will be accompanied by Ilmo Ranta, a famous Finnish pianist.

The National Christmas Concert will be held in the northern part of Finland this year, on December 18, in Oulu.

We have had teacher training for every instrument this year.

CELLO

Mirja Kuikka observed Christine Livingstone's lessons and also studied under the direction of other teachers in London in October 1993 and Anja Maja in August 1994. Carey Beth Hockett will come to Finland for teacher training October 7-9 1994.

We are now concentrating on getting experience in practice in cello training, which means that the Suzuki cello teachers are observing each other's lessons and teaching one another's students. We have also had cello workshops on a smaller scale for children in Syväniemi and Oulu.

FLUTE

The flautists have attended the Winter Workshop, January 7-9, and the National Summer Workshop, July 5-10, 1994. A group of eight students, teachers and parents attended the 3rd International Flute Workshop in London, July 26-31 1994.

Sarah Murray gave a teacher training course from December 29 1993 to January 2 1994. Five teachers took part in the course.

Marja Leena Mäkilä studied at the Talent Education Institute in Matsumoto, Japan, under the direction of Toshio Takahashi, May 14-July 17 1994. She also gave a group lesson demonstration in the Sibelius Academy with her flute group and a lecture about the ways of teaching in groups according to the Suzuki Method. The performance was well received.

VIOLIN

Violin teacher training continues and the teachers prepare for their ESA exams. In addition to the weekend course in Helsinki (February 4-6), the Uudenmaan Suzuki Institute organised a special course for both teachers and children, February 21-27, under the direction of Yuriko Watanabe from Matsumoto, who is currently Dr Suzuki's assistant. In addition to her teaching and beautiful demonstration of tonalisation, Yuriko gave a recital together with Ruth Miura, which ranged from Suzuki pieces selected from the early books to Bach and Sarasate. We hope to have Yuriko

with us again soon, to give many more people the chance to experience the 'Matsumoto spirit'. It would indeed be wonderful to have her in Dublin at the 1994 Conference!

There have also been various regional weekend workshops held in Oulu and Kotka.

The teaching skills of the teachers were refined in May and especially September 10-11 during a course which was the final rehearsal before the level exams. The course program consisted of both teaching and a concert, in which the teacher trainees performed for each other. We heard great interpretations from Minuets by Bach to Concertos by Mozart and, of course, as an extra special number 'Twinkle, Twinkle Little Star'. Every player received a video tape of the concert and an assessment by Marja, Hannele and Jyrki. We are now looking forward to having Tove and Sven here in Finland and of course also to the Nordic Suzuki Concert in October.

PIANO

Five teachers and one Suzuki family attended the 1994 Piano Basics International Workshop in Brussels from April 5-9. The course was quite international in flavour and provided a wonderful setting for old and new colleagues to meet and exchange ideas. Another piano teacher training course was held in Mikkeli from June 15-20, and there we shared the experiences of the course with those who were unable to attend.

SINGING

The first Suzuki singers in Finland - the ones who started listening to their mothers' singing already during pregnancy - started their first school year this Autumn (in Finland children go to school at 7 years of age).

Päivi Kukkamäki will finish her Doctoral thesis in Suzuki Singing Children at the end of this year. At the moment she is working as a research assistant at Sibelius Academy.

Mirka Rättyä, a Suzuki singer, was selected an absolute favourite of the audience at the Children's Song Festival in Salo in the summer of 1994. She will be this year's 'Bird Blue'.

Mette Heikkinen was teaching singers at the National Suzuki Workshop in 1994, during which the

first Suzuki Mothers' Choir was also founded (the Suzuki Fathers' Choir has been active for many years now).

The Swiss Youth Orchestra RONDO was invited to Vantaa by Suzuki Families r.y. in July 1994.

Päivi Kukkamäki's Suzuki singers performed throughout the opening ceremonies of the European Championships on the Market Square in front of the Olympic Stadium on August 7 1994. The children were singing in three languages and they were greeting the audience in nine languages, including Greek.

Päivi Kukkamäki will leave for Australia (Sydney) in December 1994 to teach in the South Pacific Conference.

In Spring 1995 singing teachers from both Switzerland and Sweden are coming to Finland for Suzuki singing training. In the spring we will also have a course for Suzuki singing for the Early Education teachers.

Later in spring 1995 Suzuki families will be visited by an American Suzuki singing group from Texas for ten days. The Finnish and the American Suzuki singers will have 2-3 concerts together.

All the Suzuki singing families are eagerly looking forward to the International Suzuki Conference in Ireland.

FRANCE

Many projects both nationally and regionally mark this year as a very busy one in France. The annual teachers' conference was held in Lyon from 4-6 November. As well as inter-instrumental discussions, the guest speaker Sylvie Abouhadia, a 'psychometrician', outlined many of the scientific reasons why our work with children is so valuable.

This conference also provided an important moment for the organising of the first National French Concert to be held in Cannes on 11-12 February 1995 at the Palais des Festivals. The four instruments - violin, cello, guitar, piano - will be represented in what promises to be a pivotal occasion marking the Suzuki Method in France. Saturday will include the concert given by each instrument, with a gala concert in the evening given by the 'anciens élèves' who are currently pursuing a professional career. Sunday's concert

will have the violin and cello students accompanied by the Orchestre National de Cannes.

Regionally, many activities are under way:

In Marseille the cello class of Chantal Darietto will be performing a musical created by her. The violin school of Geneviève Prost will celebrate its tenth anniversary with a gala concert. The Association of teachers have organised a concert in December for the Telethon to aid the less fortunate. The association Toccata is pleased to welcome their new teacher from Australia, John Lappan. They have several concerts planned as well as a workshop with Johannes Lievaart from Holland.

In Paris the Association Musicale Suzuki Paris has organised a series of six concerts at La Scola Cantorum. In the past, these inter-instrumental concerts have proved to be a big success. Next stop: Chamber Music. The Paris Association is also sponsoring two weekend piano workshops with Anne Marie Oberreit (Brussels) and Christine Magasiner (London). The Institut Musical Suzuki Paris is participating in Le Royaume de la Musique, and has been invited to perform a Christmas concert at the historic La Ste. Chapelle.

In Central France, Gueret has submitted a project to have a summer workshop to be held some time at the end of August.

In Lyon, the Institut Suzuki has planned several Christmas concerts, and will participate in the national telethon for those less fortunate at the beginning of December. In October the Orchestre Tibor Varga gave an outstanding concert in Lyon at which three of the four soloists were former Suzuki students: Pablo Schatzman, Anne Estelle Medouze and Lisa Schatzman. The annual concert will be held on 21 May in Salle Molière.

Karen Kimmett

GERMANY

Dear Suzuki Friends,

Numerous activities have taken place in many parts of Germany this year.

In addition to several smaller workshops and concerts, two major events took place in which more than 200 children and their parents took

part. One was in Münster, directed by H. Swindt, and the other in Fürth, directed by G Höfer and F. Richter. Next year several similar workshops are being arranged.

The number of Suzuki students is growing! It is very pleasing that, at last, two additional teaching posts have been created in Suzuki Method at local authority music schools: Heike Wilms in Hamburg and Simone Brake in Rothenburg/Wümme. Until now there has been one single teacher for this large area. In Eastern Germany also interest is growing in our work. The director of the Music School in Weimar (in the former German Democratic Republic) is now taking part in our teacher training course for the second year.

Faced with severe financial problems, many German music schools have been forced to reconsider and seek new and more cost effective ways. It is not surprising that the Suzuki work is gaining ever more notice.

Until recently the Suzuki Method has been largely rejected by the traditional music establishment. The current financial crisis in Germany and years of solid work by the German Suzuki Association is gradually pushing back the hardened frontiers. More and more enquiries are reaching us from the music schools who are looking for trained Suzuki teachers, and there is even increasing interest in the Suzuki Approach from Higher Education establishments. Several information meetings have been organised and more are planned for next year.

Some of our older pupils have already made the transition into the German Music Colleges and others are shortly about to do so. In Germany there are even some teachers who, just a few years ago, stood among the rows of children and who are now able to display their first teaching diplomas. That is something of which we are naturally very proud.

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Finally, one other matter: In spite of its deep professional involvement and success the German Suzuki Association has also encountered severe financial difficulties. It is, for instance, hardly possible any longer to finance the greatly increased postal charges and the subscription fees to the ESA. We still hope, despite all problems, to find a way of maintaining our Association.

But our article should not end on such a sad note, but instead with some happy news: In February this year, seven teachers were successful in ESA teachers' exams; in November 1994 fifteen teachers have applied to take exams at levels I, II, III and V.

Over the last few weeks our advanced students have had several opportunities to prove their technical and musical abilities. Thus four students played the Four Seasons by Vivaldi on several occasions on a tour to England with the 'Niederrheinischen Kammerorchester'. Other pupils played virtuoso violin literature in Essen and in Nürnberg; Zigeunerweisen by Sarasate was one of the pieces on the programme impressively performed by 14 year old Eva Harasim.

Much other good news has yet to be told, such as the publication next year of a book on Shinichi Suzuki. It will have more than 200 pages, many illustrations and is about the life and work of Suzuki

Kerstin Wartberg

(The above was translated by the editor who takes full responsibility for any failure to do justice to the elegant German prose of the author. As she is too modest to mention it, we would also like to inform readers that Kerstin Wartberg is the author of the new book on Dr Suzuki.)

GREAT BRITAIN

Teacher training continues to be the main focus of the British Suzuki Institute's activities. Our new venue at Oak Lodge School in Clapham, London SW, has proved very popular, even though many teachers remain attached to the memory of nearly 15 years at Hitchin. One of the advantages of the London venue is that it is far easier to find children and parents prepared to take part in the teacher training courses to provide opportunities for teaching practice and observation on the courses.

Our groups around the country are as active as ever, organising concerts,

meetings and workshops, and several teachers have also arranged children's workshops and similar events for the BSI.

We have been pleased to see even more Suzuki students from all over the country joining the National Children's and the National Youth Orchestra, while ever larger numbers are joining the many excellent local and county youth orchestras. Last year, for the first time, the National Youth Orchestra was led by a former Suzuki student, Helen Feltrup, while another, Rosie Biss, was leader of the cello section, and this year Alison Huntley, formerly a student of Alison Apley, has become leader of the viola section. New members of the NYO for this year include the violinists, Clara Biss, Oliver Heath, Corinna Ferguson and Robert Griffiths.

Such achievements are not open to pianists, but many are winning prizes at festivals and music scholarships. Emma McAllister, a former student of Anne Turner and Kevin Smith, has won the organ scholarship to Balliol College, Oxford (being organ scholar involves far more than playing the organ: Emma will direct the choir and be expected to take a leading part in the musical life of her college); she is planning to study languages not music!

Three of Felicity Lipman's former students are making their way in the music profession. Helen Feltrup and Antonio Cucchiara, both now at the Royal Northern College of Music, did extremely well in the Shell LSO competition, Helen reaching the semi-finals and Tony the finals. Marianne Thorsen, who was a Carl Flesch competition prize winner and who is in her second post-graduate year at the Royal Academy of Music, has a busy career in Norway where she has played in many major concerts, including the Grieg Festival on several occasions, and published a solo recital CD. She has recently recorded recitals for BBC Radio 3 and taken part in the Royal Academy of Music's Diamond Series for those whom the academy has identified as the "stars of the future", leading the Trout Quintet, with Lynn Harrell and Imogen Cooper.

Many others could be mentioned, and the BSI is currently updating its

list of such achievements and planning a recital series for former students.

Birte Kelly

THE NETHERLANDS

Accademia Filarmonica

A group of Suzuki teachers in the Netherlands is regularly working together. Central is the Accademia Filarmonica, based in Utrecht, in which three teachers work together. For orchestra and chamber music we get students from one cello and two piano teachers. One of those, Agnès Benoist, is our regular accompanist and plays at our monthly concerts, where some of her students also usually take part.

The Accademia Filarmonica has its annual concert every year at the end of March. We play in the famous old Utrecht concert hall where, in another century, Brahms and Schumann played. In these annual concerts we have orchestras, chamber music and soloists before the intermission and the whole group after. Sometimes we ask former students to take part, as many of our students have moved on to conservatoires. In the last two annual concerts the orchestra played a piano concerto (by Mozart and Aranyi) with piano students from Elizabeth van Herk and Agnès Benoist.

Also annually we have a joint piano and chamber music workshop with these piano teachers. We invite one guest teacher from abroad, which limits the number of piano students we can accommodate. The Dutch teachers do all the other teaching: piano group lessons, piano for four hands, theory, history and chamber music. The first time, we had the most advanced pianists play with the chamber orchestra, but we decided that for the strings, chamber music is much nicer, so that is what we are doing now.

For the first time since 1989, the Accademia Filarmonica is again organising a violin and viola workshop. All violin teachers from Holland and neighbouring parts of Belgium and Germany have been invited to send students and to teach when they have level 4 or 5, otherwise to come and help and observe. With 150 students already booked in, it looks like becoming a success. We will have groups from Twinkle to Bach A minor

and a special viola class. This workshop takes place because the music school in Moers, Germany, where a workshop is normally held at this time of year, wanted to take a year off. Maybe it will be a good idea to have a different group of teachers organise a workshop each year in November.

Johannes Lievaart

SPAIN

A violin, cello and piano workshop was held in Catalonia from 23-26 June with guest teachers including Carey Beth Hockett, Fiorenza Rosi and Colette Daltier. The event was organised by Eulalia Subirá and Montse Ciurans.

The training course for piano teachers continues under Colette Daltier's supervision, with teaching time being split between Lyon and Madrid. The examinations will be held in Lyon.

Caroline Gowers will be in Madrid on 3rd and 4th December for a piano workshop organised by Ruth Prieto. This will be Caroline's second visit to Madrid as a guest teacher.

Teacher training for violin teachers continued in San Sebastian and 11 teachers sat level examinations. The training course started up again on 29/30 September. 15 teacher trainees have enrolled. The examinations are scheduled for next May.

Apart from each individual Suzuki group's own end-of-academic-year concert, all the pupils of the Suzuki Association of the Community of Madrid, under the direction of Isako Yoshimura, Maria Jesús Cano, Ruth Prieto and teachers from the CEDAM and Maese Pedro academies etc., joined forces on the 6th May to give a memorable concert at Madrid's Conde Duque Cultural Centre.

Likewise, the San Sebastian pupils travelled through to Pamplona and, together with their Navarre counterparts, gave a concert at the Pablo de Sarasate Conservatoire.

We are all very much looking forward to going to Dublin!

Ana Maria Sebastian

SWEDEN

Piano Workshop at Helsing

The Onsala Mölndal Swedish group held their annual summer course again in Helsing, a beautiful retreat south of

Gothenburg amid stunning scenery with a magnificent lake and woods, where children and adults alike could swim, relax and enjoy the breathtaking beauty of the surroundings.

The course ran from June 20th to the afternoon of June 23rd, finishing with a concert where thirty children from Suzuki book 1 to book 6 showed us the excellent results of four days' study, work and play.

Suzuki says that "Listening is studying". As well as listening to each other at the short mid-afternoon concerts, where Suzuki repertoire mingled with duets and more, there were more formal evening concerts where young professional musicians performed a variety of music and inspired everyone in their choice of programme, their artistry and their marvellous ability to relate so well to the many young children in the audience. There was the added bonus for all in the very sensitive playing of the accompanist, Kevin Smith. Kevin has taught and performed at these courses on many occasions.

Children had an individual twenty minute lesson daily which was observed by other parents and children of the same level. Those who were able (all except the very youngest group) came very well prepared for daily duet sessions which were of a high standard because many of the children regularly meet throughout the year for duet lessons.

Children attended singing, theory and rhythm classes daily with Anne Johansson. Anne teaches each year and children look forward especially to her very clever choices of songs for the different age groups, some of which are sung with great panache at the final concert. Anne is the music director of the music school in Gothenburg and directs a number of prestigious music groups, giving concerts in Sweden and abroad. She is equally successful teaching the youngest and the oldest, including the parents' choir!

There was a special painting activity, which Ingela supervised, involving group participation in producing large paintings. The children loved this session, and proudly displayed their beautiful pictures for all to enjoy.

Every morning, parents

listened to a short talk given by one of the teachers on a chosen aspect of the Suzuki philosophy, while children worked with Anne or Ingela. There were opportunities for parents to avail themselves of piano lessons if they wished and parents came requesting technical help with some pieces, while others enjoyed learning some of the duets. These were very rewarding sessions for teacher and parent as self-confidence grew and real fun could also be had when parents played together.

On the last day, parents had an hour alone with teachers, for questions. This and the parents' individual lessons were most useful, illuminating experiences for all, not least for the teachers. Parents have, rightly, a very different perspective on the Suzuki approach to both the teacher and child and much can be learnt from having time to listen carefully to their responses, whether they are asking questions or giving their opinions.

Ingela Ohlén plans the timetable for this course and runs the course with the help of her marvellous parents' group. Daily they supervised, prepared snacks, provided a lake-side barbecue and generally saw that everything ran smoothly. I have been very fortunate in having taught there for the last two years.

Mary Spencer

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GREAT BRITAIN

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Details from: Patricia Barnes

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London Suzuki Group

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Details from: Patricia Barnes,
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