

THE EUROPEAN SUZUKI TEACHERS' NEWSLETTER

Volume 23 Spring 2003



Official Publication of the
European Suzuki Association
Ltd (ESA)

The ESA's mission is to further Dr. Shinichi Suzuki's Approach to education. The organisation's area of operation is Europe, the Middle East and Africa, as decided by the International Suzuki Association of which the ESA is a member.

The cornerstone of maintaining quality in Suzuki teaching is Suzuki Teacher Training. Training courses are part time and long term and follow the rules of the ESA's Teacher Training and Examination Manual (copies of which are available from the national associations and the ESA office). Examinations are held at five levels leading to the Diploma of the European Suzuki Association.

For more information about dates, venues and instruments taught, please contact the organisers in each country, listed in the centre pages of this journal.

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Suzuki Guitar – Elio Galvagno's School in Saluzzo celebrates 15th Anniversary

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Please send contributions to the European Suzuki Association's
Web-Journal at any time during the year.

Deadline for next Newsletter: 31 December 2003

*Correspondence to the ESA Board should be addressed to the Deputy Chairman
Correspondence on to instrumental matters may be sent to the ESA instrumental representatives (addresses on centre pages).*

FOR THE FIRST TIME: SUZUKI ORGAN TEACHERS

Organ becomes a Suzuki instrument

by Hankur F. Hannesson

The first ESA Level 1 examination ever for organ teachers took place in Örebro in Sweden on the 9th of September 2002. This pioneering effort was led by ESA Organ Teacher Trainer Gunilla Rönnerberg who has been giving a teacher training course for Suzuki organ teachers in co-operation with the Music College in Piteå during the past few years.

Six organ teachers passed their Level 1 on this occasion. Most of them live in the north of Sweden, where interest for the Suzuki Organ Method has been big, particularly from the Swedish national church and church musicians employed within it.

The Suzuki Organ method has been developed by Gunilla Rönnerberg in co-operation with organist Lars Hagström. They have developed all aspects of the method, including specific home practice organs at affordable price, as well as raised pedal keyboard for church organs and literature similar to other instruments.

Gunilla (who is also a Suzuki piano teacher) has continued with a new organ teacher training course in co-operation with the Music College in Stockholm, aiming for examinations in September 2003. She has also presented the Suzuki Organ Method at the annual conference of the Suzuki Association of Americas attracting much attention and positive response. This work has also attracted attention in other European countries and South Africa.

It has been very interesting for me to follow the development of this project and to observe the professionalism and dedication of Gunilla and Lars in their work. The Suzuki Organ method is a very welcome new member of the Suzuki family and will have the first books published by Warner Bros. in the summer of 2003. Congratulations!

For further information about the method see the Suzuki Organ Website: <http://www.organsuzuki.com> (available in Swedish and English). Or contact: Gunilla Rönnerberg, Klockargården, Rinkaby 218, S-705 96, Glanshammar, Sweden



Back row: Maria Axéll, Lars Hagström (course teacher), Gunilla Karlsson, Mikael Hellgren, Ewerth Richardson.
Front row: Rolf Eriksson, Gunilla Rönnerberg (teacher trainer), Anne-Lise Lindberg Sjödén

Suzuki Voice celebrates 15th Anniversary



In honour of Mrs Waltraud Hänsel und Gretel, the opera by Engelbert Humperdinck was performed in German at the 15th Anniversary celebrations in Finland July-August 2002. See report from Finland.

What is the Suzuki Voice Programme in a nutshell?

By Päivi Kukkamäki

The Suzuki Voice Programme enables a student to start listening to songs during pregnancy and continue singing until teen-age. The Suzuki Voice Programme is based on the Suzuki method. In the Suzuki Method children learn music naturally in the same way they learn their mother tongue. All children, regardless of culture, learn in the same manner – first listening, then imitating then repeating.

In the beginning, the Suzuki Voice Programme can be used as a method that enhances interaction between a parent and a child (during pregnancy -> age 2). The teacher leads the activity in lessons and supports the relationship between the mother/father and the baby. As the child grows more independent (age 3 ->), interaction between child and teacher increases and the role of the parent will be more observing and supporting in lessons.

The teacher needs to understand Child Development in order to support the personal development of each child and awaken love of music through singing. The emphasis is on everyday singing, development of a natural voice, listening and supporting linguistic ability. Among the special features are parent orientation, work with families, special lessons (group lessons, family lessons and individual singing lessons are possible from the age of three), recording individual singing lessons, performing from an early age, singing in different languages from the age of two, special singing exercises, book recitals and an international teacher exam system.

For information about Suzuki Voice Teacher Training throughout the world, please contact Päivi Kukkamäki Mus.lis. - Rekolantie 40-42, 01400 Vantaa, Finland. Fax: +358 9-874 2552 – e-mail: paivi@ik137.pp.fi

Viola News

Viola Teacher Training is now available in the ESA area. Long term viola courses are being planned, as well as short term 'conversion' courses for qualified Suzuki violin teachers. Interested individuals or national associations should contact the viola teacher trainers for further information.

Eva Nilsson, Skidspåret 11, S 903-38 Umeå, Sweden, e-mail: eva.nilsson.musik@umea.se

Ilona Telmanyi, Lyngborg Have 52, 3460 Birkerød, Denmark, e-mail: ilonat@mail.dk

The Guitar and the Suzuki Method

A celebration of two important anniversaries.

The following consists of excerpts from a newspaper interview with Elio Galvagno to mark the 15th anniversary of his school in Saluzzo. The full text in English is available on the ESA website.

What is the role of the parent?

The one precondition I ask of the family before I begin is a passion for music. This will help overcome the usual difficult moments. Families decide to bring their children to the music course, just as they might take them every Sunday to the mountains, the seaside, the museum, a concert and so on. Some families approach us even before the child is born and are given a listening programme of carefully selected music. The more one listens, the more one learns naturally. These children hum snatches of music before they can say "mum" or "dad".

How should one listen?

It is enough that in the environment where the child is born and grows up, the music the child hears includes the music he or she will start playing at 2 or 3 years old.

Once the child starts classes, the mother or father should make sure the child hears the repertoire every day, then they should find time to play and repeat what the child has learned in the lesson.

And if the child does not want to do this?

Every case is different, but in general, if the parents find the time to play with their children when the children ask them to, there is no problem.

I saw the phrase "educating the talent" in the school brochure: what does that mean?

To put it simply, Dr. Suzuki intuited (and studies confirmed it) that each of us has talents, including musical talent: developing it to the maximum, whether it is a small or great talent, depends on the surrounding environment. It is only in that way that each individual's growth is harmonious and at peace with itself.

So we are children of our environment?

Yes, Dr. Suzuki did not foresee the battles between different schools of thought that emphasise hereditary factors or environment factors. As far as he was concerned, there was no conflict: for example, without the contribution of the environment children cannot learn to speak, even if they have a normal ability to learn.

You mentioned the 'mechanisms of learning a language'. What are they?

There are three, which became the basis of his method: 1) listening (even before birth), 2) extremely favourable surroundings (no one reproaches children when they babble their first words, in fact we encourage them) and 3) repetition (for example, after learning how to say 'mother', the child does not put this word aside to learn others, but keeps on using it with infinite expressions in infinite contexts).

Why are concerts so important?

The concert is the natural outlet for one of the pillars of the method: the orchestra. On this point Dr. Suzuki was a revolutionary, not so much for the discovery of its importance (because other teachers had understood this before him) but for having stubbornly insisted on it. He discovered that after just one lesson very young children play with great ease, naturalness, and joy, if they can play the passages they were studying in little groups. The orchestra is also a means to overcome difficulties that they would otherwise have to face alone. It is always a pleasure to hear from parents that after rehearsing with an

orchestra their child is now able to play a passage that they previously found very difficult.

I saw from the posters that you are about to celebrate.

We have two particular events to celebrate.

This year the Suzuki School in Saluzzo is officially 15 years old, although I had already been experimenting alone in my workshop for some years. In this sense, I was very lucky because I discovered some extraordinary families who allowed me to treat their children like guinea pigs. I discovered so much. And then 'Chitarrissima' is celebrating its tenth edition.

What is Chitarrissima?

It was born from an awareness that our instrument was exploiting little or nothing of its chamber repertoire or works for several guitars. So I thought that if this was important for 2-3 year-old children, why not to give it to students, to those with a diploma and to professionals? One comes to Chitarrissima to play in an orchestra, because the orchestra is one of the pillars of the Suzuki method and not something extra or something added at the end of the day after the master classes. That is the main objective around which others are growing (to mention just one, a project with Dr. Brazzo on the health of the musician)

Secondly, teachers trained in the Suzuki method have to be able to organise and to direct a children's orchestra: how will they learn without direct, personal experience? Therefore, Chitarrissima is an important aspect of their training.

What motivates a teacher to choose this method?

The conviction that each child can learn and can learn to sing and play just as he learns to speak.

What is the ultimate aim of the method?

A former president of ASTA (American String Teachers Association - the society which groups together all American teachers of stringed instruments), Joseph Gingold, said that Dr. Suzuki did more for the violin than any other teacher in the last century. And yet when one asked Dr. Suzuki what his aim was, he said his interest was in forming citizens with hearts full of wonder, who were willing to listen and understand the feelings and the needs of others. People with this heart and this sensibility - he asserted - can then reach the heart of Mozart's and Bach's compositions, the ultimate aim of making music.

For further information on guitar teaching and training, please see <http://www.seicorde.it/galvagnosuzukiguitar> or contact Elio Galvagno (address in centre information pages)

More Guitar News: Northern Europe

March 29 2003 in Copenhagen Guitar meeting in collaboration with Danish Suzuki Association. Presentation on teacher training by Harald Söderberg together with some of his pupils from Gothenburg.

April 26-27 2003 Helsinki Level 1 Guitar Suzuki course. Last meeting. Exam will be held October 4-5 2003.

June 23-27 2003 USA Harald Söderberg teaches at Ann Arbor Suzuki Guitar and Flute Institute, together with colleagues Frank Longay and David Madsen.

August 16-24 in Gothenburg: Polish teacher training exams levels 1-2, and work on level 3 guitar.

September 2003 Denmark: Possible start of level 1 Suzuki Guitar.

For information on guitar in Northern Europe, please contact harald.soderberg@telia.com

European Suzuki Teaching Development Trust

Registered Charity Number 1092897

In July 2002 the Trust was registered as a Charity by the Charity Commission for England and Wales. The Trust's charitable objects are 'to advance the education of the public, particularly children and young people, about all aspects of the teaching methods, philosophy and practices of Dr Shinichi Suzuki in Europe and elsewhere.'

Grants and Donations

In 2002, the Trust received the second instalment of a major grant from the Shinichi Suzuki Teacher Development Fund in the sum of £15,502.

The Trust received many donations from associations and individuals, most in honour of Dr Haukur F. Hannesson on his retirement as Deputy Chairman of the ESA. The total income from donations for the year was £1357, equivalent to Euros 2,160.

The Trustees wish to express their gratitude to all those who contributed to the Trust, through donations or by their work on the projects supported by the Trust.

Projects supported by the Trust in 2002

Poland: As part of a major Development Programme for violin, piano, cello and guitar 2001-2003, led by Tove Detreköy (DK), Kasia Borowiak, Sara Bethge (UK) and Harald Söderberg (S), 34 teachers are being trained during winter and summer sessions at the music school in Opole, and will take ESA exams in July 2003. The total grant payments to Poland for 2002 were £4,500.

Update January 2003 from Kasia Borowiak: *The winter session of Teacher Training will incorporate a 3 day Violin Workshop for 20 children aged 3-9.*

Following publication of articles in local (Opole) paper and a leading national music magazine there were lots of inquiries about the Method and training.

In November 2002 a concert given by a group of 21 Polish Suzuki violinists was televised by local (Katowice) and national TV.

Piano and violin workshops are planned for Summer 2003. We expect participants from abroad: Denmark, Finland, Iceland, Belgium and Hungary.

Hungary: The trust supported the ongoing teacher training programme in Hungary. A grant

of £974 was mainly in support of the cello teacher training course. Previous grants have assisted violin and piano training.

Update Miklos Kiraly (ESA Director and piano teacher) and Annette Costanzi, ESA cello teacher trainer:

The Suzuki method is growing in Hungary. One piano teacher and several violin teachers have nearly completed their teaching Diplomas (level 5), and a number have also taken the ESA Certificate (level 3). The cello course is continuing with 4 trainees. The annual Suzuki Summer Camp at Lake Balatton will take place on 5-12 July 2003 with guest teachers from Denmark, Belgium and England.

South Africa: The trust helped with teacher trainers' airfares for the South African violin teacher training course as during the previous year. The total cost in 2002 was £561.

Update from Christophe Bossuat, violin teacher trainer (January 2003):

Two teams of teachers are currently following the course, incl. very experienced players like the concertmaster of the Durban symphony and the viola soloist of the Johannesburg symphony who switched momentarily to violin in order to study this pedagogy. The ambience of the course is very good, teachers are starting to make a real team of colleagues and are developing their teaching skills very nicely.

Fundraising for New Programmes

A concert series is planned for 2004 to raise funds for the Trust and awareness of the benefits of the Suzuki Method.

Please contact the trustees or the administrator if you would like to hold a concert or help sponsor a project.

Trustees:

Dr. Haukur F. Hannesson, Chairman
Henry Turner OBE, Jean Middlemiss,
and Clare Santer.

Administrator: Birte Kelly
Stour House, East Bergholt, Colchester,
CO7 6TF, England.

Letter from a Cello Teacher in Lithuania

In 1992 a visiting teacher from Denmark told me how the Suzuki Method is used in their music school. He gave me a copy of *Nurtured by Love* and that was the beginning for me. I could not sleep peacefully while I was reading it. I read it through four or five times and did not know how to put these beautiful ideas into practice. I resolved to translate the book in order to give others the chance to feel the same as I have felt.

I had always appreciated all the efforts of my students and praised them. I did everything I could to keep their enthusiasm for as long as possible. At that stage I did not know about the Suzuki Method. I had only my good intentions, but not yet a good method. And I was not always successful. In one evaluation of my work our former director wrote, 'The teacher is very polite and gentle towards his students, but does not always achieve very good results'.

Nowadays, before accepting new students, I explain to the parents about the method and they agree with me to attend every lesson with their offspring for the first two or three years. The following years we keep constant contact. As a result I have the best relations with parents in our school. Some teachers look at me with respect, others pay no attention. Some do not understand how and why I do it.

I feel big changes in my work, after I received and began to use the Suzuki Cello School with recordings. My students became accustomed to playing with accompaniment from tape. They have to learn pieces perfectly, because the recording doesn't wait. They can demonstrate performance at home to parents and to others.

In the former Soviet music schools it was forbidden to give to several students at a time the same pieces to play. This was to promote variety, but it separates them and they are unable to play together. Now it is not forbidden to do it, but schools are accustomed to work in this way. When I showed them how my students are playing in unison, they said, that it is not interesting to listen to. But we do not teach children to play for our own pleasure. Good unison is not easy to play. The younger students have to be able to play the same part with more advanced students and doing this gives them a feeling of pride and self-confidence. If we have achieved good unison of the first voice, it is not so hard to add some more voices to it for the pleasure of listeners.

I am going to work with this idea and convince my School director and others, that it is a good way of teaching. Now all my students learn to play from the Suzuki Cello School and I add some pieces from other books and Lithuanian music. **What I need is more Suzuki education and I would like to have your suggestion on how I can continue.**

Sincerely

Ricardas Pascausas



The Polish Teacher Trainees (violin, piano, guitar and cello) with Kasia Borowiak – seated in the centre

ESA NEWS

The Board of Directors of the European Suzuki Association met in London on Friday 20, Saturday 21 and Sunday 22 September 2002. Present were 18 board members and two board members elect. There were four apologies for absence.

The ESA Teacher Training Panel met at Belgrave Square, London SW1 on Friday 20 September 2002 at 5pm.

The Annual General Meeting of the ESA, which was attended by all the participants in the Teacher Trainers and Instructors Conference as well as local teachers was held at Oak Lodge School on Saturday 21 September 2002, 5pm.



From the Board Meeting held on 22-23 September 2001 in Suffolk, England. :

Left to right from the front:

Front Row: Huub de Leeuw (NL), Lola Tavon (Switzerland, Hankur F. Hannesson (Deputy Chairman)
Row 2: Trudy Byron Fahy (Ireland), Sarah Hanley (flute), Ana-Maria Sebastian (Spain), Marianne Rygner (Denmark), Birte Kelly (Administrator) - **Row 3:** Christophe Bossuat (France), Henry Turner (Hon. Vice-President), Sara Bethge (GB), Mary Campbell (Deputy-Iceland) - **Back Row:** Christine Magasiner (piano), Koen Rens (Belgium), Raimo Päivaläinen (deputy Finland); Sven Sjögren (Sweden)

ESA welcomes two new countries

All at the ESA meetings were delighted to welcome two new National Association members; the Estonian Suzuki Association, and the Norwegian Suzuki Association. Both associations had fulfilled the criteria for membership and were formally elected, bringing the total of member countries to 18. Representatives from both organisations were present at the meetings and the new board members, Sirje Subbe-Tamm from Estonia and Anne-Berit Halvorsen from Norway took their places for the final board meeting session, having observed earlier sessions.

Other Board Changes

Dr Haukur F. Hannesson: The ESA said farewell to Haukur, who was a board member for more than a decade and Deputy Chairman since 1995. He led the association through a period of growth and development for the method and teacher training in Europe. He ensured that the ESA itself remained a lean and effective organisation, and that the board focused on improving the organisational structures and communication of all ESA organisations in Europe. All his colleagues on the board and among the teacher trainers paid tribute to his skills and achievements. A presentation was made: a personal present in the form of a print; a symbolic present which was a sum of money donated in his name to the European Suzuki Teaching Development Trust, of which he remains chairman; and a contribution to the purchase of a new computer, given by colleagues and national associations.

Two other board members retired at the AGM: Carey Beth Hockett as Cello Director and Christine Magasiner as Piano

Director. A vote of thanks was given for all their work on behalf of the ESA and their colleagues.

The new Deputy Chairman is Birte Kelly, who also continues as administrator. Sven Sjögren is the ESA's new representative on the ISA board. The instrument directors elected for a term of three years by their colleagues are Marja Olamaa, violin (re-elected), Kasia Borowiak, piano, and Ruben Rivera, cello (who joins the board for the first time).

ESA appoints eight new Teacher Trainers

Following the recommendations of the ESA Teacher Training Panel, the board confirmed the appointment of eight new teacher trainers. These are marked bold in the list of teacher trainers in the ESA Information Section.

ESA Governing Documents

Following several years of preparation the final version of the ESA's bylaws was presented to the board and AGM and approved. During the drafting process the board had consulted ESA's own lawyer and, on his advice, a specialist in non-profit organisation law. As a result the ESA had also been advised to update its Memorandum and Articles of Association to comply with legislation introduced since the original

document was written in 1980, and to reflect the present organisational structure of the ESA.

These changes were presented as a resolution circulated to members in accordance with legal requirements and debated by the board and AGM before being formally adopted.

The bylaws and the updated Memorandum and Articles of Association will be published in the forthcoming **ESA Handbook**.

Copies of the bylaws, which include the *ESA Teacher Training and Examination Manual* are available from national associations and from the ESA office.

Recorder News

The teacher training syllabus for Record teacher training for levels 1-3 has now been agreed by the ESA advisory committee for Suzuki Recorder.

The ESA board approved the exam repertoire and teaching points for levels 1 and 2 in 2001, and for level 3 at its meeting in September 2002.

For information about Suzuki Recorder teaching and about teacher training plans, please contact:

Nancy Daly (UK) e-mail:

nancy@intune.uk.com or:

Jaap Delver (NL) e-mail j.delver@freeler.nl.

Postal addresses are available from ESA office.

Developing Teacher Training: 3rd ESA Conference

The third conference for ESA Teacher Trainers and Instructors was held at Oak Lodge School on Saturday 21 and Sunday 22 September 2002, attended by a total of 60 delegates and guests.

The ESA is very grateful to Richard Martin of International Music Publications for the generous sponsorship which enabled us to keep registration costs to a minimum.

The conference was opened by the Deputy Chairman, Haukur F. Hannesson, who introduced the main topics of the conference. The new member countries, Estonia and Norway, were welcomed and each made a short presentation about their associations. There were also reports from other new teaching development projects in Poland, Hungary and South Africa.

The conference covered a wide range of topics, relevant to both existing teacher trainers and instructors about to establish new courses.

All delegates also attended a presentation on the plans for the forthcoming World Convention in Italy April 2006.

All instrument groups looked at various aspects of teacher training and the conduct of examinations. Most also examined core repertoire and other repertoire in some detail. Some instrument groups had specific projects and tasks to complete. The guitarists finalised months of work on the proposed new volumes 5-8.

It was a very hard working and positive conference. It was agreed that another conference should be held in 2004, possibly as part of a proposed BSI Teachers' Conference on 3-5 September 2004. Alternative dates are 17-19 September 2004.



Jaap Delver (NL) and Nancy Daly (England) recorders; Sarah Hanley (England) and Marja-Leena Mäkilä (Finland) flutes, at the International Workshop at Culford in August 2002.

News from ESA Countries

DENMARK

The Danish Suzuki Institute (DSI) celebrated its 25th anniversary at two concerts: First on the 28th of April in the Tivoli Concert Hall. There were piano, violin, viola and cello solos and groups of violins, violas and cellos. The chamber orchestra also performed. Because of the very special event all professional former Suzuki students had been invited to come. 28 (among those 4 violin concertmasters) were able to join us, and they played Handel-Halvorsen: Passacaglia (violin and cello), Chopin: Fantasie Impromptu (piano), Heyman-Young: When I Fall In Love (vocal, piano and saxophone) and Tschaiikovsky: Serenade for strings, 2 movements.

Many friends of the Institute had come from far away for the concert and to congratulate Tove and Béla who founded the Institute. Thank you so very much for coming and making the event even more memorable!

A video of the anniversary concert is going to be made very soon and a double CD with recordings from DSI student's concerts from the years 1986-2001 has already been made (DDK 125). If you are interested in this please contact DSI secretary Margaret Sobolewski, Skolevej 3, DK-2820 Gentofte. E-mail: suzuki.institut@post.tele.dk.

The second anniversary concert took place in Sorgenfri Church on the 12th of May. Here all the piano students performed a solo. Besides this a former student played Prelude in g sharp minor by Rachmaninoff, and the piano "Trio Ondine" (with two

former Suzuki student) played movements from Beethoven, Haydn and Ravel trios.

The importance of more than 25 years of work by Tove and Béla is at last about to be fully recognised outside the Suzuki world in Denmark. One of the proofs is a newly founded Honorary Music Prize ("Dansk Musiklivs Hæderspris") which has been awarded to Tove and Béla in respect of their lifelong work and as founders of the Danish Suzuki Institute. The prize was presented on the 22nd of May in Tivoli.

FINLAND

Flute: During spring 2002 Marja-Leena Mäkilä continued teacher training for the first level in Helsinki. In July, in exceptionally hot and sunny weather, three teachers took their first examinations. We really could say warm congratulations to all of them! Marja-Leena is also training teachers in Sweden at levels 1 and 2. This summer she taught in Culford, England, too. A Suzuki-flute group from Käpylä music school, Helsinki took part in a national art competition in Kotka and won an award.

Heli Talvitie's flute group "The Magic Flutes" was invited to play in the national Mother's Day celebrations in Helsinki. Their performance was noticed by the press.

The flute group from Kouvolaa led by Eija Puukko played on several occasions for old people, veterans and in Independence Day celebrations in Northern Kymi province.

There were 13 flute students, one from France. at the famous Ellivuori summer workshop. Anders Ljungar-Chapelon from Sweden taught the master class, Eija Puukko and Marttiina Ahlström's were taking care of the others. In the gala concert the flute group was playing "The Girl from Ipanema" and others with truly Brazilian and jazzy style, two guitars and percussion...Good time, once again!

Many other events for example an improvisation course and a big concert with wind instrument students of Helsinki took place in this year, but maybe more news next time.

Eija Puukko

Information from ESA

The Annual General Meeting of the European Suzuki Association Ltd will take place at Oak Lodge School on Sat 13 September 2003 at 5.00 pm All A & B members are very welcome

The next Board Meeting will be held from 1.30 pm on Saturday 13 September until 1 pm and on Sunday 14 September 2003 at Oak Lodge School, London SW12

The Board of the ESA

Addresses are given only where not listed in the association section.

Chair person: Eleonore Fürstin zu Salm-Salm, Börnsenerstr. 7, D-21521 Aumühle, Germany

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Honorary Secretary and ISA representative: Sven Sjögren

Honorary Treasurer:

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(Deputy: Christine Magasiner - e-mail:

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Cello: Ruben Rivera, 91 Quai Pierre Scize, F-69005 Lyon, France) e-mail:

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(Deputy: Annette Costanzi, e-mail: a.costanzi@onetel.net)

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(Deputy: Marja Leena Mäkilä e-mail: mlmakila@hotmail.com)

Additional instruments are represented on the board as follows:

Viola & voice: Marja Olamaa

Double Bass: Ruben Rivera

Guitar: Elio Galvagno

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(Deputies, without vote, in brackets)

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(Tove Detreköy)

ESTONIA: Sirje Subbe-Tamm

(Karmen Kääramees)

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(Jakku Heinesen)

FINLAND: Marja Olamaa

(Airi Koivukoski)

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NETHERLANDS: Huub de Leeuw

(Joke ten Haaf)

NORWAY Anne-Berit Halvorsen

(Britta Skärby-Vindenes)

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(Tytus Borowiak)

SPAIN: Ana Maria Sebastian

SWEDEN: Sven Sjögren

(Leif Elving)

SWITZERLAND: Lola Tavor,

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(Sandrine Schär-Chiffelle e-mail:

A.S.Schaer@bluewin.ch

& Dominique Jeanneret)

Teacher training for violin, viola, piano, flute and cello. Residential courses, held in London, starting April. Also viola and recorder

Danish Suzuki Association

www.suzukiforbund.dk

Chairman: Jan Matthiesen,
Langenæs Allé 46, 2. th. DK 8000 Århus C.
Tel./ fax +45 86 11 07 87

e-mail: dsf@suzukiforbund.dk

Teacher training courses in violin, viola, piano and cello.

Estonian Suzuki Association

President: Juta Ross, Vaikne 12, Keila 76610

Harjumaa. E-mail: juta@ross.ee

ESA Representative: Sirje Subbe-Tamm,

Lauliku 57, 10914 Tallinn.

e-mail: subbe@hotmail.ee

Violin Teacher Training with Sven Sjögren

Faroe Islands Suzuki Association

Sámal Petersen, Chairman, Stoffalág 31, K
TV, FO 100 Torshavn.

e-mail: samfiol@post.olivant.fo

Violin Teacher Training

Finnish Suzuki Association

President: Marja Olamaa, Kotipolku 16,
00600 Helsinki, Finland.

e-mail: marjaolamaa@hotmail.com

Teacher training for piano, violin, cello, flute and voice.

Federation Methode Suzuki en France

www.suzuki-musique.org

President: Christophe Bossuat,
13 Rue Royale, F-69001 Lyon, France
Fax: +33 4 78 27 38 16

e-mail: christophe.bossuat@wanadoo.fr

Teacher training for violin, piano, cello, and guitar in Lyon.

German Suzuki Association

Klosterstraße 9 – 11, D-95028 Hof, Ger-
many. Tel +49 (0) 92 81) 72 00-0

Fax +49 (0) 92 81) 72 00-72

e-mail: info@hofer-symphoniker.de

President: Wilfried Anton.

Vice-President & Director of Teacher Training:

Kerstin Wartberg, Ankerstr. 34, D-53757

St. Augustin, Germany.

Fax: +49 2241 202461.

e-mail: Suzuki.Wartberg@t-online.de

Teacher Training for Violin at all levels..

New: Cello course in Hof.

Hungarian Suzuki Association

Chairman: László Kenessey, Budapest, H,
1036 Óbudai u. 11.

e-mail: zene@KSZKI.hu

Violin Teacher Training with Tove Detreköy and

Jeanne Janssens. Cello teacher training with

Annette Costanzi.

Icelandic Suzuki Association

PO Box 5453, 125 Reykjavik, Iceland.

www.suzukisamband.is

Suzuki Associations & Teacher Training Courses in Europe

Talent Education Suzuki Institute Belgium (TESIB)

Jeanne Janssens, Gemeentestraat 16,
B-2300 Turnhout, Belgium - Fax: +32 14
412830. Secretary's e-mail:

bart.pijkels@village.uuunet.be

ESA representative: Koen Rens

Teacher training: For violin, contact Jeanne

Janssens; for piano, Anne Marie Oberreit,

Avenue Geo Bernier 7, B-1050 Brussels,

Fax: +32 2 6493871

British Suzuki Institute (BSI)

www.britishsuzuki.com

CEO: Landa Melrose, 39 High Street,
Wheathampstead, Herts AL4 8BB

Tel: +44 1582 83 2424

Fax: +44 15 8283 4488

e-mail: bsi@suzukimusic.force9.co.uk

e-mail: stjorn@suzukisamband.is
 Chairman : Anna Podhajska, e-mail:
mamm@akmennt.is
 Teacher training for violin, cello, piano.

Suzuki Education Institute of Ireland

www.suzukiireland.net – e-mail:
info@suzukiireland.net

Chairman: Sheila Benney.

Teacher Training: Trudy Byron-Fahy,
 Maymount, Magazine Road, Cork,
 Ireland. Tel: +353 214 345877.

e-mail: byronfahy@eircom.net

Violin teacher training in Cork and B.Mus.

Degree Course including violin teacher training
 at the Cork School of Music, Union Quay,
 Cork, Ireland. Cello teacher Training with
 Penny Heath.

Italian Suzuki Institute

www.istitutosuzukiitalia.org

Chairman: Elio Galvagno, Via della Croce
 n. 58. 12037 Saluzzo, Tel/fax: +39 0175
 46119. e-mail: xelio@libero.it

Guitar Teacher Training in Saluzzo.

For Teacher training for violin, cello, piano in

Turin contact: Antonio Mosca, Via

Guastalla 10, I-10124 Turin e-mail: info@suzukicenter.it

Fax: +39 011 88 54 27

Information on Harp Gabriella Bosio, via

Cantalup n.11, 10141 Torino

e-mail: gabriellabo@libero.it

Norwegian Suzuki Association

Website: www.norsuzuki.no

Chair: Anne-Berit Halvorsen,
 Arnebråtveien 38B, 0771 Oslo.

e-mail: abhalvorsen@senswave.com

Teacher Training for violin with Sven Sjögren

Suzuki Ass of the Netherlands (SVN),

Stationsweg 81-B, 2515 BK 's-

Gravenhage. Fax: +31 70 3889899.

Chairman: Martin Loose, Fax +31 70

4400160 e-mail: m.a.loose@planet.nl

Teacher training for violin (contact association).

For piano contact Huub de Leeuw,

Bilderdijkstraat 19, 3532 VA Utrecht.

e-mail huub.de.leeuw@hetnet.nl

Information on flute from: Anke van der Bijl,

e-mail: flazzle@introweb.nl

Polish Suzuki Association

Secretary: Czeslawa Weremko,

Centrum Rozwoju Uzdolnień, ul. Indyjska
 21, 03-957 Warszawa

Piano Teacher Training with Kasia

Borowiak, 6 Handsworth Way, South

Oxhey, Herts WD19 7NS, England. tel/

fax: +44 181 428 1936 – e-mail

borowiak@crumusic.idps.co.uk

Teacher Training for violin, piano, guitar and
 cello.

Spanish Suzuki Federation

Director: Ana Maria Sebastian,

Avenida de Navarra, 44, 20013 San

Sebastian, Fax: +34 943 273422

e-mail: fedesp@hotmail.com

Violin teacher training in San Sebastian and

Madrid. Occasional courses for other

instruments.

Swedish Suzuki Association

www.swesuzuki.org

Secretary: Ingrid Litborn, Corianders alle, S
 783 30 Säter.

e-mail: ingridlitborn@telia.com

President: Sven Sjögren, Gjutegården 2,

S-43645 Askim, Sweden,

Fax: +46 31 68 51 13.

e-mail: sven.sjogren.swsuz@telia.com

Teacher training for violin, viola, cello, piano,

flute, guitar and organ.

The Suzuki Institute of Switzerland

President: Jörg Bader, Bellevuerain 3, 2562

Port. e-mail: jbader@antima.ch

Professional Administrators: Piano: Lola

Tavor Violin Sandrine Schär-Chiffelle &

Dominique Jeanneret

Secretary: Hildegard Kounitzky, e-mail:

kounitzky@gmx.net

Piano teacher training in Geneva.

Violin courses planned.

ESA Associate member

South African Suzuki Association

Contact: Lee Marais, PO Box

4775, Rivonai 2128, Republic of South

Africa

e-mail: michael@stonemusic.co.za

Violin Teacher Training with Christophe

Bossuat and Karen Kimmett.

New Suzuki Association-

ESA membership pending:

Lithuanian Suzuki Association

President: Teresa Varnauskiene;

Vice-president: Deja Aukstkalnyte,

e-mail: deja@kaunas.omnitel.net

International Suzuki Association

Website: www.internationalsuzuki.org

President: Professor Koji Toyoda, c/o.

TERI, Japan (see address below).

Chairman of the Board and ISA Japan Office:

Ms Hiroko Suzuki, 8-14-30 Hisagi, Zushi

City, Kanagawa, 249-0001 Japan.

e-mail: UnivIF@aol.com

Chief Executive Officer: Paul A. Landefeld,

The Suzuki Institute of Dallas, 212 S

Cottonwood Drive, Richardson, Texas

75080, USA. Fax: 001 972 437 6468.

e-mail: Musickey@myexcel.com

Suzuki Associations in other Continents "Regional Associations"

Suzuki Association of the Americas

(SAA) www.suzukiassociation.org

Chair: Gilda Barston.

Executive Director: Pam Brasch, PO Box

17310, Boulder, CO80308, USA.

Fax: +1 303 444 0984

e-mail: suzuki@rmi.net

Pan-Pacific Suzuki Association

President: Yasuki Nakamura Office: Talent

Education of Australia (NSW): Janet

Clarke, Executive Director,

P.O. Box 814, St. Ives, 2075 NSW, Tel:

612 94888260 Fax: 612 94888601.

Japan: Talent Education Research Institute (TERI)

www.suzukimethod.or.jp

President: Professor Koji Toyoda. Office:

3-10-3 Fukashi, Matsumoto, Nagano 390,

Japan. Tel: 81 263 32 7171 Fax: 81 263 32

745. Secretary: Mitsuko Hotaka,

e-mail: Talent@suzukimethod.or.jp

Asian Suzuki Association

Member national associations at present in the

following countries: Korea, The Philippines,

Singapore, Taiwan.

President: Mr Kyung-Ik Hwang, Korea.

Administrative Officer: Mr Cheol-Woong

Jeong, Hyozadong 1-603-4, wansangu,

Jeonju city, Korea. -Tel: +82 63 222 6661

Fax: +82 63 224 6660.

e-mail: suzukikr@chollian.net

ESA TEACHER-TRAINER EXAMINERS

Teacher Trainers appointed September 2002 are
 indicated in bold

Violin

Alison Apley

Kathrin Averdung

Judith Berenson

Helen Brunner

Judy Bossuat

Christophe Bossuat

Trudy Byron-Fahy

Mary Campbell

Tove Detreköy

Leif Elving

Mysie Ferguson

Wilfried van Gorp

Shannon Hawes

Lilja Hjaltadóttir

Jeanne Janssens

Veronika Kimiti

Karen-Michele Kimmett

Phillipa Lees

G. Britain

Germany

USA

G. Britain

USA

France

Ireland

Iceland

Denmark

Sweden

G. Britain

Belgium

Denmark

Iceland

Belgium

Germany

Canada / F

Ireland

Hannele Lehto	Finland
Felicity Lipman	G. Britain
Jan Matthiesen	Denmark
Lee Robert Mosca	Italy
Liana Mosca	Italy/Switz.
Marja Olamaa	Finland
Jyrki Pietila	Finland
Genevieve Prost	France
Koen Rens	Belgium
Marianne Rygner	Denmark
Clare Santer	G. Britain
Sandrine Schär-Chiffelle	Switzerland
Ana Maria Sebastian	Spain
Cathy Shephard	Germany
Sven Sjögren	Sweden
Sue Thomas	G. Britain
Kerstin Wartberg	Germany

Viola

Edith Code	Denmark
Eva Nilsson	Sweden
Ilona Telmanyi	Denmark

Piano

Anne Birthe Andersen	Denmark
Kasia Borowiak	GB/Poland
Colette Daltier	France
Caroline Gowers	G. Britain
Peter Hagn-Meincke	Denmark
Riitta Kottinurmi	Finland
Kristinn Orn Kristinsson	Iceland
Huub de Leeuw	Netherlands

Mary McCarthy

Esther Lund Madsen	Denmark
Christine Magasiner	G. Britain
Ruth Miura	Belgium
Anne Marie Oberreit	Belgium
Stephen Power	G. Britain
Kristjana Palsdottir	Iceland
Thomas Rydfeldt	Sweden
Kevin Smith	GB
Lola Tavor	Switzerland
Anne Turner	G. Britain

Cello

Sara Bethge	G. Britain
Annette Costanzi	G. Britain
Angela East	G. Britain
Ann Grabe	USA
Anders Grøn	Denmark
Haukur F Hannesson	Iceland
Penny Heath	G. Britain
Carey Beth Hockett	G. Britain
Chantal Latil	France
Christine Livingstone	G. Britain
Anja Maja	Finland
Antonio Mosca	Italy
Alison McNaught	G. Britain
Ruben Rivera	France
Friederike Wilckens	Germany

Flute

Anke van der Bijl	NL
Pandora Bryce	Canada
David Gerry	Canada
Marja Leena Mäkilä	Finland
Sarah Murray-Hanley	G. Britain
Barbara Newland	G. Britain
Rebecca Paluzzi	USA
Belinda Youn	Australia

Guitar

Philippe Francais	France
Elio Galvagno	Italy
Harald Söderberg*	Sweden

Voice

Mette Heikkinen	Finland
Päivi Kukkamäki	Finland

Harp

Gabriella Bosio	Italy
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Organ

Gunilla Rönnerberg	Sweden
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Susan Johnsson, violin (NL) has retired.
*Harald Söderberg has been appointed by the
ESA Board as Instructor with the right to
present trainees for examinations.

Instructors

The following instructors have been appointed by their
national associations, according to the ESA guidelines
agreed in October 2000:

British Suzuki Institute:

Heather Clemson, Barbara Parham, Mary Trewin (violin)
--

German Suzuki Association:

Constanze Wurzel and Flora Gäll (violin)
--

Icelandic Suzuki Association:

Anna Podhajska (violin)

Netherlands SA Johannes Lievaart (violin)**Polish Suzuki Association**

Marzena Jasinska (Piano)

Addresses of teacher trainers and instructors are
available from the national associations and from
the ESA office: ESA, Stour House, East
Bergbalt, Suffolk, CO7 6TF

**Teacher Trainees'
Exam Results 2001-03****BELGIUM**

13 February 2002

Violin	Level
Sabine Avondts	3
<i>Examiners: T. Detrekoy (DK) L. Elving (S), J. Janssens and W. Van Gorp</i>	

DENMARK

October 2002

Piano	Level
Lilla Hara (Hungary)	2
Miklós Király (Hungary)	3 + 4
Mette Wengel	4
Cecilia Edmond Martinsson (S)	5
<i>Examiners: Caroline Gowers (GB), Thomas Rydfeldt (S), Esther Lund Madsen, Anne Birthe Andersen.</i>	

November 2002

Violin	Level
Mette Smidl	1
Niels Skovmand	1
Bjarke Gundersen	1
Bente Hartelius	2
Birgitte Bak	2
Charlotte Truelsen	3
Claus Kanneworff	5
<i>Examiners: Jeanne Janssens (B), Marja Olamaa (Finl), Tove Detreköy, Shannon Hawes.</i>	

ESTONIA

April 2002

Violin	Level
Karmen Kääramees	5
Juta Ross	5
Maria Bakajeva	5
Eva Uibo	5

*Examiners: Marja Olamaa (Finl), Shannon Hawes
(Denmark) and Sven Sjögren.*

FINLAND

26 July 2002

Flute	Level
Marttiina Ahlström	1
Minna Pätäri	1
Meri Ikäheimonen	1

*Examiners: Sarah Hanley (GB), Ruth Miura
(Belgium), Marja Leena Mäkilä (Finland)*

August 2002

Piano	Level
Maarit Honkanen	5
Eeva Haikonen	3
Kati Pasanen	3
Sirje Subbe-Tamm (Estonia)	1
Niina Porrassalmi	1
Pilvi Talvitie	1
Piia Knihtilä	1
Kirsi-Mari Koivisto	1

*Examiners: Caroline Gowers (GB), Ruth Miura
(B), Riitta Kotinurmi*

5-7 July 2002

Violin	Level
Alina Järvelä	1
Juuli Mäkelä	1
Elvi Hautamäki	1
Katri Tammissalo	1
Joanna Cydejko-Luja	1
Annukka Nevalainen	1
Annukka Matikainen	1
Susanna Pulkkinen	1
Salla Ahokanto	2
Anna Pohjola	2
Lotta Märijärvi	2
Tuuli Talvitie	2

*Examiners: Tove Detrekoy (DK) Wilfried van
Gorp (B); Hannele Lehto and Marja Olamaa*

31 July 2002

Voice	Level
Paula Analia Capponi (Argentina)	2
Margret Ponzi (Italy)	1
<i>Examiners: Mette Heikkinen, Marja-Leena Mäkilä, Päivi Kukkamäki</i>	

FRANCE

April 2002

Violin	Level
Claude Bron (Switzerland)	2
Lucie Bruyas	2
Thibaud Dodelier	3
Blandine Fege	4
Cécile Molinaro	3
Rachel Routier	4
Mariko Baujard	5
Maria Guadalupe Moreno	5
<i>Examiners: Helen Brunner (GB), Judy Weigert- Bossuat (USA), Christophe Bossuat</i>	

Cello	Level
Jean-Philippe Guervain	1
Cécile Roux	1
<i>Examiners: Penny Heath, GB, Sara Bethge, GB, Ruben Rivera</i>	

GERMANY

12-13 October 2002

Violin	Level
Almut Hesse	1+2
Uta Mehlig	1+2
Astrid Petzold	1+2
Genoveva Gölle	4
Gertrudis Leson	4
Anke Ooppelcz	4
Annette Wiesen	4
Mike Hoover	5

Examiners: Tove Detreköy (Denmark), Jeanne Janssens (Belgium), Kerstin Wartberg

GREAT BRITAIN

April 2002

Viola	Level
Karen Powell	3
Mysie Ferguson	4
Cornelia Rogers	4

Examiners: Ilona Telmányi (Denmark), Clare Santer (GB), Eva Nilsson (Sweden)

Culford August 2002

Cello	Level
Sara Greenwood	1
Rachel Drayson	1
Ellen Barry	1
Gabriella Hyatt	2
Lucy Borthwick	2
Jadie Carey	2+3

Examiners: Ruben Rivera (France), Sara Bethge (GB), Penny Heath

Culford August 2002

Flute	Level
Diana Dickerson	1
Linda Harrison	2
Elizabeth Rowan	2
Sophia Smith	2

Examiners: Marja-Læna Mäkilä (Finl), Helen Brunner (GB), Sarah Hanley

Scotland 23 November 2002

Violin	Level
Harriet Bovingdon	2
Sheena Coia	2+3
Amanda James	3
Anne Noble	1+2
Anne Simpson	2+3

Examiners: Ana-Maria Sebastian (Spain), Trudy Byron-Faby (Ireland), Mysie Ferguson.

HUNGARY

July 2002

Cello	Level
Mariann Gajzago	1
Amy Turk	2
Erika Haraszti	2
Michael Detreköy	2

Examiners: Haukur F. Hannesson (S), Anja Maja (Finl), Annette Costanzj

ICELAND

July 2001

Cello	Level
Pavel Panasuik	1

Examiners: Annette Costanzj (GB), Anja Maja (Finland), Haukur F. Hannesson

July 2002

Violin	Level
Kristin Halla Bergsdóttir	1
Marcin Lazarz	1

Maria Weiss	1
Helga Rapnheiður Óskarsdóttir	2
Helga Steinunn Torfadóttir	2
Þórdís Stross	2

Examiners: Maria Olamaa (Fin), Koen Rens (B), Lilja Hjaltadóttir.

IRELAND

Cork October 2002

Cello	Level
Eilis Doyle	2
Grace MacCarthy	2+3
Maeve McEvoy	2+3
Jenny Boland	2+3

Examiners: Alison McNaught (GB), Sara Bethge (GB), Penny Heath

Cork November 2002

Violin	Level
Mary Bollard	1+2
Clare Horler	1+2
Melanie Bowles	2

Examiners: Ana Maria Sebastian, Trudy Byron-Faby, Sue Thomas

ITALY

29-30 June 2002

Piano	Level
Cinzia Albertario	1
Francesca Bisson	1
Rosa Pepe	1
Patrizia Indrio	2
Harald Dauschan	3
Elena Golè	3
Marina Monge	3
Annalisa Stagliano	5

Examiners: Lola Tavor, Christine Magaziner, Gabriella Bosio

Milan 12 Jan 2003

Guitar	Level
Maria Citterio	1
Luciano Rollo	1
Stefania Ugolin	1
Federicia Vergani	2

Examiners: Lola Tavor (Switz), Gabriella Bosio (I) Elio Galvagno

NORWAY

25-26 May 2002

Violin	Level
Berit Fonnes	1
Line Vestrheim	1
Anna Adolfsson	1
Regina Fischer	1
Geir Vige	1
Magnus Eriksson	1
Ove Kkvangarsnes	1
Kari Heggås	1
Johan Gustad	1
Petra Kloof	1

Examiners: Shannon Hawes, Marja Olamaa, Sven Sjögren

SOUTH AFRICA

December 2002

Violin	Level
Madelaine Wickner	1
Valerie Hohls	2
Léonie Greyling	1+2
Louise Howells	3
Lee Marais	3

Examiners: Christophe Bossuat and Karen Kimmitt

SPAIN

April 2001

Violin	Level
Carlos Albuissech	1+2
Gabriel Arellano	2
Luis Garcia	2
Monica Sanchez	2
Inmaculada Paniagua	2+3
Joan Vicent Sanchis	3
M ^a Jesus Cano	5

Examiners: Trudy Byron-Faby (Ireland), Christophe Bossuat (F), Ana Maria Sebastian

4 May 2002

Violin	Level
Gabriel Arellano	2
Ma del Carmen Calabuig	3
Yosune Ena	3
Immaculada Paniagua	4

Examiners: Trudy Byron-Faby (Ireland), Jeanne Janssens (B), Ana-Maria Sebastian

SWEDEN

11-12 May 2002

Cello	Level
Judith Kristiansen DK	1
Jessica Colliander-Sundqvist	2
Eva Risinger	2
Eva Smedberg-Carlsson	2
Ann-Marie Andersson	2+3
Anna Boesen	2+3
Mats Eickeborn	2+3
Emma Johansson	2+3
Andreas Tengberg	2+3

Examiners: Sara Bethge, UK, Anja Maja, Finland, Anders Grön

15 June 2002

Violin	Level
Per Brännström	1
Ingrid Gunnarsson	1
Karin Holmqvist	1
Mari Jansson	1
Susan Reistad	1
Marie Vinsander	1
Jenny Westerlund	1

Examiners: Koen Rens B, Jan Matthiesen DK, Leif Elving.

29 June 2002

Viola	Level
Ingemar Edström	2+3
Ing-Marie Kettel-Andersson	2+3
Ingrid Litborn	2+3
Sonja Nichols	2+3
Kitty Pääkkönen	2+3
Åsa Sunnerstam	2+3
Kenny Sävström	2+3
Ulla-Britt Söderberg	2+3

Examiners: Ilona Telmányi DK, Leif Elving (S), Eva Nilsson.

National Associations or teacher trainers are requested to send Examination results to the ESA office for publication.

National Associations are also asked to send regular updates of their teachers' name, address or level changes for the ESA data-base preferably by e-mail:

exams@europeansuzuki.org

News from ESA Countries

continued from p. 7

FINLAND

Violin: Another very nice and active year has gone- more and more new "little stars" are enjoying the violin lessons. There is a big need for trained Suzuki-teachers – still up to the present day we do not have places for all the families who would be interested to take part in Suzuki teaching.

Our national summer-workshop was again in Ellivuori and this year we had as guest teachers Tove and Bela Detreköy, Wilfried van Gorp and the concert master of The Helsinki Philharmonic Orchestra Erkki Palola. The winter workshop was held in Raahe.

The Young Nordic-concert of the year 2002 was held in Vesterås, Sweden and there were two young students playing - Aino Eerola and Ville Koponen. Both are now studying at the Sibelius Academy and started their playing with Hannele Lehto and Marja Olamaa.

It's nice to notice how many of the former Suzuki-students are now playing in professional orchestras and many of them are also taking part in teacher training. Marja Olamaa and Hannele Lehto are running teacher-trainer courses on levels 2-5 at the moment. The last examinations were held in July 2002 in Helsinki.

Hannele Lehto

Piano: Greetings from Suzuki Pianists. We had a very active year. Teacher training has been continuing as before during the year 2002.

We have had big celebrations; in May the Suzuki school of Järvenpää with Suzuki Piano teacher Kaisa Saarikorpi had 25th anniversary concert and in October we celebrated by having concert the 20th anniversary of Suzuki school of Tampere with Piano teacher Annikki Saario.

The main project in year 2002 was the wonderful and successful workshop for the first time in Finland for the Suzuki Pianists: *The International Suzuki Piano workshop 2002* which took place from 29 July-3 August 2002 in the beautiful city of Mikkeli.

The president of Finland Mrs. Tarja Halonen sent best wishes and a beautiful bouquet of flowers. The major of Mikkeli held a reception for the teachers at the Mikkeli city hall. Nearly 200 teachers, students and their families from Belgium, England, Estonia, Ireland, Lithuania, Sweden and the United States as well as from different parts of Finland participated. The 62 piano students who attended ranged in age from 4 to 16 years old. We were honoured to enjoy master

teachers such as Doris Koppelman from the US, Caroline Gowers from England, Ruth Miura from Belgium, Peggy Swingle from the US, Ruth Neville & Daniel Koppelman from the US and last but definitely not least Sirppa Peltonen and Sari Helkala-Koivisto from Finland.

The Workshop took place in the light, bright and cheerful Mikkeli Music Academy. In the recital hall was a beautiful Steinway Grand piano purchased by contributions from teachers, parents and students of the school.

One of the highlights of the workshop was an ambitious and impressive recital by prize-winning pianist Terhi Jääskeläinen, a former student of mine. In addition a Gala Concert was held in the beautiful modern Concert- and Congress Hall Mikkeli, where there were two wonderful Steinway Grand pianos. The program began with all students on stage, singing Twinkle, Twinkle with Kodaly hand motions under my direction. This was followed by student performances. The second part of the program was a recital by quest artists, Duo Runedako – Ruth Neville and Daniel Koppelman. The eager students, conscientious parents, serious teachers and joyful leadership made the workshop a pleasure to experience.

Riitta Kotinurmi

Fiona Mathison, Piano teacher from England writes: *We were magnificently looked after. Riitta's daughter Pirita was the administrator and was always on hand to inform and advise if necessary. In the breaks a team of parents keep us generously supplied with drinks, open sandwiches and Finnish cakes and fruits; there was a feeling of enormous warmth and nothing was too much time and trouble. Riitta arranged an evening buffet in a local restaurant which consisted of delicacies from Eastern Finland and Lapland;*



Fiona Mathison with the International Piano Workshop faculty. Left to right: Caroline Gowers (GB), Peggy Swingle (USA), Fiona Mathison, Ruth Neville, Daniel Koppelman, Doris Koppelman (all USA), Ruth Miura (Belgium) and Riitta Kotinurmi (Finland)

there were exotic tastes like reindeer and elk, quite new to me, and, with the inclusion of local berries it was quite the most colourful meal I have ever eaten.

The pianist Terhi Jääskeläinen (originally one of Riitta's pupils) treated us to an ambitious and colourful recital of music by Beethoven, Brahms, Chopin and Debussy and eighteen children together with the duo runedako, performed in the Gala Concert, which took place at the town's conference hall in a lovely lakeside setting, just a few minutes walk from the centre of Mikkeli.

This was another enviable venue.

With the exception of one day, the sun beat down intensely until about 10pm. The Finnish people believe in enjoying all the hours of daylight and cafes in the market square stay open all night in the summer. Altogether it was a superb week.

Thank you Riitta.

Voice: The year 2002 has been very active for Suzuki singers. *The Suzuki Voice Programme* celebrated its 15th Anniversary.

"Hänsel und Gretel" -opera by Engelbert Humperdinck in original language (German) was performed seven times. Students started to practise the opera two years ago and it has been like a patchwork put together by teachers, students and parents. In addition to practising the music, we have designed costumes and staging. The opera production has been a joyful learning experience for all participants.

The students who started this program in Finland during their mother's pregnancy are now 15 years old and the first students have finished their level 5 studies on August 2002. Suzuki-Families Association has made 15th Anniversary CD from the opera.

We have now trained Suzuki Voice Teachers and teachers-in-training in Argentina, Australia, Finland, Iceland, Italy, Japan, New Zealand, Peru, Sweden, Spain, Taiwan and USA.

The International Suzuki Voice Workshop was held in Finland July 31st – August 5th

2002. Participants were from Argentina, Finland, Italy, Spain and Taiwan. Suzuki Voice Teacher Training was held in Vantaa, Finland during July 23rd–August 10th 2002. Teaching exams and public recitals were held July 31st 2002. Teacher Trainers were Mette Heikkinen and Päivi Kukkamäki. Congratulations for the first level 1 Suzuki voice teacher from Italy, Margret Ponzi (Bologna) and the first level 2 Suzuki voice teacher from Argentina, Paula Analia Capponi (Buenos Aires).

Other highlights in 2002 were, when Suzuki singers were invited to sing at the big Myyrmäki Memorial concert for 3000 people in Autumn. Their performance was noticed by four big newspapers. During Independence Day celebrations singers were invited to perform "Vantaa river" song play. The winter workshop was held in Raahe.

Perth, Australia

September 29th—October 3rd 2003

The Suzuki Talent Education Association of Australia (Western Australia) invite students, teachers and families to take part in the Suzuki Voice program. There will be opportunity for teachers to do teacher training work and it is planned to hold examinations for approved teachers in training.

*Päivi Kukkamäki
Suzuki Voice Teacher-Trainer*

FRANCE

We had a very successful National Concert in Toulon. We are now planning a project between Paris and Lyon classes to celebrate the opening of two Suzuki studios (violin and cello) in an inner Paris suburb: a big premiere in this area.

Also under way: the preparation of a tour with the advanced students of Lyon in Cork Ireland in May 2003.

GERMANY

Cello Teacher Training: Friederike Wilckens, cellist in the Hof Symphony Orchestra and Suzuki teacher at the Hofer Symphoniker Music School, was appointed ESA Teacher Trainer and Examiner by the ESA board in London in September 2002. With this recent appointment it is now possible to offer Suzuki Teacher Training courses for Violincello in Germany. *For further information please contact the German Suzuki Association*

Professor Koji Toyoda and his Japanese Suzuki ensemble, comprised of outstanding students aged 9-14, visited Berlin and Hof in October 2002. In Hof, Professor Toyoda was able to



Professor Koji Toyoda conducting the Get-Together concert in Hof

see first hand how the Hof Symphoniker Music School has developed into an important Suzuki teaching centre.

Professor Toyoda met with Mr Wilfried Anton, the Chief Executive Officer and Director of the Hof Symphony Orchestra, Hofer Symphoniker Music School, President of the Bavarian Music Council, and Chairman of the German Suzuki Association for an intensive brainstorming session. Afterwards Professor Toyoda was received by the Mayor of Hof, Mr Dieter Doehla.

The Japanese Suzuki Ensemble's highly impressive skills were put on display when they presented a "Get together-Concert" at the Concert Hall of the "Freiheitshalle" in Hof. 100 Suzuki students from all over Bavaria participated alongside ten of the top students from Professor Toyoda's ensemble in the first piece of the evening, Shinichi Suzuki's arrangement of "Twinkle Twinkle Little Star". This was especially impressive because there had been no prolonged rehearsal beforehand with the Japanese ensemble and the Bavarian students from the Hofer Symphoniker Music School, The City of Bamberg Music School, and a teacher from nearby Tutzing. This illustrated for the excited concert goers the unique effectiveness and magic of the Suzuki training method, which is taught to consistently high standards throughout the world, no matter in which country or for which instrument.

GREAT BRITAIN

More teachers and maintaining the integrity of Suzuki teaching will continue to be the challenge of the British Suzuki Institute. Both committees of the BSI met together for the first time in January to discuss strategy in terms of training and promoting Suzuki philosophy. Amongst the issues discussed was the perception that Suzuki teaching is elitist because it is an option available only to those who can afford it.

Closing the gap between the perception and the act of participation is the

conundrum for this and a host of arts organisations whether they are service organisations like the BSI or exclusively performing organisations. Each new generation has to decide what the arts are worth. In the UK, this generation - funding bodies and statutory authorities - has decided that the arts are a crucial pathway to social integration and community regeneration. In other words, the arts have been given a heavy social responsibility. The Suzuki teaching method, the most intensive in terms of individual tuition - one child, one parent, one teacher with music diploma or degree and post graduate-level teaching skills - does not quite fit in with this socially inclusive remit. On the other hand the Suzuki assumption that ability is inherent in all children is wholly democratic.

Conflating these express desires to be inclusive not only for the sake of social programming, if we have to, and as an assumption of Suzuki philosophy, confronts us with the operation of the marketplace. The final question is always: *exactly how much* are we prepared to pay for the transfer of skills - Suzuki instrumental skills - from this generation to the next.

At the BSI there is no doubting the way forward. As one committee member put it: the proof of the pudding is in the eating. Whatever the dilution of the teaching method where traditional teachers have absorbed this or that teaching point, the only real successes are the Suzuki successes. Our efforts will be geared to promoting training more widely particularly to local education authorities and the music colleges.

In 2003 the BSI national concerts will be in October at the South Bank, both at the Royal Festival Hall and the Purcell Room. We are also delighted to have with us as a new patron, Piers Adams, the virtuoso recorder player, to help Nancy Daly promote recorder. We very much hope to have an unusual offering at the *Genius of the Violin Festival* in March/April 2004 and provisional discussions are taking place regarding a teachers' conference in 2004 from 3- 5 September.

*Landa Melrose
Chief Executive Officer, BSI*

ICELAND

We would like to tell you something about music teaching in Iceland. Even though the population of Iceland is only about 280,000 we have 80 music schools. -Isn't it great? Everyone has a chance to study music and the schools are supported by the council so the students only pay a small part of the amount. Suzuki teaching is welcome in every school and it seems to be getting more and more attractive both for children and their parents. Unfortunately it's not possible for everyone to study Suzuki in Iceland because only 11 schools can provide special Suzuki teachers. The winter 2001/2002 (that's what we call the school year in Iceland!) was not easy for students and teachers, because of a very long strike in Music schools. So everything that we had already planned, for example a big workshop and teachers' exams, had to be cancelled. The strike lasted for two months and just before Christmas we started again - then full of energy!

We managed to organise our first international workshop at a place called Laugarvatn in Iceland in July 2002. At the same time six teachers passed their exams. We learned a lot from this workshop and are hoping that it will get more and more attractive in coming years. Then people from other countries as well can enjoy our beautiful and unusual nature.

Now we are working on our big Christmas Concert, where students all over Iceland will be performing with the North Icelandic Symphony Orchestra, Bach's Double Concerto and some Christmas songs. This is a great chance for Suzuki teachers to work together because we are usually very isolated both in your own country and from Europe.

Anna Podhajska

IRELAND

Teacher Training: In 2002 we have four trainees on **Suzuki Cello** with Penny Heath. They are from Cork, Galway, Waterford and Wicklow. All four took their level 1 exam in October and worked on levels 2 and 3 in 2002.

After a year without a course, a **Violin Teacher Training Course** started in October of 2001 with 5 teachers working towards Levels 1 and 2. We had our exams on 23 November 2002 with Ana Maria Sebastian and Sue Thomas examining. Two trainees completed Assessments for Level One. Mary Bollard and Clare Horler passed Levels 1 & 2, and Melanie Bowles passed Level 2. We are hoping to start another course in 2003.

The Leinster Suzuki Group organised two weekend Teachers' Courses with Felicity Lipman. The first weekend in October was in conjunction with the Teacher Training Course, and the second in

July was part of Teacher Training at the Summer Camp in New Inn, Galway. An inspiring start and finish to the year!

ESTA and SEI: Both the *European Suzuki String Teachers Association Ireland* and the *Suzuki Education Institute of Ireland* have not had a newsletter for the last few years. To keep costs down for both organisations, Magsie Goor decided to provide a combined journal with articles and events information from both ESTA and Suzuki teachers. The result was excellent and we hope the collaboration will last for a long time to come.

Music Matters - Co. Galway: The Annual Suzuki Summer Camp was held this year in New Inn Co. Galway from 8th to 12th July. Prior to the camp teachers gathered in New Inn on the previous Saturday for two days of teacher training. This was under the very capable hands of Felicity Lipman with a very informative extra session from Pat Moran of Australia.

The Summer Camp itself was a huge success with 110 students from far and near under the capable hands of a staff that reflected the international flavour of Suzuki worldwide. Pat Moran from Australia, Artur Johnson from Brazil, Amanda James and Mary McCarthy from Scotland headed the non-Irish staff while Trudy Byron-Fahy, Lisa Grossman (originally Australian, now working in Ireland), Maire Ni Dhuibhir, Karen Dervan (viola), Anne Mannion (cello), Eilis Doyle (cello) and Catherine MacManus (chamber and traditional) were the natives. Sarah Biggins was the organiser of the whole event.

The concert pieces were all the ensemble pieces worked at during the previous two days and it was a delight to hear them giving very creditable performances of pieces such as the Vivaldi A min 1st mvt. and the Eine Kleine Nachtmusik in chamber groups. Friday morning was concert morning - a marathon! But a great event in a packed hall. Everybody played so well which was a fitting end to a very successful camp. Roll on 2003 in New Inn!

The Cork School of Music Suzuki programme will hold its 30th Annual Concert on Sunday, November 17th 2002. The first Annual Concert was held in 1973 when Mr John Kendall from Southern Illinois University lead over 250 children in pieces from Book 1. Cork was the first centre of the Suzuki method in Europe in the late 60's. Since then the method has developed in other parts of the country and children from around the country will join the children from Cork in celebrating Dr Suzuki's work for the children of the world.

NORWAY

In September 2002 The Norwegian Suzuki Association was accepted as a member of ESA. We enter this co-operation with great joy and respect. The warmth and professional competence which we encountered in London have given us inspiration and new strength for all the work which we have to do at home. Everything from day-to-day teaching problems and the development of the Norwegian Suzuki Association is easier when we remember the wonderful community of which we became a part. Suzuki Method in Norway is relatively new. There are many reasons for this, but now we are up and running and our greatest challenge is to provide enough trained teachers to meet the demand of the long waiting lists of children who want this kind of teaching.

The method has been presented on radio and television, in newspapers and periodicals for some years, often in co-operation with well known Norwegian musicians..

In 1996 it was agreed by law that each local authority in Norway should establish its own music school. This is important legislation guaranteeing that children all over Norway are given access to subsidised music teaching. So far there is no legal requirement for the capacity of these schools, so there is a huge challenge for all our newly trained Suzuki teachers who are trying to establish themselves in the local regions.

Norway has 4 million people spread across a long and sparsely populated country. Historically, the country was until recently a member of unions with other countries which meant that the centre of power was outside the country. That could be one reason why we as a people wish to protect our independence and are reluctant to adopt new forms of teaching which originate outside our culture. In working with the Suzuki Method in Norway it has therefore been important to adapt the method to the environment, to Norwegian culture and teaching institutions.

Norwegian mothers are very independent minded, inquisitive and keen to learn and have therefore been an important resource during these first years of teaching by the Suzuki method. As teachers we have had to consider carefully what we do and why we do it. This has been good for us as teachers and important for the success of the method.

Today it is possible to receive Suzuki teaching in four centres in Norway. In the near future we hope that this number will grow dramatically. The Norwegian

Suzuki Association has an important task in supporting and inspiring our newly trained teachers, and encouraging institutions to put the right conditions into place. In addition we need to further support and develop existing teaching, the newly started membership journal, a logo, a new website, summer courses and so on. These are exciting challenges for all of us working together as good colleagues in the Norwegian Suzuki Association's committee. As part of the wider context of European co-operation this is an inspiring task.

Anne-Berit Halvorsen, chair.

SPAIN

Recital in memory of Albert Sàrrias

On 8 February 2003 the Catalonia Suzuki Association held a memorial concert in Sant Cugat des Vallès. A varied programme of violin solo, chamber music, and choral music included a performance of Barber's Adagio by the Albert String Orchestra. The concert finished with all the students of Albert Sàrrias playing Suzuki repertoire directed by Monserrat Ciurans.

Albert Sàrrias i Vidal was born on 17 November 1963. At the age of 9 he began his musical career in the Municipal Conservatory in Barcelona, studying music theory, harmony, violin, counterpoint, composition and conducting. In 1984 he started working as a teacher in the Escola Fusió in Sant Cugat del Vallès. In 1988 he commenced his training in Suzuki Method in Lyons with Christophe Bossuat as his teacher. That same year he began working with the "Coral Infantil Cantaires del Cadí" in Barcelona. In 1989 he set up the Children's Orchestra at Fusió, an innovation he was very proud of, since it was the first time this had been done and all the young musicians who participated were his own students. In 1995 he reached the level 5 in the Suzuki Method training in Lyons, taking part in various teaching courses in France. In 1996, after collaborating with different schools and associations, he set up on his own with Montse Ciurans, although he continued teaching in the Escola Fusió. In 1997 he was elected President of the Catalan Suzuki Method Association and also formulated an advanced studies programme with the teacher Evelio Tíeles. In 1998 he participated along with a number of students in the celebration in Paris of Dr. Suzuki's centenary. In 1999 he celebrated the 10th anniversary of the Catalan Suzuki Violin Group. As a complement to both individual and group lessons, training courses were held twice a year (at Christmas and in the last week of June) for children and their parents in a relaxed, family-type atmosphere. At such times his

dynamism helped motivate the children to practice hard to attain an excellent sound for the orchestra and learn new pieces.

He left us on 2 November 2001.

Associació del Mètode Suzuki de Catalunya

POLAND

Members: 68 families (approx 76 children), 51 teachers representing cello, guitar, piano and violin.

Events: 1st National 3-day Piano workshop in Opole 2002. Piano and violin workshops planned for 2003.

Publications: Polish edition of Suzuki piano school books 1 and 2 published summer 2002, Book 3 in preparation. Polish editions of Suzuki Violin, Cello and Guitar are planned. *Nurtured by Love* has been translated and will be published soon under Summy-Birchard's local language agreement.

Teacher Training: Level 5 piano and Instructor status attained by Marzena Jasinska. Second edition of piano course and 1st edition of courses for violin, guitar and cello under way. Exam will be held in summer of 2003.

Kasia Borowiak, September 2002

SOUTH AFRICA

Report September 2002: South Africa is a place with a nice gradual building of the Suzuki pedagogy. Over 3 periods of 10 days with Christophe Bossuat and Karen Kimmett as trainers, two teams of teachers have been able to discover or deepen their knowledge of Dr Suzuki's ideas about musical education.

All the members of the first team had been exposed to the Suzuki Method in the previous years, some even as students. Four of them have been able to pass level 2, two have taken level one. They want to prepare for level 3 and ESA accreditation. The next team of eight people are taking exams in December 2002.

In this country new classes with this pedagogy have been able to start in public schools and also in private studios in the Johannesburg, Durban and Pretoria areas. It has been inspiring to work with the South African Teachers. As trainers we discovered new ways to approach relaxation, the awareness of motion while playing, the pedagogy of listening. We will be working very soon towards full membership of ESA for the South African Suzuki Association.

Finally we want to thank Lee Marais for her work in organising all the Teachers' Workshops and also the first annual South African Suzuki Concert last May with over 150 participants.

Christophe Bossuat

SWEDEN

Workshops: Last summer as many as 340 Suzuki students on violin, viola, cello and piano took part in the national summer workshops in Helsingborg, Bollnäs and Bohus-Malmö. Besides all the Swedish students there were participants from Norway, Finland, Denmark, Estonia and United States. Twenty teachers took part in the teachers' courses in violin, viola and guitar. It was the first time Sweden presented a teacher training course in Suzuki guitar. This was led by Harald Söderberg.

First Viola exams: At the teachers' course in Bollnäs the first Suzuki teachers in Viola in Sweden were examined. The participants were Suzuki Violin teachers with at least level 3-exams. After intensive studies focusing on the differences between Suzuki violin and Suzuki viola, eight teachers successfully passed levels 2 and 3. The teacher trainer was Eva Nilsson.

More Suzuki Teacher Training: Last autumn violin teacher training at level 2 and 3 started in Örebro with 17 participants and with Leif Elving as teacher trainer. The course is held within the Academy of Music in Örebro. In Bollnäs there are two parallel teacher training courses running through on both violin and cello. Sven Sjögren, violin and Haukur Hannesson, cello are the teacher trainers. The participants are all coming from the same part of Sweden, many of them employees of the same local music school. The Academy of Music in Piteå pays for the teacher training in Bollnäs. The course have 22 participants, twelve violinists and ten cellists.

Young Nordic Tone in Västerås: The concert Young Nordic Tone was in 2002 held in the new concert hall in Västerås. This concert is now a well-known concert among the Nordic Suzuki Associations. The concert presents advanced music students who have their musical background in the Suzuki method. It gives a opportunity for young musicians to meet each other and creates good relationships between people from the Nordic neighbour countries. This time you could hear a lovely stringquartet from Falun in Sweden, interesting violin ensembles from both Iceland and Gothenburg, beautiful flutes from Finland, clever cello- and piano soloists from Sweden and blended violin soloists from Finland and Iceland. There were also a big orchestra and charming folkmusic in the programme. The concert offered a lot of musicianship on a high level and great happiness in the performances.

Ingrid Litborn

ESA NOTICEBOARD

Workshops for children and teachers around Europe in 2003.

For up-to-date information, please contact organisers and National Associations (see centre pages) or the ESA web-site: www.europeansuzuki.org – For USA and Canada: www.suzukiassociation.org

FAROE ISLANDS

Suzuki Violin Workshop
11-16 June in Torshavn
Guest Teachers from Belgium:
Koen Rens and Wilfried van Gorp
Information from: Annette Nielsen
Hombakka, FO 350 Vestmanna,
Faroe Islands
E-mail: rayann@post.olivant.fo

GERMANY

30 May-1 June 2003 in Worms
Workshop for Suzuki Violin students
Directed by Pia Deimling

14 June 2003
Hochschule für Musik Frankfurt
Suzuki Violin Students' Workshop
Directed by Kerstin Wartberg

31 August 2003 in Blankenburg
Suzuki Method introduction course
Master classes for advanced students
With Koji Toyoda and Kerstin Wartberg

13-14 Sept. at Remscheid Academy
National Workshop for Suzuki teachers
– European teachers welcome

3-5 October 2003 in Münster
Suzuki Violin and Cello Workshop
Directed by Hans-Martin Schwindt

28 Nov 2003 Frankfurt
Suzuki Seminar for Hochschule students
and Suzuki teachers
Directed by Kerstin Wartberg

All details: German Suzuki Association,
9-11 Klosterstr. D -95028 Hof.
e-mail: info@hofer-symphoniker.de

ITALY

CELLOMANIA

Last week in August 2003
in Cuceglio near Turin
Course for Cello orchestra. – Bks 4-5+
Information: Antonio Mosca
Tel. and Fax: 39 011 885427
e-mail: info@suzukicenter.it

CHITARRISSIMA 2004

10th Anniversary
Saluzzo 28 Aug. - 3 Sept. 2003
Course for Suzuki Guitarists
plus non-Suzuki players in guitar orchestra.
(bk 4+)
Information: Elio Galvagno
Tel and Fax 39 0175 46119
xelio@libero.it

ADVANCE NOTICE 2006

14th
Suzuki Method World Convention
Turin 12-17 April 2006
Programme and details to confirmed

GREAT BRITAIN

Brambletye Cello Course
13-16 April 2003
Directed by Carey Beth Hockett
Tel: +44 207229 7761
e-mail: corkybird@onetel.net

Culford Summer Cello Course
for children and teachers in Suffolk
30 July - 2 Aug 2003
Details from Penny Heath:
Tel: +44 1252 795358;
e-mail: penny2h@dialstart.net

Temple Dinsley
Violin, Cello and Piano
Children's Course: Pretwinkle – Bk 4
10-13 August 2003 (book by May)
Details:
Katherine Cselko + 44 20 7433 3843
e-mail: katherine.cselko@dial.pipex.com

Bryanston 2003
17-24 August 2003
LSG International Summer School:
violin, viola, cello, piano
Bryanston School,
Blandford Forum, Dorset
Details: Nick Pullinger,
London Suzuki Group, 96 Farm Lane,
London SW6 1QH.
Tel/fax +44 20 7386 8006
lsg@suzukimusic.net

Riddlesworth (Suffolk)
Violin & Chamber Music Course
24-28 August 2003
Details from Mary Sandbrook
Telephone +44 20 8947 2885
E-mail: rsandbrook@aol.com

Advance Notice 2004
International Flute Summer Camp
July/August 2004

Teachers' Conference 2004
3-5 September 2004
To be arranged and confirmed

HUNGARY

International Suzuki Workshop
for violin and cello
6-13 July 2003 in Siófok-Sóstó Hungary
On lake Balathon
Leading teachers:
-violin: Tove and Bela Detreköy, DK
Jeanne Janssens, Koen Rens, Belgium
-cello: Annette Costanzi, England
Details from
Hungarian Suzuki Association, H-1033
Budapest, Harrer Pál u. 7
e-mail: zene@KSZKI.hu

IRELAND

National Suzuki Summer Camp
Violin - Viola - Cello
30 June - 4 July
New Inn, Ballinasloe, Co. Galway
Local accommodation available
Contact: Virginia Spelman,
Riverstick, New Inn, Ballinasloe,
Co. Galway.
Phone/fax +353 905 75629 (office)
or +353 905 75994 (home)
e-mail: pbig@iolfree.ie or
tommaire@eircom.net

NORWAY

National Workshop
20-22 June 2003
at Toneheim Folkehøjskole, Hamar
Details on www.norsuzuki.no
or from
Anne-Berit Halvorsen,
Arnebråtveien 38B, 0771 Oslo.
e-mail: abhalvorsen@sensewave.com

POLAND

Piano Students' Workshop
Directed by Kasia Borowiak
Opole 18-20 July 2003

Violin Students' Workshop
Tove Detreköy and Anna Podhajska
21-25 July 2003
on lake Gim (near Olsztyn)
Details from the
Polish Suzuki Association
Centrum Rozwoju Uzdolnień, ul. Indyjska
21, 03-957 Warszawa – or
borowiak@crumusic.idps.co.uk

SWEDEN

Workshops for students

Violin – viola – cello – piano
At Södra Vätterbygdens Folkhögskola,
Jönköping
23-27 June 2003

Violin – cello – flute - piano
At Härnösands Folkhögskola
28 June-2 July 2003

Violin – individual lessons –
chamber music
At Bohus- Malmön
28 July – 3 Aug 2003

Details from Ingrid Litborn
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www.swesuzuki.org