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Hiding Behind Piano and Forte is Icing a Stale Cake !

(What is meant by "tone"?)

I arrived at Sino Kyoiku (Talent Education Institute) in May 1983 and it took me a while to understand my new sound environment. So much talk about tone, I've got tone, she's got tone, not enough tone, more tone, what is meant by tone? I am now beginning to realize what Suzuki, Takahashi and Kataoka are demonstrating.

Having previously tonalized daily for two years I believed my approach to be in perspective and that coming here would be a breeze. Well, my hard work was obviously an asset but it didn't produce that breeze! Here I am surrounded by "tone heads", people who truly hear, feel, live, know, but most important can produce that same tone on their instruments. Could I be so profane as to theorize that their secret must be CONCENTRATION on LISTENING TO and PRACTISING WITH great recordings plus DAILY RESEARCH on their instruments. Every Monday the teacher trainees play in "MONDAY CONCERT" Japanese and Westerners. With eyes closed you can identify who is performing. Many Westerners believe that tone is something loud, so they bang away for forte producing noise and then make inaudible sounds they call piano. Having achieved dynamic contrasts they are satisfied and label this musical style and interpretation. This is

really only playing with volume, amplifying weak tone and creating noise plus tension. Well, of course, the "tone heads" smile out of compassion, recognizing the fault, the fault being the teacher trainee's previous teacher's. Music as an art form is more than a loud and soft Olympics. Many adults are afraid of giving up their technique especially after having studied for a number of years acquiring heavy diplomas. Beginning serious tone research is at the risk of losing some self-esteem or confidence in personal ability to teach or maybe admitting a misunderstanding of music. Exploring the unknown is a challenge for children that they naturally accept daily, but not many adults can do the same. Hiding behind piano and forte is icing a stale cake and definitely not a solution. The most important learning point here has been realising that an adult can still learn if he is willing to break down some precious ego, trust, work and be patient.

It is well known that opera and lieder singers must vocalize daily before attempting to sing. Vocalization meaning preliminary exercises researching beautiful tone colours throughout the vocal range. Instrumental players have traditionally been exempt from this study, perhaps wrongly.

Forte does not necessarily mean just loud

and piano does not necessarily mean just soft. They indicate a range of unlimited tone colours, appropriate tone being the life in music. Tone without life is like a beautiful painting without the colours. A person's sensitivity must be stimulated and therefore developed through daily listening to and practising with superior recordings plus research on the instrument. A search can last a lifetime, as in the case of Pablo Casals. This sensitivity develops the search for tone colours. Tone without this sensitivity or sensitivity without the tone equals notes without the music.

Upon listening to Luciano Pavarotti sing a Neapolitan song, one is moved by the richness and depth. Studying the score reveals amazing simplicity in form, void of complex harmonies or virtuosity. Yet, when you attempt playing this music on your instrument, it suddenly sounds thin and empty unlike the voice. You may hastily resolve that this was not written for your instrument, but Luciano could easily sing your favourite instrumental adagio and give it the same richness and depth as in the Neapolitan song. Maybe you have to be born with a beautiful voice but think how lucky we are to have beautiful instruments. Casals, Navarra, Lipatti, Brendel, Moyse, Galway, Kreisler and Perlman prove that we can all play "O Sole Mio" making of this simple music an expressive tonal study. Therefore the secret is DAILY WORK on CONCENTRATION, LISTENING and PRACTISE with recordings. Mr. Suzuki at eighty-five years old still researches tone everyday and constantly reminds us that "tone is a human ability" and that "knowledge does not make ability".

Jean Richard Tremblay

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The Greatness Of Pablo Casals; His Principles Of Musical Expression by Shinichi Suzuki

The more I have experienced the greatness of Pablo Casals, the more I have wished to deepen my understanding of the ways by which musical expression can become most meaningful. In this respect the publication of the present work is a truly auspicious event. It is, in my opinion, a precious book which should be required reading not only for cellists, but for violinists, pianists, conductors — indeed, for all who devote themselves to performing music.

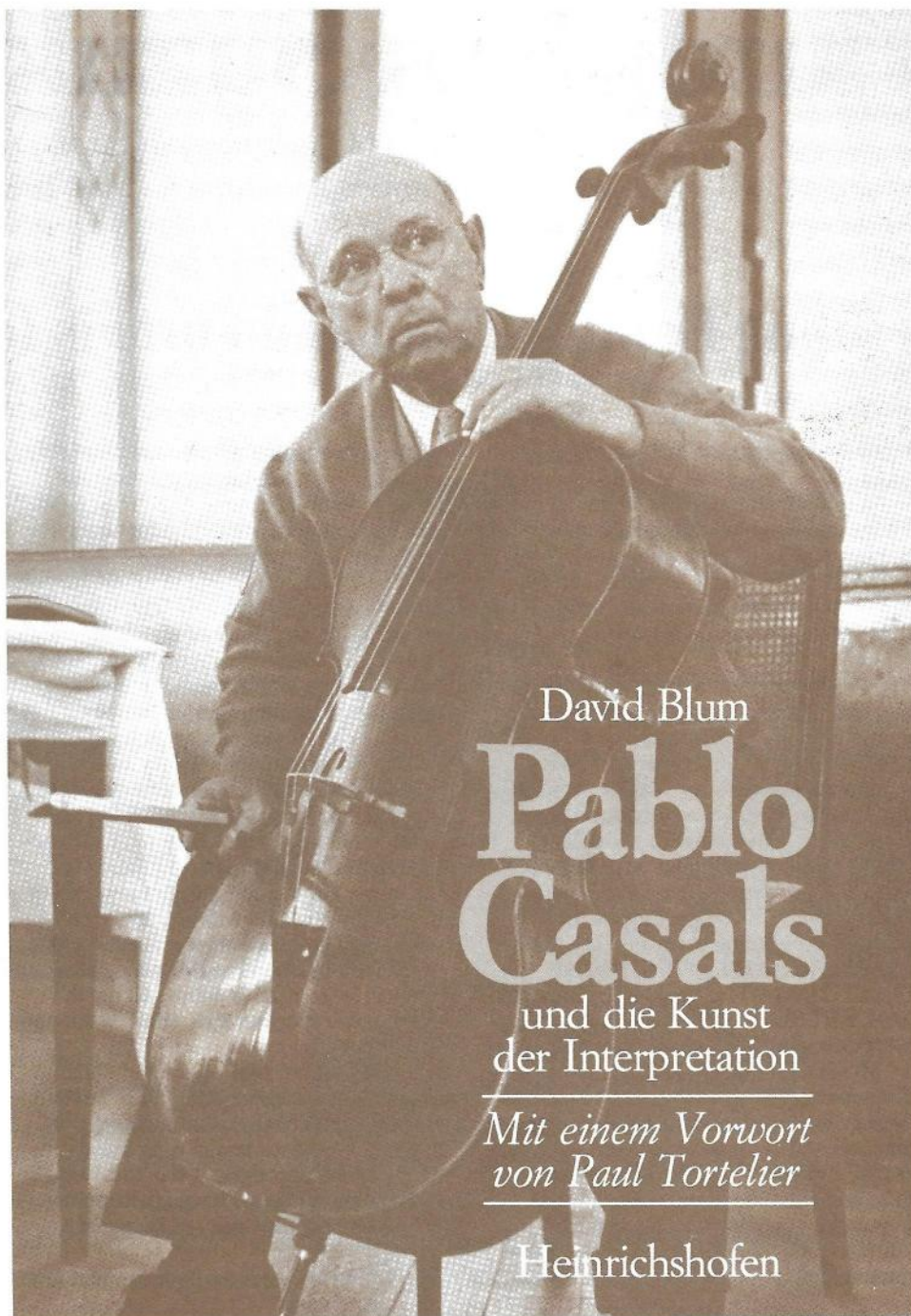
One of Casals' well-known sayings is, 'Monotony is the enemy of music.' Are these cautionary words not a superb precept? The basic concepts of Casals' teaching convey essential truths about interpretation, truths which revealed themselves in his incomparable music-making as cellist and conductor. The principles set forth in David Blum's book provide an invaluable fund of information of vital interest to all who are concerned with the art of interpretation. These principles are imperishable. Casals repeatedly shows us how we may find 'natural life' in music, whether in the arc of a melody or in a single note, and in many ways reminds us that art and the soul of man are inseparable.

Having studied Casals' recordings over the past fifty years, and having had the privilege of knowing him personally, I have been impressed not only with his uniqueness as a musician but with his greatness as a human being. In my estimation no musician in the twentieth century has done greater credit to humanity. The magnitude of his spirit and profundity of his feeling are qualities which I revere from the depth of my heart. Moved by the intensity of my admiration, I arranged with my colleagues at the Talent Education Institute to have a bronze statue of Casals erected in Fukashi Park in Matsumoto on the occasion of the third anniversary of the Master's death.

This book, replete with Casals' teachings, receives my highest recommendation. It manifests a true reverence towards this great man, a reverence such as I myself hold. In writing this work David Blum has earned not only my respect but my heartfelt gratitude.

*Matsumoto
October, 1983*

At Dr. Suzuki's request Casals and the Art of Interpretation by David Blum will soon be published in a Japanese edition. The following is a translation of Dr. Suzuki's Preface. David Blum's work is available in German translation, published by Heinrichshofen's Verlag, Wilhelmshaven 1981.



David Blum
**Pablo
Casals**

und die Kunst
der Interpretation

*Mit einem Vorwort
von Paul Tortelier*

Heinrichshofen



Hermann G. Wörz
Geigenbaumeister

Neubau und Reparaturen
von Streichinstrumenten

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Die Suzuki-Methode ist keine „japanische“ Methode

Aus der Ansprache von Waltraut Mayr, Leiterin des Deutschen Suzuki Instituts, gehalten am 18. Juni 1983 bei der Gründungsfeier.

Lassen Sie mich an den Anfang meiner Ausführungen einen Satz als Thema oder Leitgedanken stellen, an den sich dann alle weiteren Gedanken anknüpfen werden; dieser Satz heißt: „Die Suzuki-Methode ist keine japanische Methode.“ Auf den ersten Blick und für den, der sich noch nicht näher mit dieser Materie beschäftigt hat, wirkt diese Aussage etwas verwirrend und widersprüchlich, sie ist aber zum wirklichen Verständnis von fundamentaler Bedeutung. — Gibt man Suzuki-Unterricht, trifft man oft auf die Feststellung, „Ach ja, Sie geben doch Unterricht nach dieser japanischen Methode.“ Diese allgemeine Meinung ist jedoch wenig begründet, und wir wollen der Frage einmal nachgehen, was an dieser Lehrweise überhaupt japanisch ist und was nicht.

Wie Sie vielleicht in Suzukis Buch „Erziehung ist Liebe“ gelesen haben, gab es in Japan keine Tradition im Geigenbau. Suzukis Vater baute 1887 seine erste Geige, die er abzeichnete und einer Geige nachgebaut hatte, die sich durch Zufall im Besitz eines befreundeten Lehrers befand. Dieses Instrument begeisterte ihn dermaßen, daß er bald darauf eine eigene Fabrik gründete, die maschinell produzierte Geigen herstellte. Erst seit knapp 100 Jahren gibt es also in Japan überhaupt einen Geigenbau. Shinichi Suzuki selbst, er wurde 1898 geboren, verbrachte als Kind oft seine Sommerferien in der Fabrik, beschäftigte sich mit Problemen des Geigenbaus, hatte aber überhaupt keine Vorstellung, wie dieses Instrument, daß er als eine Art Spielzeug betrachtete, nun eigentlich wirklich klingt. Wiederum durch Zufall, Suzuki war 17 Jahre alt, hörte er eine Schallplatte, die Mischa Elman eingespielt hatte. Dieses Klangerlebnis bedeutete einen entscheidenden Wendepunkt in Suzukis Leben. Er schreibt darüber ausführlich in seinem Buch „Erziehung ist Liebe“. Nachdem Suzuki privat einige Jahre Geigenunterricht genommen hatte, fuhr er durch Protektion eines befreundeten Fürsten, 1920, 22jährig, nach Deutschland, um dort das Violinstudium weiter fortzusetzen. Er ging nach Berlin hörte einen Abend des Klingler-Quartetts und wußte, daß nur Karl Klingler, ein einstiger Liebesschüler Joseph Joachims, der eine Professur an der Berliner Musikhochschule inne hatte, sein Lehrer werden sollte. Karl Klingler nahm dann auch Suzuki auf dessen Bitte zum Schüler an, obwohl er damals jeglichen Privatunterricht wegen Arbeitsüberlastung ablehnte. Suzuki studierte 8 intensive Jahre mit ihm, wobei man immer im Auge behalten muß, daß Suzuki Geige studierte, um über dieses Instrument zu erfahren und zu ent-

decken, was Musik, was Kunst wirklich ist und Klingler andererseits ihn unterrichtete, weil er sich fragte, wie weit ein Mensch aus so anderem Kulturbereich die Musik des Abendlandes überhaupt hören, nachvollziehen und verstehen kann. Die Konstellation ihres Zusammentreffens war insofern etwas ganz Besonderes, als jeder dem anderen tief bewegende Grundfragen stellte und mit seinen grundsätzlichen Gedanken auf ihn zukam.

(Laut Mitteilung seiner Tochter Marianne Klingler, die darüber im 1. ESA Journalheft 1983 zu Ehren von Sh. Suzukis 85. Geburtstag berichtet. Dieser Artikel wurde inzwischen ins Japanische übersetzt und erschien im Suzuki-Journal des Talent Education Instituts, Matsumoto. Anmerkung der Redaktion).

Die musikalische Atmosphäre im damaligen kulturellen Zentrum Europas, dem Berlin der 20er Jahre, hat Suzuki entscheidend beeinflusst. Musiker wie Kreisler, Busch, Casals haben seine Tonvorstellung geprägt — der Ton in seiner Schönheit und Wärme, der Ton, der aus der Gefühlstiefe kommt als Träger des seelischen Ausdrucks. Diese Klangvorstellung hat Suzuki nie verlassen, sie ist das Alpha und Omega seines geigenpädagogischen Tuns geworden und hat den Anstoß gegeben für die vielen Tonübungen, die Suzuki später zusätzlich zu seiner Violinschule entworfen hat. Technisches Können darf bei Suzuki nie Selbstzweck werden, die Arbeit am musikalischen Ausdruck und an der Klanggestalt steht immer im Zentrum seiner geigerischen Erziehungsarbeit. — Auch Suzukis 10bändige Violinschule, die nach seiner Rückkehr nach Japan entstand, beinhaltet deutsche Volkslieder und eine pädagogisch geordnete und gestufte Zusammenstellung ausschließlich der europäischen Literatur.

Fassen wir rückblickend noch einmal kurz zusammen, was wir bisher über Suzukis Werdegang erfahren haben, so ist es das: Suzuki erhielt seinen ersten Eindruck vom Geigenspiel über einen europäischen Geiger und studierte dann im damaligen musikalischen Zentrum Europas als Enkelschüler Joseph Joachims bei einem der besten deutschen Geiger + Kammermusiker seiner Zeit!

Nach Japan zurückgekehrt entwickelte Suzuki die Dinge, die er zuvor sammelte, auf die ihm eigene Weise. Einerseits wollte er den Menschen seiner Heimat über die Geige dieses europäische Kunstverständnis nahebringen und vermitteln, — er gründete ein eigenes Streichquartett, mit dem er konzertierte, — andererseits beobachtete er die Lernvorgänge bei kleinen und sehr kleinen Kindern, und war fasziniert von dieser kindlichen Kraft der Begeisterung und Totalität der Zu-

wendung der Kinder, ihrer Bildungs- und Lernfähigkeit. Alles in der Natur des Kindes ist auf Erlernen irgendwelcher Dinge eingestellt, — diese Dinge müssen ihm Freude machen und sie müssen einfach und wiederholbar sein. Ein Kind lernt im Einsatz seine Fähigkeiten kennen — natürlich ist das ganze Leben eine Art Lernprozeß, aber die Dinge, die man später erlernt, haben nicht mehr diese Intensität der Hinwendung und Verschmelzung mit dem Ich. — Auf Grund der Beobachtung, daß jedes kleine Kind fähig ist, seine Muttersprache zu erlernen bis zu einem hohen sprachlichen Niveau hin, entwickelte Suzuki seine pädagogische Idee von der Entfaltbarkeit jeden Kindes an Hand der Muttersprachenmethode und zwar auf allen möglichen Gebieten (im musikalischen, wie im schulischen Bereich usw.)

Diese Naturgesetzmäßigkeiten bei der Erlernung der Muttersprache beobachtete und nutzte Suzuki im Hinblick auf die Violintechnik. Er entwickelte in seiner langen pädagogischen Tätigkeit ein System besonders für kleine Kinder, in dem die Violintechnik auf elementare, jedem Kind faßliche und nachvollziehbare Schritte zurückgeführt und aufgliedert wird. Spitzenleistungen sind dabei für Suzuki ein Nebenprodukt, das sich von selbst ergibt, wenn das Prinzip stimmt, — ihm ist wichtig zu zeigen, daß sehr viele ein hohes Niveau erreichen können, und dadurch in ihrem Leben eine Welt von Schönheit und Freude entfalten können. — Zur Mutterspracherziehung gehört, wie Sie schon gesehen haben natürlich auch, daß die Mütter gründlich über die elementaren Dinge des Instruments unterrichtet sind, selber die ersten Stücke spielen, damit die Kinder sie nachahmen können und damit sie als „7-Tage-Lehrer“ auch kompetent sind, zu verbessern. Neben dem Einzelunterricht, den jedes Kind pro Woche hat (immer möglichst in Anwesenheit von 1–2 anderen Kindern und Müttern), gibt es die Gruppenstunde. Kinder, geboren in diesem Alter, lieben es, zusammen zu kommen, zusammen zu spielen, zusammen zu wiederholen (denn wiederholt und gefestigt wird in der Gruppenstunde, Wiederholung ist ein ganz entscheidender Faktor in der Suzuki Pädagogik), und diese gegenseitige Motivation, dieses Lernen von- und miteinander, entspringt ja auch ganz aus der kindlichen Natur. Abgesehen davon, daß Suzuki einen sehr guten, systematischen Weg, der die Bewegungsabläufe beim Geigenspiel frei, unabhängig und so natürlich wie möglich macht, entwickelt hat, liegt das Schwergewicht seiner geigenpädagogischen Erziehungsarbeit — wie schon im Anfang be-

tont —, vornehmlich auf der **Tonbildung**. **Suzuki glaubt an die erzieherische Kraft, die im Schönen liegt**, und er glaubt, daß besonders der schöne Ton in feinstafflichster Weise auf die seelischen Schwingungen des Menschen einwirkt. Hört ein Kind früh genug gute und schönklingende Musik, arbeitet es andererseits selber daran, einen immer schöner klingenden Ton zu erzeugen, öffnen und spannen sich seine seelischen Bereiche und wächst damit seine Gemütsstärke und seine menschliche Kraft.

Blicken wir nun noch einmal zurück auf unser Anfangsthema, so ist dieses Entdecken und Anwenden der Muttersprachenerziehung an sich auch kein „typisch japanisches“ Element der Suzuki-Methode. Wäre Suzuki nicht in Japan geboren, sondern in irgend einem anderen Land, hätte er diese Gesetzmäßigkeit ebenso gut in diesem andern Land beobachten und erzieherisch nutzen können. Sagt er doch selbst: „Die kleinen Kinder sind sich gleich auf der ganzen Welt“.

Was ich als japanisch an seiner Art zu denken, zu lehren und zu unterrichten empfinde, berührt andere Bereiche: Da ist sein Ausgehen und Ableiten der Dinge von den natürlichen Gegebenheiten, der Ansatz im elementaren Denken und das Betrachten der Eigengesetzlichkeit der Dinge. — Da ist die Konsequenz und Demut im Üben und Wiederholen —, im Wiederholen, das über das kindliche Wiederholen-wollen hinausgeht und begründet ist im Sinn und in der Bedeutung, die die „Übung“ an sich für den japanischen Menschen hat.

Suzuki betrachtet das **Geige spielen als Weg**, um zu etwas anderem zu gelangen. Man übt letztlich nicht, um schön Geige zu spielen, und man spielt nicht schön Geige, um ein guter oder berühmter Geiger zu werden. Wichtig für ihn ist nicht, was heraus ... was in den Menschen herein-kommt. So ist über die äußere Leistung hinaus die innere Verwandlung des Menschen angestrebt, das Einswerden von technischem Können und innerer Haltung — und dadurch letztlich das Einswerden mit sich selbst.

In diesem Sinne ist Suzuki's Denken und Fühlen sicher stark vom japanischen „ZEN“ geprägt, nach dessen Überzeugung sich in jeder vollendet ablaufenden „Übung“ über die äußere Leistung hinaus eine höhere Kraft offenbart, in deren Erfahrung der Mensch lernen kann, sein zu sehr gespanntes Bewußtsein und unfruchtbarer Egozentrik zu verlieren und in dem jede vollkommene Leistung aus einer allmählich wachsenden inneren Reife hervorgeht, auf die es eigentlich ankommt.

In diesem Sinne sehe ich **Suzuki als Japaner und als Weltbürger zugleich**, ein Mensch mit einem großen offenen Herzen und weiten, umfassenden Gedanken, Gedanken, die ganz besonders auf die Erziehung der Kinder zu ausgeglichenen, gefestigten und frohen Menschen über die Entfaltung ihrer schönsten Fähigkeiten gerichtet sind.

Suzuki hat seinen Landsleuten in Verbindung mit dem asiatischen Denken europäische Kunstinhalte nahegebracht, — und über dieses „Nahebringen“ hat in Japan anhand unseres Kulturgutes eine Vertiefung im erzieherisch-musikalischen Bereich stattgefunden.

So wünschen wir, — und besonders wir Lehrer, die wir während unseres Studienaufenthaltes in Japan diese Dinge erfahren und schätzen gelernt haben, — ich selbst als Stipendiatin der Karl Klingler-Stiftung — daß sie nun **umgekehrt** in Europa mit Offenheit und Bereitschaft und im Sinne eines völkerverbindenden, fruchtbaren Ideenaustausches die Verschmelzung unseres alten Musikgutes und Musikgeistes mit den neuen erzieherischen Impulsen vollziehen möge.

(Zitate frei oder wörtlich aus dem Buch von Prof. Dr. Graf Karl v. Dürckheim „Vom Japanischen Bogenschießen“)



Summary

Quite often a Suzuki teacher hears: „Ah, you are teaching this Japanese method“. The author of this paper, however, works with and supports the theory that „the Suzuki method is not an exclusive Japanese method“.

The personal record as well as the activities of the Suzuki family demonstrate the development of their interest in music. The father copied his own first violin from a violin owned by a teacher friend and some time later, he established a large violin industry. His son, **Sh. Suzuki** became enthusiastic about Misha Elman's violin play while listening to the record. He was stimulated in such a manner that he decided to study not only violin but in addition, occidental music in Europe and to learn more about occidental art as such. Sh. Suzuki trying to find an answer to his question pertaining to art met his ideal teacher in **Karl Klingler**, professor at the Music Academy of Berlin, renowned violinist

and a former favourite student of J. Joachims. The constellation of their meeting was something very special inasmuch as both raised basic questions with regard to music and art. For eight years, Suzuki lived in Berlin. The atmosphere in the field of music in Berlin of the 1920s created by famous musicians like Kreisler, Klingler, Busch, Casals, Furtwängler — to mention a few — as well as his intensive music study have formed him. Upon his return to Japan he wished to familiarize his countrymen with the European way of music appreciation by using his violin as a medium. He arranged concerts with his string quartet. Later he began to think about teaching methods. He reached to conclusion that a child's process of learning his mother tongue may be compared with the process of learning to play a violin: He then developed the „mother tongue method“ for children. The author demonstrates characteristic points and steps of this ingenious method claiming that there is nothing special „Japanese“ about it and that it could have been developed in any other country. However, the author discovered „typical Japanese“ developments in other pedagogical fields. E.g. Suzuki believes that playing the violin should be considered as a „way“ leading to a goal. To him it is more important to develop mind and soul, to convert technical and musical abilities into sensibility and to live in harmony than to play a violin with perfection. „Suzuki's way of thinking and feeling is certainly influenced by Japanese „ZEN“ a conviction according to which a supreme power will reveal itself in each accomplished „exercise“. Through this experience man will learn to give up his conceited self-assurance and barren ego and will learn to understand that perfection will emerge from a slowly growing maturity which is most important to life.“ Therefore the emphasis on „exercise“ requested by ZEN should also imply repetition of exercises which sometimes demands more of the child than he/she likes to do voluntarily. The author appreciates Suzuki as „Japanese as well as citizen of the World, as an open-minded, considerate, noble man. His thoughts are concentrated on educating children to become well-balanced, confident, happy personalities and on developing their finest talents. Suzuki was able to introduce his countrymen to European art in harmony with Asian thinking and on account of this introduction, music education combined with European culture met great appreciation in Japan. We teachers, especially those who have spent a year of study in Japan and have gained insights gratefully to be remembered — I myself through a scholarship from the **Karl Klingler Stiftung** — hope that now Europe will be open-minded and ready to accept an exchange of ideas and to blend our musical heritage with newly obtained educational impulses.“

Letter from Matsumoto

Five years ago I became for the first time acquainted with the Suzuki method. Tove and Béla Detreköy needed someone to accompany their very competent pupils — and by chance I entered the picture at a concert.

What at that time I thought was only a particular phenomenon proved to become a permanent and very rich co-operation between us.

I was more and more enthusiastic about the Suzuki method and when I got an opportunity to go to Japan thanks to the financial support from the "*Karl Klingler-Stiftung*", I decided to qualify Suzuki piano teacher.

My stay in Matsumoto was a great experience to me.

Mrs. Kataoka was an excellent teacher from whom I learned incredibly much. She is a very competent person with great authority and further to that she is a very warm human being.

Especially, I found it very interesting to follow the education of the very little ones.

Technically, everything is arranged quite perfectly from the beginning, and thus they acquire very quickly the small pieces of music from volume No. 1 with which they are acquainted by having listened to them.

We all know that little children's ability of imitating is quite incredible but it was Dr. Suzuki who really realized this fact. Because of his great personality he was capable of systematizing it for the great delight of thousands of children all over the world.

After many years as a pianist and teacher at "The Royal Danish Academy of Music" I have now decided to work as a piano teacher at "The Danish Suzuki Institute".

Esther Lund Madsen

A very difficult play with Dr. Suzuki



"Tell me, how many fingers? But go on playing".



Fotos by Margret v. Conta

But she stopped playing when she answered „three” — great laughter.

Suzuki Viola

In light of a recent study trip to the United States, where I worked with **Doris and William Preucil** on the Suzuki Viola Method, it has been suggested that I write an article about my experiences. Since the method is still quite new in Europe, I also thought it would be useful to tell a bit about the background of the viola method, both in the U.S. and in Denmark. My first contact with the viola method was in 1976 when I attended the **American Suzuki Institute at Stevens Point, Wisconsin**. There I met the Preucils, who led the first "Viola Festival Concert". These concerts, in which teachers and pupils perform together from the viola repertoire have now become a yearly tradition.

Doris Preucil, currently president of the Suzuki Association of the Americas (SAA), a very fine violinist and respected teacher, is one of the pioneers of the Suzuki method in the USA, having been involved since the early 1960's. She has written the viola material, which, in the first three volumes largely follows the violin method, with the addition of some pieces and exercises appropriate to the viola. Her husband, **William Preucil**, is professor of viola at the University of Iowa and a member of the Stradivari Quartet. He has performed many times at Suzuki Institutes, including the two most recent International Teachers' Conferences in Japan and Amherst, Mass., USA. Together with Doris, who is playing the piano, he has made the very fine recordings for the first four volumes of the viola method. Now they are preparing the advanced volumes, the repertoire being selected in cooperation with the other members of the viola committee of the SAA.

Being a violist who started directly on the instrument as a child, it has always been my ambition to have a viola program for children. So, strongly encouraged by **Tove Detreköy**, I started teaching viola at the Danish Suzuki Institute in 1979. At the time, there were only two students, and since the music and tapes were not yet published, I had to transcribe the music and make my own tapes. But the program grew fast — currently there are 14 students ranging in age from six to fifteen. After the first few years of coping with photocopies and looseleaf notebooks, we were all relieved and pleased when the Suzuki viola volumes were published. The first four volumes of music, as well as tapes, records and piano accompaniments are now available.

A particularly exciting year for Suzuki violists and for myself was 1981. For the first time viola students performed at the European Teachers' Workshop (in April in Denmark) and at the International Teachers' Conference (in July at Amherst, Mass.). Also at Amherst, viola classes were held both for children and teachers, and the proposed repertoire list for books

five through eight was presented. Following the International Conference, I attended teacher training at Stevens Point where I received teacher certification on viola in volumes three and four after an intensive period of study with William Preucil and observation of children's lessons. I might add that there were about fifty violastudents enrolled at the institute that summer.

Encouraged by a developing viola program in Copenhagen, and growing interest among teachers here in Europe, I decided to continue my training in the Suzuki viola method. As there are no courses beyond book 4, yet, the only thing to do was to travel to Iowa to study with Mr. Preucil privately. So in September, 1983, I embarked on a one-month study tript to the U.S., which proved to be very rewarding, both personally and professionally. My time in Iowa was fairly equally divided between the University where William Preucil teaches, and the Preucil School, a private music school for children, directed by Doris Preucil.

Mr. Preucil was so generous as to allot an hour each day for private instruction, so I had to allot three to four hours a day in order to keep up! The purpose of our lessons was to play and discuss the teaching points of the advanced viola repertoire (books five through eight). It was a lot of music to cover, too much in fact, so we have already agreed that I should return for another study period to finish up the work. In addition to these lessons, I observed Mr. Preucil teaching University and high school students and attended various rehearsals and concerts at the University.

The **Preucil School** is a private Suzuki school housed in an historic building owned and restored by the Preucils themselves. There are almost 400 students studying violin, viola, cello, piano and flute. There is also a nursery school, Orff classes, drawing classes and three string orchestras. Although I made an effort to observe all the various activities of the school, I naturally concentrated on the viola teaching. The school has a vivacious and dedicated viola teacher, **Betsy Stuen-Walker**, whom I especially enjoyed getting to know. She was very accommodating, allowing me to observe lessons, participate in the group lessons and making time to meet with me so that we could share and discuss our experiences with our viola programs. The viola students there were generally older than mine (twelve to seventeen years old), but it was a treat to experience the sound of a group of more advanced students. I have something to look forward to with my own students.

My trip included a variety of other musical experiences, of which I will just mention few: a performance by the Suzuki Talent Education Tour group in Lamoni, Iowa; a master class and recital by violist **Walter Trampler** in Madison, Wisconsin; and a tour of the very new and exciting **Roy Thompson Hall** in Toronto. My international Suzuki ties were further strengthened in Toronto as I visited another Suzuki teacher, **Margot Jewell**, who was my roommate at Amherst in 1981!

I very much look forward to returning to the U.S. to continue my training and also would enjoy hearing from other teachers who have started, or are considering starting a viola program.

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Foto from Ireland

INTERNATIONAL NEWS

A MESSAGE FROM DR. SUZUKI

A task throughout life — what a wonderful phrase this is. Daily life directed toward a challenging task must be pleasant and cheerful. If we constantly raise ourselves, improve ourselves, and live in love for the sake of children's happiness with all their vivacious energy of life, that constitutes a purposeful life. These are the days of Suzuki teachers.

Now we can further enrich the life of people around the world through our newly formed organization, the **International Suzuki Association**. The International office will become the center for collecting and dispensing information, and for research that will benefit children for generations to come.

The 21st Century is on its way, but the world cannot yet be called cultured. I think this is the final stage of an uncultured age. What I call the age of culture is a happy time when all human beings can coexist on this earth without hurting one another. The basis for creating the age of true culture lies in fostering people. Let us foster our children as cultural people. **This resolution is necessary for all parents and teachers.** Please help me. Join the International Suzuki Association now. Give your support through your membership and your ideas.

We have so much to do and so little time. Our plans are to find better ways to spread the Mother Tongue Method and to establish better educational methods for all the world's children.

Some of the tasks challenging us are:

1. The improvement of our method of education to nurture people to high eminence through music.
2. To research the law of ability to prove that ability is not inherited.
3. To encourage international policies of educating infants from the time of birth.
4. To research methods of expanding abilities of children during their elementary school education.
5. To have English as a second language in all non-English speaking countries.
6. To recognize national policies of nurturing beautiful minds during the 6 years of elementary school.
7. To revolutionize methods of education, not only for music, but for all aspects of education — world-wide.
8. To create an age without soldiers and weapons throughout the world. Our world is one.

I dream of a day when all people throughout the world will live together in a highly cultured atmosphere of love, joy and peace. All Suzuki parents and teachers everywhere uniting together can establish the beginnings for this new world of the 21st Century.

Our organization, The International Suzuki Association, has its headquarters in Dallas, Texas, U.S.A. The Board of Directors are:

Shinichi Suzuki, Japan	— President
William Starr, U.S.A.	— Chairman of the Board
Waltraud Suzuki, Japan	— Vice President
Masaru Ibuka, Japan	— Vice President
Evelyn Hermann, U.S.A.	— Executive Secretary and Treasurer

Representatives from twenty-one countries have been appointed as an advisory board. They will hold office for two years.

MEMBERSHIP INFORMATION

The Board of Directors of the International Suzuki Association has established the following types of contributing memberships.*

Sustaining	— \$ 12	— \$ 99
Donor	\$ 100	— \$ 499
Patron	\$ 500	— \$ 999
Benefactor	\$ 1000	and above

If you wish to be listed in the teachers' directory, the minimum contribution is \$ 17.00.

All contributions will be used to further projects which Dr. Suzuki would like to undertake. The Board decided to begin with the making of some video tapes of Dr. Suzuki speaking on the topics of (1) philosophy, (2) mental preparation for teachers, (3) his work with kindergarten and public school classes. These tapes would then be dubbed in other languages for all countries to us.

*Annual gifts may become accumulative, so that one could move from one category to the next. (After 8 years of contributing as a sustaining member, one could then be classified as a **donor member**).



(Checks — in U.S. Dollars only — make payable to — International Suzuki Association)

I wish to become a _____ member of the International Suzuki Association.

NAME: _____

ADDRESS: _____

STREET: _____

CITY: _____

STATE AND COUNTRY ZIP CODE

\$ _____ enclosed for membership

_____ I am a teacher and wish to be listed in the Teachers' Directory.

_____ I am a "Suzuki Parent".

_____ I am interested in helping to support the work of Dr. Suzuki.

PLEASE SEND THIS FORM TO:

Evelyn Hermann, Treasurer
International Suzuki Association
7922 Northaven Road
Dallas, Texas 75230
U.S.A.

THE SUZUKI METHOD

Klavier-Schule

Band 1-4 je DM 13,-, Band 5, 6 je DM 15,-

Schallplatten: Teil 1/2, 3/4 je DM 29,-

Cassetten: Teil 1, 2 je DM 29,-

Violin-Schule

Band 1 DM 13,-, Band 2-8 je DM 12,-

Klavierbegleitung: Band 1 DM 44,-, Band 2 DM 48,-

Schallplatten oder Cassetten: Teil 1-8 je DM 29,-

Streichorchester-Begleitung zu den Soli der Bände 1/2:
Part., DM 15,-, VI I, II, Va., Vcl., Kb. je DM 11,-

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Band 1, 2 je DM 15,-, Band 3 DM 16,-

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Schallplatten oder Cassetten: Teil 1-3 je DM 29,-

Flöten-Schule (Takahashi)

Band 1-5 je DM 11,-

Klavierbegleitung: Band 1-5 je DM 12,-

Cassetten: Teil 1/2, 3/4/5 je DM 29,-

The Suzuki Method: Alleinauslieferung für die
Bundesrepublik Deutschland, Schweiz und Österreich
durch **SCHOTT**

ESA-News

BELGIUM

1. TALENT EDUCATION INSTITUTE BELGIUM

During the Spring holidays '84, 123 violin pupils (cfr. 2 x i.c. 1983!) attended the Suzuki workshop organized by Talent Education Institute Belgium.

A large recreation-center near the beach was the five-days residence for Belgian, Dutch, American, Swedish and German children.

Eight highly qualified Suzuki-teachers ran the program: Margery Aber (U.S.A.), Jean Braga (GB), Bela and Tove Detreköy (DK), Jeanne Janssens (B), Susan Johnson (NI), Linda Poncet (F) and Marianne Rygner (DK). They have been assisted by five teacher-trainees and two pianists: Mrs. Van Steenberger (B) und Huub de Leeuw (NI).

The same daily schedule was used during the workshop and each child got an individual lesson everyday.

Morning sessions and lunch concerts were brought by pupils of the different Suzuki-teachers. It was amazing to see and hear how the performances are getting better every year and how our children become more aware of the Suzuki-spirit.

There was also a "PARENTS-VIOLIN CLASS". Among the eighteen "pupils" were also two fathers ... The atmosphere was great during those four evening-lessons. Thanks to Mrs. ABER, all parents realized their potential in playing the violin and it was a fun experience.

Bela Detreköy directed the music-reading class. A special concert showed the result of that daily lesson ... Pieces as: "Mississippi Sawyer" and "Fantomes" brought the audience and performers in a very enthusiastic mood. Even our talented pianist, Mrs. Van Steenberger, could hardly stop the tickling of the rhythm in her fingers!

During the final concert, the stage was too small for the 123 violinists and the bad acoustics of the hall kept the "tone small" but the whole Suzuki-community felt great after all! The environment has been friendly, the ability has been channeled by a team of marvellous hard-working teachers ... and we all look forward to the Suzuki Workshop 1985!

Parents of

TALENT EDUCATION INSTITUTE
BELGIUM

II. Activities of the ASSOCIATION SUZUKI BRUSSELS

27/5/84 - Concert in Brussels: Abbaye de la Cambre Piano - violin - cello.

20 to 28/10 - In project: Participation on the: International Festival from the childhood and from the youth. - Centre Rogier - Brussels

11/84 - Work Shop piano - organized by A.M. OBERREIT

BUNDESREPUBLIK DEUTSCHLAND

Das deutsche Suzuki Institut führte in Landau/Pfalz die 1. Deutschen Suzuki Tage in der Erziehungswissenschaftlichen Hochschule durch. Herr Dr. Suzuki persönlich eröffnete sie und leitete sie. Es nahmen 240 Kinder teil, unterrichtende Lehrer waren Waltraut Mayr, Kerstin Wartberg, Tove Detreköy, Cathy Shepherd, Helge Thelen und Toshihiko Kobajashi. Es herrschte eine herzliche und harmonische Atmosphäre und allgemeine Begeisterung. Das DSI regte an, eine Konzert-Gruppe zu gründen mit Schülern aus dem süddeutschen Raum, die schon ein höheres Niveau erreicht haben (Buch 4 und aufwärts). Proben sollten einmonatlich im DSI in München stattfinden, erster Probetermin: 29.9.1984 um 15. Uhr.

Vom 8. - 10. Juni findet in Moers bei Düsseldorf ein Workshop mit Kerstin Wartberg und Christophe Bossuat (Lyon) als Gastlehrer statt. Interessierte Schüler und/oder Lehrer sind herzlich eingeladen. Letzter Anmeldetermin: 15. Mai 1984. Mitte August treffen sich in Gießen Otto Leib's Suzuki-Kinder mit Gunnar Högmar und seinen schwedischen Schülern zu einem 3-tägigen sommerlichen Zusammenspiel. Anmeldung für neue Suzuki-Lehrer-Fortbildungskurse erbitten an das DSI, Hans-Sachs-Str. 4, 8000 München 5

DENMARK

Since Christmas, the Danish Suzuki Institute has had a very busy time. Our piano program with Esther Lund Madsen has grown to 24 pupils and we have had many public concerts, besides the monthly informal "home concerts". On May 6th will the Chamber Orchestra with soloists give a 1 1/2 hour recital in Tivoli Gardens concert hall, playing among other pieces Benjamin Britten's Simple Symphony. On March 24-25 we had a national workshop for violin, viola and cello with 250 children. Guest teacher was Jeanne Janssens from Belgium. It is good to see how the standard each year is getting higher. The Danish state conservatories just ended their auditions and tests for next schoolyear. In Copenhagen, Aarhus and Odense 12 new violin students were admitted, 6 of them are Suzuki trained. Jette Steen Rasmussen who played at the European Suzuki children concerts in London and Lyon has been given the Jacob Gade award of D.K.R. 40.000 for further studies.

Although these single results are not the primary aims of the Suzuki teaching, they are helpful in creating better understanding and conditions for the growth of the Suzuki method in Denmark. With the best wishes for a good summer from Tove and Bela Detreköy

GREAT BRITAIN

BRITISH SUZUKI INSTITUTE

Our first 'cello Teacher Training Course directed by Anders Grøn started in February this year and is very successful. We are looking forward to a visit from John Kendall in August and members of E.S.A. are welcome to join us.

VIOLIN WORKSHOP - DIRECTED BY MR. JOHN KENDALL
13th August (18.00) - 17th August (16.30) 1984

VENUE: The Rural Music Schools Association, Hitchin, Hertfordshire.

FEES: Residential £ 120.00

Non-residential £ 95.00

APPLICATION FORMS from

The Administrator,
BRITISH SUZUKI INSTITUTE,
c/o W.M. Couper Ltd.,
21/23 LONDON ROAD,
ST. ALBANS,
HERTS. AL 1 1LQ.

REPORT FROM IRELAND

The 1983-84 Suzuki Year Calendar for Cork included some exciting new events as well as its usual Performance and Preparatory Group Concerts, 12th Annual Concert, Christmas Concerts and Solo recitals: The Irish National Concert Orchestra gives a series of "Concerts for Fun", especially geared to primary school aged children. Fourteen of the Cork Suzuki students have been invited to perform at the May concert. They will be playing accompanied by the concert orchestra the Vivaldi Concerto in A minor, 3rd Mvt., followed by Country Dance. We are pleased that our 'cello teacher Philomena Buckley is a member of the new 'cello teacher training course in England. Developments towards our own teacher training in Ireland began when the Irish Director Philippa Lees was invited to examine violin for the BSI Teacher Trainees examinations held in March 1984. A violin teacher training course will be starting in Cork in April under Mrs. Lees.

Congratulations to Leonie Curtin aged 9 years who has been invited to play the Bach A Minor Concerto, 1st Mvt., in Lyon at the Students Solo Concert. We are very much hoping that we can celebrate the 800th Charter of Cork City and European Music Year by having the 6th European Suzuki Workshop in Cork in April 1985. It is wonderful that Dr. Suzuki agreed to lead this course for us. In addition to Magsie Goor, there is Dorothy Conaghan and Sophie Hartigan teaching in the Dublin area, and group lessons are held monthly for students of all three together. A successful new venture is the holding of home concerts for small groups of children who each perform a solo to their friends and families and an enjoyable time is had by all. Elizabeth Waterhouse will be attending an all day workshop in the summer.

SWITZERLAND

At the opening ceremony of the Conservatoire Populaire de Musique of Geneva in September, 1983, for the first time, the Director added music to the program of official speeches and invited two of my young students to play a Haydn trio with cello. It was very successful.

In March, seven Suzuki students made cassettes for the **Camerata Lysy Rencontre** and were accepted to join in the weeks' musical events, including playing some chamber music.

On March 29th, eleven students gave a very fine concert to raise funds for the **Ecole Moderne** in Geneva.

On March 31st, four students, **Kirsty Barnett, Aline Champion, Noelle Junod** and **Cordelia Ehrich**, took part in the **Concours Suisse de Musique pour la Jeunesse**, and all four won prizes. Three of them subsequently performed at Radio Geneva on April 19th.

On May 4th, **Aline Champion** will play the Mozart A major Concerto with orchestra at Victoria Hall.

On May 9th, four students, **Kirsty Barnett, Dan Dery, Noelle Junod** and **Claude Bron**, will play the Telemann Concerto for Four Violins at an audition of the Conservatoire Populaire de Musique. During the course of the year there have been many such concerts and auditions.

On April 13th, three of **Lola Tavor's** piano students, **Anna Smith, Anneliese Stagliano** and **Naty Meyer**, performed at Radio Geneva.

And now, as our season is nearing the summer vacation, we are busily preparing required pieces for the exams.

I send you and all our friends my warmest greetings.

Judith Berenson



ESA-Journal

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1/3 x 2/3	60 x 177	DM 200,-	DM 120,-
1/3 x 1/3	60 x 85	DM 100,-	DM 60,-

The ESA

The European Suzuki Association (ESA)

At the international meeting of Suzuki teachers and children at San Francisco in 1977, Dr. Suzuki decided and said that he wanted us the Europeans to build up a "European Suzuki Association" in order to spread his ideas and to help through music teaching in early childhood to build a peaceful world for the future. The European Suzuki Association was founded in 1980 in London as a Company Limited by Guarantee. The Honorary President is Dr. Shinichi Suzuki, the Chairperson and the official office is care of Marianne Migault Klingler (Munich)

The founding Committee, aproved by Dr. Suzuki himself and other members are set out on the following list. All these members with the exception of M.M. Klingler (daughter of Karl Klingler, former violin-teacher of Sh. Suzuki in Berlin) and Phillipa Lees, studied with Dr. Suzuki in Matsumoto.

President:

Prof. Dr. Shinichi Suzuki, 3-10-3 Fukashi, Matsumoto, Nagano-ken 390. Japan

Vice-President and Director:

Tove Detreköy, Halls Allee 1, Copenhagen, Denmark.

Chairperson:

Diplom-Psychologin Marianne M. Klingler, Südl. Auffahrtsallee 49, D-8000 München 19, BRD.

Secretary of the Company:

Tim Constable M.A. Solicitor
32 Little Park Gardens, Enfield, Middlesex, EN2 6PF Great Britain.

Treasurer:

M.M. Klingler. Bank account:
M. Klingler, U-Konto ESA; Deutsche Bank München, Konto Nr.:
33 04300

Directors:

Jeanne Janssens, B-1050 Brussels, Ameri-
caansestr. 209, or B-2300 Turnhout,
Begijnestraat 17, Belgium.

Susan M. Johnson, Daniel Stalpertstraat
15III, 1072VZ Amsterdam, The Nether-
lands.

Felicity Lipman, 3 Arcad House, Hamp-
stead Way, GB London, NW117TL,
Great Britain.

Phillipa Lees, 105 Kenley, Grange Heights
Douglas, Cork. Ireland.

Judy Weigert Bossuat, 13 Rue Royale,
F-69001 Lyon, France

Members of Committee:

Christophe Bossuat, 13 Rue Royale,
F-69001 Lyon, France.

Bela Detreköy, 1 Halls Allee, Copenhagen,
Denmark.

Judith Berenson, 10 Route Florissant,
Ch-1206 Geneva, Switzerland.

Jeanne Middlemiss,
1 Ravenscroft Park, Barnet Herts.,
4ND ENS Great Britain.

Waltraut Mayr, Hans Sachsstr. 4,
D-8000 München 5, BRD.

Sven Sjögren, Giutegården 2,
S-436000 Askim, Sweden.

Anne Turner, Aldenham Herts, WD28BR
Kamps Row, Little Abbotsbury.

Category A Membership. (Annual sub-
scription DM 40,-) This is the full voting
membership of the European Suzuki
Association Limited and is for music
teachers, who have received diplomas
from Dr. Suzuki himself or who have
graduated in Suzuki pedagogy from a
University in America or Canada, or who
have studied in one of the European
Institutes. These Institutes must be
recognized by the ESA-Committee, and
their Teacher Training courses are con-
cluded with an examination of the
teachers by members of the ESA-Com-
mittee. An example is the British Suzuki
Institut (BSI) in London, an other
example "Association Nationale Methode
Suzuki en France" Lyon.

Category B Membership. (Annual sub-
scription DM 25,-) this is for music
teachers whether attending recognised
teacher training programs or not and
whether or not teaching Suzuki method.
Subscription will be collected by National
bodies.

Category C Membership. (Annual
subscription DM 10,-) This will be for
parents, children and friends and will in
most cases come by virtue of member-
ship of National organisations. The
subscription will be collected by National
bodies and payed over to the ESA, M.M.
Klingler, Munich. Bank account: M.M.
Klingler, Unterkonto European Suzuki
Association, Deutsche Bank München,
BRD Konto-Nr. 3304300;
BLZ 70070010.

The chief proposition and aim of the ESA
was formulated at the first meeting on
Januar 28th, 1979 in Bremen:

- Setting up arrangements for gradua-
tion of teachers and pupils.
- The laying down of a syllabus for the
training examination of teachers and
Training-programs.
- The control of the standards of
teaching acceptable as a presentation
of the Suzuki method.

- d) Organizing of European workshops.
- e) Annual meetings to contact and discuss.
- f) Cultivate the international relations to other Suzuki-Associations, as the Japanese and the American (SAA).
- g) Edition of an ESA-Journal, edited twice a year, containing information about Suzuki activities in Europe. The Association will also publish articles of a pedagogical, psychological and philosophical kind.

Addresses

I. Suzuki Institutes in Europe.

Det Danske Suzuki Institute,
Tove Detreköy, 1 Halls Allée, Dk Copenhagen.

Talent Education Institute in Belgium,
Jeanne Janssens, Amerikaansestraat 209,
B-1050 Brussels, or Begijnenstraat 17,
B-2300 Turnhout.

Deutsches Suzuki Institut, (DSJ)
Waltraud Mayr, Hans Sachsstr. 4
D-8000 München 5

British Suzuki Institute (BSI)
The Administrator Pauline Whitehouse,
B.S.I. c/o. W.M. Couper Ltd. 21-23
London Road, St. Albans, Herts. AL1 1L9

Association Nationale Méthode Suzuki en France (A.N.M.S.F.)
Président: Christophe Bossuat. 13 Rue
Royale, F-69001 Lyon.

II. Representatives of European Countries, having no National Institute:

Ireland: Phillipa Lees, 105 Kenley,
Grange Heights, Douglas, Cork.

The Netherlands: Susan M. Johnson.
Daniel Stalpertstraat 15III, NL 1072
VZ Amsterdam.

Sweden: Sven Sjögren,
Giutegården 2, S-436000 Askim,
or Barbro Sörenson, Kakelösgatan 11,
S-43144 Mölndal.

Switzerland:
Judith Berenson, 10 Chemin Florissant,
CH-1206 Geneva; or Sheila Barnett,
112 Ch. de la Montagne, 1224 Chene —
Bourgerres, CH-1206 Geneva.

III. Suzuki Institutes and Associations in other Continents
Suzuki Talent Education Institute Japan
Dr. Shinichi Suzuki, 3-10-3 Fukashi,
Matsumoto Nagano-ken 390, Japan.

Suzuki Association of the Americas (SAA)
President: Doris Preucil, 317 Windsor
Drive, Iowa City, Iowa 52240.
Managing Editor of the "American Suzuki Journal": Carey Beth Hockett, 220
Coddington Rd. Ithaca N.Y. 14850

Suzuki Talent Education Association of Australia
President: Harold Brissenden, Director
Faculty of Music Education
Alexander Mackie College of Advanced
Education. Albion Av. Paddington
N.S.W. 2021.

Suzuki Talent Education of New Zealand
Mrs. Graeme Harkness, P.O.Box 6058
Hamilton/New Zealand.

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Inquiries regarding advertising should be addressed to the Managing Editor: Marianne M. Klingler, Südliche Auf-fahrtsallee 49, D-8000 München 19, (089) 17 42 97

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32, Little Park Gardens, Enfield,
Middlesex, Great Britain.

Inquiries regarding membership should be sent to the National Institutes or the Responsibles of the country.

This publication is not for sale

ATTENTION:

For our European Suzuki Association Journal, we would like to devote a **violin column** or page to specific teaching problems. If the European Suzuki teachers were to write letters containing questions or solutions concerning the various difficulties which we all encounter, all of us would profit tremendously.

Do you have a student problem? Do you have an original idea for teaching certain passages of the Suzuki repertoire? Do you have a question or an answer concerning the teaching of musicality and phrasing to children?

These and other subjects should be open to discussion throughout the year.

The Editor

ESA Membership Application

ESA MEMBERSHIP APPLICATION: Send complete application form to your National Suzuki Institute or your National Responsible. Please write legibly.

Name:

Address:

Tel.:


Application for B C Membership.

Instrument: Violin, Viola, Cello, Piano, Flute.

I want to become member of the ESA

Date Name

Notabene: annual payment of membership contribution: 1st of january!



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