

Hunziker



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The european necklace



Gold- u. Silberschmiedin: Imke Bier

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European necklace	1	At the final concert of the European workshop for teacher training in April '83, arranged by the BSI London, a necklace was donated with great audience to ESA by their Chairperson M.M. Klingler in presence of Shinichi Suzuki. In due time the necklace should be handed over to the next Country organising a following European workshop.
Shinichi Suzuki – 85th birthday	2	We hope that at official events the necklace will be worn, symbolizing the uniting power of music as well as Shinichi Suzuki's ideas.
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Suzuki 85 Birthday

Zum 85. Geburtstag von Shinichi Suzuki

Zum 85. Geburtstag von Shinichi Suzuki grüßen wir, Lehrer, Kinder, Eltern und Freunde aus Europa unseren verehrten Sensai, (= japanisch „Meister“) den großen Pädagogen und Menschen.

Er hat die große Gabe, Pädagogen und Eltern in gleicher Weise zu begeistern, vor allem aber Kinder, um sie im Umgang mit Musik und Kunst zu reifen und glücklichen Menschen zu erziehen. Aus Liebe zum Kind und Verantwortung und Sorge heraus für die Zukunft der Menschen hat er seine „Methode“ entwickelt.

Die Europäische Suzuki Association bat mich, als Tochter seines ehemaligen, langjährigen Lehrers Karl Klingler, Berlin, das aufzuschreiben, woran ich mich erinnere.

Ich habe leider keine persönlichen Erinnerungen an Shinichi Suzuki, da ich 1920 noch gar nicht geboren war, als er meinen Vater aufsuchte und um Unterricht bat. Jedoch erinnere ich mich lebhaft und deutlich an spätere Unterhaltungen, in denen mein Vater stets seinen „einzigen japanischen Schüler“ erwähnte. Auch besitzt meine Familie noch die „japanische“ Geige, ein geschätztes, wohlklingendes Abschiedsgeschenk dieses Schülers.

Es waren ganz bestimmte geistige Zusammenhänge, in denen fast mit Regelmäßigkeit der „japanische Schüler“ Erwähnung fand. Es waren Gespräche über Fragen der Grundlagen abendländischer und das hieß für meinen Vater „tonaler“ Musik. Fragen, die auch mathematisch und physikalisch abgehandelt wurden, wie beispielsweise die bekannten „ganz-zahligen“ Verhältnisse, die der Oktave, Terz und Quint etc. zugrunde liegen. Hat diese abendländische Musik allgemeine Bedeutung für jeden, gleich welcher Herkunft, Rasse und Kultur? Mein Vater fragte sich, ob Menschen aus anderen Kulturbereichen, deren musikalische Äußerungsformen häufig so ganz anderen Grundmustern und fremden Klängen folgen – wie beispielsweise auch die japanische Musik – wirklich fähig sind, abendländische Musik zu „hören“ und zu verstehen. Ich glaube, es wurde auch darüber gesprochen, ob „das Hören an sich“ anderen Gesetzen unterliegt, je nach kultureller Herkunft?

Eben diese Probleme, die wohl auch gemeinsam im Unterricht diskutiert worden sind – der Unterricht dauerte, nach Aussage Suzukis selbst, „nie unter zwei Stunden“, allwöchentlich – veranlaßten meinen Vater, Shinichi Suzuki als Schüler anzunehmen, obgleich er sehr beschäftigt war als Lehrer an der Hochschule für Musik in Berlin und als ausübender Künstler mit seinem bekannten „Klingler-Quartett“. Wie beschäftigt er war, und wie strikt er Privatunterricht ablehnte, mag eine kleine Begebenheit verdeutlichen: Klingler erzählte von einer



Foto: M. v. Conta

jungen Dame aus bekannter, wohlhabender amerikanischer Familie stammend, die um Privatunterricht bat; im Verlauf des immer dringlicher darum bittenden Gesprächs, meinte sie schließlich: „But, Professor, I can pay it.“ Er antwortete: „No, you can't.“ Shinichi Suzuki aber nahm er an. Dieser war, wie wir aus seinem Buch „Erziehung ist Liebe“ wissen, bewegt, ja getrieben von der grundsätzlichen Frage nach dem Wesen von Musik, von Kunst. Er schreibt: „Als ich Japan verließ, hatte ich nicht die Absicht, ausübender Musiker zu werden. Vielmehr war ich fasziniert von der Musik, darauf aus, das Geheimnis der von Menschen geschaffenen Kunst zu entdecken und zu begreifen.“ (Nurtured by love, Seite 46). Ferner lesen wir (a.a.O. Seite 86), daß Suzuki „von Klingler lernte zu verstehen, was das Wesen der Kunst in Wahrheit ist – ... „und hinsichtlich dieser Frage habe ich außerordentlich viel von Klingler gelernt ...“

Beim Schreiben dieser Zeilen wird mir zum ersten Mal bewußt, wie ungewöhnlich und außerordentlich das Zusammentreffen beider war: Lehrer wie Schüler suchten Antwort auf sie bewegende grundlegende Fragen. Klingler fragte: Kann ein Japaner unsere abendländische Musik wirklich hören, vermag er sie in ihrer wahren Bedeutung wahrzunehmen? Suzuki fragte: Was ist Musik, was ist Kunst? Ich bin mir sicher, daß beide nicht nur

psychologische und ästhetische Antwort suchten, sondern zentrale anthropologisch-philosophische Antworten. Mir scheinen auch beider Anliegen sich im tiefsten zu berühren. Suzukis Art der Würdigung, der Suche nach Verständnis abendländischer Musik, und seine große Aufgeschlossenheit kamen Klinglers Gedankengängen weitgehend entgegen, und so kam es, daß Suzuki als Schüler angenommen wurde von Klingler, sozusagen in beider eigenstem Interesse. Agnes Ritter, eine Schülerin und spätere Mitarbeiterin Klinglers, die viel mit ihm musizierte und auch konzertierte, schreibt über die Art des Unterrichts bei Klingler:

„K.'s musikalische Bildung war umfassend, sein technisches Können enorm. Doch waren ihm eingeübte Paradestücke und der Glanz rein virtuoser Leistungen zu wenig; er suchte immer den seelischen Gehalt und die geistige Gestaltung in der Musik. Technik durfte für ihn kein Selbstzweck sein, sondern hatte dem Kunstwerk zu dienen.“ Karl Klingler, einstiger Lieblingsschüler von Joachim, dem berühmten Geiger, galt als Wahrer der Tradition, insbesondere der klassischen Kammermusik des 19. Jahrhunderts: Während der 8 Studienjahre lebte Suzuki in Berlin, dem bekannten kulturellen Zentrum der „goldenen 20er Jahre“. Und in dieser intensiven einzigartigen Kombination von intensiven Studium und kultureller Atmosphäre vollzog sich Suzukis musikalisch-geistige Ausbildung,

die ihn zur Aneignung abendländischer Musik befähigte.

Suzuko betont in seiner musikpädagogischen Arbeit immer wieder die Bedeutung des von ihm als „tonalisation“ bezeichneten tonalen Ausdrucks. Er will nicht nur technische Fertigkeiten durch angestrenzte Arbeit erreichen, sondern auch den musikalischen Ausdruck, der vom „Herzen“ kommt. Dieser Ausdruck ist Resultat steter Arbeit wie aber auch ständigen Arbeits an sich selbst. Erst beides zusammen führt zu einem Zentralbegriff von Suzukis Pädagogik: zur „Fähigkeit“, „ability“ im umfassenden Sinn gemeint. „Ability“, Inbegriff seines Denkens, begreift ebenso technisches Können, wie Lernfähigkeit, vor allem aber dann auch persönliche Reife, Echtheit.

Suzukis Glaube an die erzieherische Kraft der Musik, die persönliches Reifen fördert, hat seine Wurzeln u.a. auch in Klinglers Gedanken; oder sagen wir lieber: dieser Glaube ist der Überzeugung seines ehemaligen Lehrers verwandt, der darum wußte, daß die Sprache der Musik, umfassender weil unmittelbarer, als das Wort der Dichtung, den Menschen emotional anzusprechen vermag in zentralen Bereichen seines Wesens und insbesondere auch dem Religiösen auf unnachahmliche Weise Ausdruck zu geben vermag.

Suzuki hat das europäische Erbe in seiner Lernmethode auf die ihm gegebene Art verwirklicht. Er hat unzählige Schüler gefunden.

Wir möchten dem Sensei danken für alles und wünschen ihm, daß er uns noch lange Sensi bleibt und erleben kann, wie seine Schüler sein Gedankengut von Erfolg zu Erfolg weiterertragen auf der ganzen Welt.

Marianne M. Klingler

Summary

Shinichi Suzuki – To his 85th birthday

To Shinichi Suzuki, the great man, educator and the gifted „sensei“ (Japanese for „master“) who will be 85 on October 17, 1983, the very best wishes of the European Suzuki teachers, children, parents and friends.

Sensei is blessed with the gift of inspiring children with enthusiasm and by means of music and art of educating them to become mature and happy adults. Out of deep love for the child and out of responsibility and concern for the future of mankind he has developed his effective „method“.

The European Suzuki Association asked me, daughter of his former teacher Karl Klingler to note some of my childhood memories. I was'nt born yet – so I regret that I have no personal memories of Shinichi Suzuki who visited my father in 1920 and was his student till 1928. However, I do remember vividly and clearly conversations during which my father mentioned his one and only „Japanese student“, Shinichi Suzuki. Until to-day my family owns a Japanese violin, the precious parting-gift of this „Japanese student“. I remember that my father often mentioned certain intellectual associations which he shared with „his Japanese student of many years“. The arguments dealt with problems of occidental music which according to my father was „tonal“ music. Mathematical as well as physical problems were discussed, e.g., „the integer“ ratio based upon octave, fifth and third, etc. Is occidental music of universal importance and meaning to every man no matter which breed, creed and civilization? My father questioned whether men of other civilizations than ours are truly able to appreciate occidental music – a sound which is exotic and contrasting in relation to other musical pattern. I believe that my father and Suzuki also discussed the problem whether „listening in itself“ is subject to unknown laws according to origin of civilization.

These problems occupied my father and made him accept Shinichi Suzuki as student although my father's time was fully taken up by being a teacher at the Academy of Music in Berlin and being a professional musician of the well known „Klingler Quartett“. Shinichi Suzuki, wanted to study the essence

of music and art which he considered to be a basic problem as we learn from his stories and from his book „Education is Love“.

Suzuki writes: „At the time when I left Japn I had no intention to become a practising musician. On the contrary, I was fascinated by music as such and wanted to learn the secret of art created by man. What is the essence of art? – that is what I wanted to finde out.“ (Nurtured by Love, Shinichi Suzuki, page 46).

We also read that Suzuki „learned from Klingler to understand the facts in essence of art“ ... „And with regard to this problem“, he continues, „I have learned exceptionally much from Klingler.“ (Nurtured by Love, page 86) While writing I realize for the first time that their meeting represents an event extraordinary in itself. Both, teacher and student were – each in his own way – deeply involved to find an answer to basic problems, viz: Will a Japanese be able to listen to and appreciated occidental music in its true value? asked Klingler – while Suzuki looked for an answer by asking: What is the essence of music and art? – I am sure that both did not raise mere psychological or aesthetical questions but that both have set out to find the central anthropological and philosophical answer. Appreciation, search for understanding and open mindness on the part of Suzuki coincided with Klingler's thoughts so that it was in Klingler's pure personal interest to accept Suzuki as a student. Klingler, once a favorite student of the famous violinist Joseph Joachim, was keeping alive the tradition of classical chamber music. He taught Suzuki not only technical skills and the ability to listen but he also conveyed to him the emotional and spiritual content as well as the creative power inborn in music. During his eight years of study Suzuki lived in Berlin, the famous cultural center of the „golden twenties“, and in this unique combination of formal study and cultural atmosphere he developed his intellectual qualities to adopt occidental music.

In his educational work Suzuki emphasizes untiringly the importance of the so-called „tonalisation“. Suzuki suggests that not only technical skills be acquired by working hard but that it is essential to show tonal expression coming from the bottom of one's heart. This expression is the result of working permanently and of controlling one-self. It originates in what Suzuki calls „ability“. „Ability“ is the essence of his thoughts in which technical skill, learning capacity, personal maturity and genuineness are combined. His belief in the educational power of music progressing personal growth is rooted in Klingler's teaching; or rather, he demonstrates a close affinity to Klingler's belief. Klingler, too, felt that the language of music is different from the language of poetry. Music demonstrates more comprehensively the emotional, spirituel as well as intellectual sphere of man and of religion and becomes nearly sometimes part of them. In religion music has found a very special expression. Suzuki has successfully integrated and assimilated the European heritage in his teaching methods which have spread everywhere by now.

We want to thank Sensei Suzuki for educating us and wish him to see that his disciples will carry his ideas from success to success worldwide.



Foto: M. v. Conta



Letter from Matsumoto

Arrived in Matsumoto at the end of August 1981, I have been studying Suzuki piano method since that time living on a scholarship given by the French government, and I shall be staying here until May 83.

After teaching piano and working as psychologist with handicapped children for three years in Lyon, being a student again is not very easy and at the same time is an incredible chance. I feel too involved to talk objectively about Japan and about the Institute, but I am thankful every day to be in this environment and to have all my time for practicing, watching lessons and learning other things I feel like.

The difference of culture, language, etc. and the shock that causes can of course become a lesson in itself, and it teaches me to respect the difference and the mystery that is in any person.

What we learn in Matsumoto is different for each person, at the instrument and beyond our instrument, and I feel the responsibility we have from the gift and the luck it is to be learning from teachers like Dr. Suzuki or Mrs. Kataoka.

What I am may be the most thankful about is this hope we can get here that everything is possible, that we can always grow by working on our instrument and beyond it, on ourselves: these years will have given me the chance to become a Suzuki student "as much as a ,Suzuki teacher".

I shall go back to France in May and I am looking forward to starting teaching both handicapped and unhandicapped children.

Francoise Pierredon
25. November 1982
Talent Education Institute
Matsumoto

I am writing this letter to give an idea of how some of life has been for me in Matsumoto and at the Talent Education Institute.

I came to Matsumoto in August of 1982 to participate in the teacher trainee program, as a violin student. Although I have begun to feel settled into life here, I don't cease to be in awe of the incredible opportunity that it has been to be able to study here, after years of knowing about the Suzuki Method through my mother, who has taught this method for fifteen years. The schedule at Talent Education consists of one or several events everyday, as well as spur of the moment visits from Dr. Suzuki, who comes to share teaching points, sweets, time of relaxation and conversation, ans any combination of these.

Classes and activities range from Monday Concert, group lesson, musical interpretation, string orchestra, calligraphy, music appreciation and others. Individual lessons have a loose schedule throughout the week. Among the 35 or so violin kenkusei and other visitors, we all get lessons with Suzuki Sensei. These lessons are always observed by fellow students, as we can learn much about teaching points relevant to our own playing as well as teaching points in general through this.

The atmosphere among the student body is one of sharing information. I appreciate being able to discuss things and ask for help on particular points from fellow students more experienced than I.

Dr. Suzuki seems to be endlessly teaching. This year during the annual holidays, many students visited their families in home towns. We remaining students received lessons everyday! Forever looking for a way to best impart an idea, Dr. Suzuki uses rubberbands (flexible as we should be), pencils and coins. He uses analogies of violin playing to the balance of walking and of musical expression to the graceful movement of ballet.

The effect of Dr. Suzuki's life efforts have been immense and I feel it's very special when he verbalizes his realizations on the intelligence and adaptability of mankind and especially children, which he has shown through his example of music education. One can occasionally get a glimpse of his obvious, yet subtle, ideas on life in connection with how and why one practises and teaches a musical instrument, which is also very special. I came to Matsumoto especially for this chance to study under Suzuki Sensei, for the improvement of my own playing

as well as to learn how to teach this method, yet life in Matsumoto and Japan has also been a lovely and fun experience. Among some of my favorite things in the life here are seeing grandfathers, baby in

arms, out for a stroll, people of all ages riding bicycles, women washing each other's backs at the public bath, the sound of the sweet potatoe man's steam whistle as he pulls his cart, children playing in the riverbed, eating smooth and delicious tofu, seeing noncaptive Japanese Macacaques (monkeys) at a national park, turning this rich volcanic island soil and planting soybeans, talking in sign language to deaf friends, and learning how to make miso.

I hope I can continue to learn more about the Japanese people and about the essence of the Suzuki Method in order to fully realize our potentials as humankind together on this planet.

Sincerely,
Candida Wurman



Inspirering trip to America

During our summer-holidays in 1982 we, Jette Rasmussen and Christina Bøthner, violin pupils from Det Danske Suzuki Institut, went on an inspirering trip to America, where we took part in two chamber music work-shops with American Suzuki pupils.

Immediately after our arrival in New York on July 10th we continued Ithaca College in the state of New York. The work-shop started at 12 o'clock, where each of us was to play a solo piece for a number of teachers who should place us in a string quartet with pupils on our own level. After this we had our first solo lesson with Raffi Frenkel from Israel, from whom we both learned a lot. The same evening we started orchestra rehearsals with the senior orchestra under the direction of David Holland from Michi-

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gan. Jette was principle violin for the first violins and Christina for the second violins. On the following morning we had our frist quartet rehearsal with respectively Linda Case and the cellist Rodney Farrar as instructors. They were both excellent. Every day included quartet rehearsals, repertoire classes and orchestra rehearsals and besides two solo lessons per week. During the week-end various activities were arranged for the chamber music pupils.

We both obtained to play a solo piece at one of the very popular recitals, where it was also interesting to hear the other pupils play.

Raffi Frenkel was a fantastic teacher and we both feel that we learned very much from this lessons.

At the end of the work-shop concerts were arranged for the various ensembles, and we specially enjoyed playing in the senior orchestra with David Holland, who was a most sensitive and inspirering conductor. All the quartets had the opportunity of showing what they had practised, at a 3-hour long Marathon-concert. After 14 instructive days in Ithaca we went with the Danish cellist Anders Grøn to Minnesota, where for another 14 days we stayed with our good friends, the very hospitable Suzuki family, Rita and Dave Docter and their children, Kari, Kirsten and Peter, whom many know from workshops in Danmark and Munich. Among other things we went on a camping tour, did some sightseeing and prepared us for the next work-shop, which was going to take place at the university in Stevens Point, Wisconsin. We went there with Christinas parents and the Doctors, of whom two of the children, playing violincello and viola, were also going to participate.

In Stevens Point we had new teachers and friends but apart from that the work-shop took form as the one in Ithaca. However, we had solo lessons every day – Jette with Doris Hansen and Christina with Almita Vamos. Also here the lessons were very profitable. Roland Vamos directed our string orchestra, this was very exciting as we played music in all styles and further we had lessons in sight-reading.

Besides it was on these work-shops that for the first time we had the opportunity of playing in string quartets.

Also here in Stevens Point we were both allowed to play at solo recitals with the eminent pianist Linda Perry from Illinois. All things considered it was a marvellous experience, which we are both so pleased of have had, and we just wish, that we could have stayed for another two months.

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

National Suzuki Violine Workshop-Belgium '83

... Perhaps it all began happening with the organisation of the Third European Suzuki Workshop '82 in Malle (Belgium) ... and in February 1983 Talent Education Institute Belgium, and our talented teacher Ms. J. Janssens, planned a new workshop for the Belgian Suzuki pupils. In the list of participants, we noticed also a few Dutch pupils.

A hidden recreation spot between the North Sea, the dunes and the flat Flanders' fields was an ideal place for teachers, parents and children. Also ideal, was the director of the workshop, Professor Margery ABER (Director of American Suzuki Institute, Stevens Point, USA).

She teached the children in a very pleasant way, with lots of action. Her vital strength and creative spirit made it possible to play the violin even by lying on the back and feet in the air. On her birthday (February 15th.), she appeared in a white and green „twinkle“-shirt and she persuaded with her ability that music is the key to youthfulness. Every evening, Mrs. ABER had a special „session“ with Suzuki mothers. We felt anxious to fail in our performances, but

we learned not to give up practicing the violin, and we realised how important a daily training of fingers (specially the FOURTH!) and hands are.

Learning was with Mrs. ABER a real joy. Specially the last session was amazing educational. Suzuki teachers, Mrs. Detrekoy and Mrs. Wartberg acted as very unwilling pupils. Also the Suzuki fathers got involved and we all played once more the twinkel-variation, but holding the violin between the knees and the bow moving with both hands.

Parents and children were excited with the competent teaching of all the present Suzuki teachers (Mrs. Detrekoy, Ms. Mayr, Ms. Wartberg and Mrs. Aber). We are all very grateful to Ms. J. Janssens, who, even with a painful, broken wrist was the inspiring coordinator of the whole workshop.

Our children and we have been all very fortunate to participate in the Belgian National Suzuki Workshop '83 ... Thanks to the dazzling inspiration of Mrs. Aber, those eight days, filled with music, will not fade away in our memory.

Suzuki parents

saying: He who is able to walk to the fountain does not need a pitcher, the author gladly accepted the invitation issued by the Karl Klingler-Foundation to study Suzuki's pedagogical concept in Matsumoto. Instructive insights were obtained while observing the various groups (age 3–30) during their study periods and by using textbooks.

In the following I shall point out some of the aspects which I think, are the most essential: Students enrolling in a music academy differ widely from each other with regard to ability and knowledge. Most of them never received proper training in playing an instrument. Therefore, in most cases the first semester is passed in reflecting on and in explaining individual talents, in studying elementary facts and in touching „empty chords“. Even if technical skills are mastered there will be no doubt that the professor will insist on examining and reconsidering the movements as subconsciously applied by the student and will adjust those to individual conditions. Little will be accomplished during the first semester because the student must first learn to coordinate and to control procedures and functions. This demonstrates that nothing but elementary work is mandatory and that individual training should be postponed for later.

Looking for a direct way in order to avoid loss and waste of time the Suzuki method offers a constructive beginning in that it provides a carefully defined training programme including an early study of the functions of violin play. It is not the intention of this paper to develop a didactical thesis. All I try to do is to find the „secrets“ of „talent education“ the success of which, I believe should be honoured.

The Suzuki method including teaching material is published in ten volumes. They are known in Germany and are available in book shops (ed. Schott & Söhne, Mainz). Whoever looks over the textbooks will soon recognize that there is a great difference between these and other teaching materials.

Pieces of music follow each other closely. They are arranged in convincing progression particularly emphasizing „tonalization“. Technical exercises and etudes as usually published in elementary teaching are almost not available here. In this respect the Suzuki method may be considered „poor“. But this is part of its success. Time will be saved when abstention and economy are used in withholding literature and in giving up most exercises in which technical aspects are predominant. Teachers will offer or invent ad hoc the required „exercises“. All pieces used by teachers and students favour the interchange of content and of form of instruction.

The many forms of interchange among individuals, groups and teachers are a result of this „unity of teaching“. They facilitate the organization of playing together and permit an easy exchange between teaching individuals and teaching groups however it should be noted that this form of interchange is not the chief



Hermann G. Wörz Geigenbaumeister

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The Economic Way—

Violin instruction according to the Suzuki method. Observations made during a study tour in Matsumoto, Japan, in 1979.

Much is said and written about the Suzuki method. Although the reports are not always favorable the method is successfully spreading in countries and on continents. The objective aim to accomplish a creditable performance soon is not questioned by German music teachers who observe the amazing effectiveness of the Suzuki method. Meanwhile, in connection with the European Suzuki Association, the Association of German Music Schools has conducted the first training course for violin teachers. In May 1983, the first so-called graduation will take place. Three Suzuki teachers from three European countries will examine the seventeen candidates.

Reservations are known, expressed more often verbally than in writing. For example: — Being afraid of uniform drill

to which children are exposed when they begin to play at the age of three; — Criticizing the mass appearances presenting solo compositions and individual performances which cannot be controlled; — believing that this method of an early instrumental education can only be applied to the Japanese way of life which is based on Zen-Buddhism; — Criticizing the rude simplification pretending to use the bow or the finger-board; etc.

Be that as it may, it is not fair to ignore with complacency that nine year old children are able to play Mozart's concert in g-major and in a-major and that eleven year old children play the Mendelssohn concert. At all times and occasions they perform with remarkable skill. It is most amazing to realize that Suzuki's „talent education“ presents education in the broadest sense. All we can do is try to find an explanation.

Thus animated and remembering the

teaching method. As the repertoire is clearly defined memorizing pieces is an easy undertaking. Children have little difficulty in memorizing a fact which is hardly acknowledged in our teaching methods. The advantage of directing full attention to musical as well as instrumental contents should not be overlooked. Another asset of this method depends on the cooperation of the parents, mostly of the mother who beginning with the first lesson, are included in the study process. Their task is not merely to encourage the child to work on the exercises but to participate in classes as their child's partner. That means that the mother gets regular violin lessons and acquires thus knowledge and ability to supervise and direct the exercises of her child. The standard provided by the person dominating the first years of life influences the child to a high degree and should never be underestimated. Since the mother-child relation loosens at the beginning of school-age, it is very important to start playing instruments as early as possible in one's life-time.

Suzuki himself gives the reason for an early beginning by calling our attention to the child's unlimited and miraculous ability of learning which enables him to adopt easily a „mother tongue“ by omitting the more complicated and more difficult process of learning a "dialect" when he is older. This simple idea is very attractive even if it is doubtful that non-vital skills like playing a violin are in a manner inherent as the possibility of learning and mastering a language. Likewise we should understand that certain physical movements required to play a violin are also part of the over-all process of acquiring physical and mental fitness. Another aspect of Suzuki's method is concerned with timing of the child's ability to concentrate. The teacher must have the talent to convey subject matters in such a manner that the child will be able to absorb them. That means on the one hand that the contents of the course must be separated into small and clearly arranged units and on the other hand that the ability of concentration must not be overestimated. The effectiveness of classroom instruction depends on long or short timing. It is a matter of course that pedagogues teaching children of preschool age need imagination in inventing playful exercises and must possess untiring patience.

According to my observations a negative evaluation is only partially justified when technical means are used. There should be no objections if a tape recorder is used instead of a textbook and as follow-up material. To a certain degree the recorder can replace playing together at home. Playing the pieces to be studied as well as listening to the sound of the recorder train the ear for music and help to save time. The assumption of possible risk that prefabricated interpretations will creep in and that no musical partnership will materialize, will be refuted on account of the success which is recognized all over the world as well as on account of the individual play demonstrated by the

Directory

Directory of the European Suzuki Teachers

Country	ESA level	ESA Membership
Belgium:		
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Suzuki children.

If instruction begins early the child may have completed studying ten textbooks by the age of 12–14. Shiniki Suzuki thus hopes that he may succeed in educating and stabilizing such a student in elementary studies so that thereafter the student will be able to find and to determine his own way.

Generally speaking, the result is a solid and to a certain degree a perfect basic training of a violinist. The beginning of the training aims at a quick progress in technical and instrumental skills and takes care of genuine musical contents, i.e. of early dynamic and "agogischem" development. In Germany, we have found many good possibilities to establish a beginner's course in combination with early musical education. Perhaps the diversity of methodical initial steps and schemes which should include the principle of acknowledging the personality in individual lessons, are overestimating and overemphasizing the child's psyche. Japan does not share our fear of uniform repressive education caused by drill; our fear is not understood there and seems to me nonexistent when I observed the happy children and their natural behaviour not only in Matsumoto but also in many places in Europe. There is no question that the high degree of efficiency in playing the violin is closely related to the Japanese way of life. Ability of concentrating and meditating trained by Zen-Buddhism and practized even in the modern industrial society as well as qualities like self-sufficiency, diligence, obedience, subordination, total readiness of acknowledging the teacher's authority, all of these qualities belong to the Japanese way of life. They are conservative virtues which are not highly estimated in our "official" educational arguments. These repressive effects of which we are afraid in this country, will not take place because the Japanese attitude is extraordinarily friendly towards children, fully respect the personality as well as the personal development of a child, an attitude which in Western society may perhaps be found in Italy.

For 8 years, Suzuki has studied in Berlin with Klingler who was a disciple of Joachim. The violin tradition of central Europe was badly effected by the war. These damages are still noticeable but begin to heal slowly. Why should we refuse to receive the return of part of our cultural heritage from Suzuki which he had stored in his ark? Accepting that an adaption not adjusted to our conditions cannot be effective, we are obliged to analyze its undeniable success.

signed: Barbara Koerpken

(Professor of violin and didactics
at the Academy of Music and Fine Arts,
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Translation: Josefine Schramm

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Hélène Grimand, Bat la Cure, Pizay F-01120 Montluel	in training	B (V)
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Dominique Lipman, 26 Rue Pouphile F-19000 Tulle	in training	B (V)
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Der ökonomische Weg

Geigenunterricht nach der Suzuki-Methode – Beobachtungen während eines Aufenthaltes in Matsumoto 1979.
Über die Suzuki-Methode, die in immer mehr Kontinenten und Ländern ihren erfolgreichen Weg nimmt, ist schon vieles gesagt und geschrieben worden, sie wird bekanntlich keineswegs nur zustimmend beurteilt.
Der Modellversuch an Musikschulen der Bundesrepublik, der erste interessante positive Ergebnisse zeigte, wurde inzwischen von dem 1. Fortbildungslehrgang in Zusammenarbeit mit der European Suzuki Association weitergeführt. Im Mai 1983 findet das erste Zwischenexamen statt – 3 Suzuki Lehrer von 3 Europäischen Ländern werden die siebzehn Kandidaten prüfen.
Die Vorhalte, öfter mündlich als schriftlich geäußert, sind bekannt; man fürchtet den uniformen Drill, dem bereits Dreijährige ausgesetzt sind; man verurteilt die Massenauftritte mit Solokompositionen und die Unkontrollierbarkeit der Einzelleistung; man glaubt, daß diese Form instrumentaler Früherziehung den Japanern und den durch den Zen-Buddhismus geprägten Lebensformen vorbehalten oder durch sie leichter möglich sei; man kritisiert den bedenkenlosen Einsatz technischer Mittel oder die grob simplifizierende Methode, Bogen und Griffbrett zu markieren usw. –
Wie auch immer, es sollte sich verbieten, mit Selbstgerechtigkeit zu übersehen, daß Neunjährige Mozarts G-Dur und A-Dur Konzert, Elfjährige das Mendelssohnkonzert tatsächlich zu spielen imstande sind und dies mit beachtlichem Können und nicht nur in Einzelfällen, wie überhaupt das Erstaunlichste an Suzukis „Talenterziehung“ die Qualität in der Breite ist, für das es eine Erklärung zu suchen gilt.
So motiviert und eingedenkt des Satzes: Wer zum Brunnen gehen kann, der gehe nicht zum Krug – ergriff die Verfasserin gerne das Angebot der Karl-Klinger-Stiftung, sich in Matsumoto mit Suzukis pädagogischem Konzept zu beschäftigen. Die unmittelbare Beobachtung des Unterrichts für verschiedene Altersstufen und Zielgruppen (3–30) unter Verwendung des veröffentlichten Materials erlaubten aufschlußreiche Einsichten. Einige mir wesentlich erscheinende Aspekte der Suzuki Methode seien im Folgenden hervorgehoben.
Die Unterschiede im Können der in eine Musikhochschule eintretenden Studenten beruhen fast immer darin, daß kaum einer von ihnen auf einen ungebrochenen instrumentalen Werdegang zurückblicken kann.
In den meisten Fällen wird das erste Semester damit verbracht, daß individuelle Gegebenheiten reflektiert und geklärt werden, elementare Dinge geübt und „leere Saiten“ gestrichen werden. Sicher wird der Hochschullehrer auch bei intakten technischen Grundlagen nicht darauf verzichten können, die im Unbewußten angelegten Bewegungsabläufe neu durchdacht zu wissen und auf die individuellen Verhältnisse abzuheben; nur ist dies fast nie während der ersten Semester zu erreichen, da die allgemeinen und zweckdienlichen Funktionen so unzuverlässig beherrscht werden, daß eine Individualisierung noch nicht möglich, und elementares Arbeiten notwendig ist.
Auf der Suche nach einem direkten Weg, der einen derartigen Zeitverlust vermeiden ließe, bietet sich allerdings die Suzuki-Methode mit ihrem frühen, die geigerischen Funktionen gut aufbauenden Anfang und ihren klar durchdachten Lehrformen an.
Hier kann nicht der Ort sein, auf den gesamten didaktischen Komplex einzugehen. Es soll nur versucht werden, herauszufinden, wo denn eigentlich das „Geheimnis“ dieser, wie ich meine, voll zu respektierenden Erfolge der „Talent-Erziehung“ zu suchen ist.
Die zehnbändige Suzuki-Schule mit allem dazugehörigen Lehrmaterial ist in Deutschland bekannt und im Handel zu erwerben (Verlag B. Schott's Söhne, Mainz). Wer diese Schule durchsieht, erkennt schnell, daß zwischen ihr und anderen Lehrwerken ein Unterschied besteht. In großer Dichte folgen Stücke aufeinander, die in zwingender Progression geordnet sind, wobei besonderer Wert auf „Tonalisation“, d.h. auf gute Tonbildung, gelegt wird. Technische Übungen und Etüden, wie sie

sonst in elementaren Unterrichtswerken häufig zu finden sind, fehlen darin weitgehend.

Die Suzuki-Schule ist in diesem Punkt fast als „mager“ zu bezeichnen. Hierin aber liegt ein Teil ihres Erfolges; die Enthaltsamkeit und Ökonomie im Literaturangebot und der weitgehende Verzicht auf Übungen, in denen der technische Aspekt im Vordergrund steht, hilft Zeit zu sparen. Die jeweils notwendigen „Übungen“ wurden von Lehrer eingesetzt bzw. ad hoc erfunden. Darüber hinaus begünstigen die immer gleichen, von allen Schülern und Lehrern verwendeten Stücke eine Austauschbarkeit der Unterrichtsinhalte und -formen. Aus dieser „Einheit der Lehre“ ergeben sich viele Austauschmöglichkeiten zwischen den Spielern, den Spielgruppen, ja sogar den Lehrern. Sie erleichtern die Organisation des Zusammenspiels und erlauben einen mühelosen Wechsel zwischen Einzel- und Gruppenunterricht, die sich in dieser Methode nicht als sich ausschließende Unterrichtsformen darstellen. Auch läßt die Übersichtlichkeit des Repertoires es zu, daß diese Stücke rasch auswendig gelernt werden können. Auswendig zu spielen bietet Kindern ohnehin geringe Schwierigkeiten, ein Faktum, das in unseren Lehrmethoden oft zu wenig berücksichtigt wird. Der Vorteil, die gesamte Aufmerksamkeit musikalischen und instrumentalen Inhalten zuzuwenden, ist nicht zu übersehen.

Ein weiterer Ansatzpunkt der Methode ist die von der ersten Stunde an einbezogene Mitarbeit der Eltern, meistens verständlicherweise der Mutter. Ihre Aufgabe ist es nicht nur, zum häuslichen Üben anzuhalten; sie nehmen als aktive Partner des Kindes am Unterricht selber teil, d.h. auch die Mutter erhält am Anfang regelrechten Geigenunterricht und ist in der Lage, das Üben mit Fachkenntnis zu überwachen und zu lenken. Man kann den Einfluß, den das Vorbild der dominierenden Bezugsperson der ersten Lebensjahre ausübt, nicht hoch genug einschätzen. Da sich diese enge Mutter-Kind-Beziehung mit dem Schulbeginn deutlich lockert, ist dies ein starker Grund, mit dem Instrumentalunterricht so früh als möglich zu beginnen.

Suzuki selbst begründet bekanntlich den frühen Anfang mit der fast unbegrenzten und ans Wunderbare grenzenden Lernfähigkeit im frühen Kindesalter, durch die z.B. ein komplizierter, in späteren Jahren unerlernbarer Dialekt als „Muttersprache“ angeeignet wird. Selbst wenn man bezweifeln darf, ob nicht-lebensnotwendige Fähigkeiten wie das Violinspiel in gleichem Maße in der Lerndisposition des Kindes angelegt sind wie die Beherrschung der Sprache, hat dieser einfache Gedanke etwas Bestechendes. Auch gehören bestimmte, im Geigenspiel geforderte Bewegungsfunktionen mit Sicherheit in das allgemeinere Repertoire „körperlicher Lebenstüchtigkeit“, das erlernt werden muß.

Eine weitere Einsicht der Suzuki-Methode betrifft die Zeitspanne der kindlichen Aufmerksamkeit. Der Lehrer muß das Geschick besitzen, Lehrinhalte so zu vermitteln, daß sie dem Aufnahmevermögen des Kindes angemessen sind. Das bedeutet, daß Unterrichtsinhalte einerseits in kleine und übersichtliche Details aufgefächert werden, andererseits die Konzentrationsfähigkeit nicht überfordert wird. Die Effektivität des Unterrichts bestimmt seine Länge oder Kürze. Selbstverständlich setzt das Unterrichten von Kindern im Vorschulalter voraus, daß der Lehrer Phantasie im Erfinden spielerischer Übungen und unermüdliche Geduld hat.

Die negative Einschätzung der Verwendung technischer Medien ist nach meinen Beobachtungen nur zum Teil berechtigt. Wird der Kassettenrecorder als Aufgabenbuch und zum Nacharbeiten der Geigenstunde verwendet, ist wenig dagegen einzuwenden. Er kann in begrenztem Maße das häusliche Zusammenspiel ersetzen. Auch das Nachspielen zu erlernender Stücke nach der klingenden Vorlage schult das Gehör und hilft Zeit zu sparen. Die Annahme einer vorliegenden Gefahr, daß konfektionierte Interpretationsweisen eingeschliffen werden und keine musikalische Partnerschaft zustande kommt, wird durch die weltweit zu hörenden Erfolge des durchaus individuellen Spiels der Suzuki-Kinder widerlegt. Wird mit dem Unterricht früh begonnen, kann

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Elizabeth Shirtcliff, 10 Quernmore Road, London N4	1234	B (V)
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Moshe Neumann		
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V = Violine P = Piano C = Cello
1,2,3,4,5, = levels in the ESA Examinations

das 10-bändige Lehrwerk im Alter zwischen 12-14 Jahren durchlaufen sein. Shinichi Suzuki hofft, den Schüler in den elementaren Beziehungen so geformt und gefestigt zu haben, daß es dann möglich ist, ihn frei zu geben, damit er seinen weiteren Weg selbst finden und bestimmen kann.

Im großen Ganzen ergibt sich eine solide, ja in gewissem Sinne perfekte geigerische Grundausbildung. Der Anfang erzielt raschen Fortschritt im technisch-instrumentalen Können und sorgt für echte musikalische Inhalte, z.B. für eine frühe Formung des Spiels in dynamischer und agogischer Hinsicht.

Wir haben in Deutschland viele gute Möglichkeiten gefunden, einen Anfangsunterricht im Kontext einer musikalischen Früherziehung aufzubauen. Vielleicht liegt in der Fülle der methodischen Ansätze und Entwürfe, die ihrerseits dem Individualitätsprinzip des Einzelunterrichtes Rechnung tragen wollen, eine Überschätzung und Überforderung der kindlichen Psyche. Unsere Furcht vor einer uniformen, durch Überdrill repressiven Erziehung wird in Japan jedenfalls nicht geteilt, bzw. nicht verstanden und erwies sich für mich angesichts der vielen natürlichen und fröhlichen Kinder in Matsumoto und Europa vielerorts als gegenstandslos, zumindest für die dortigen Kinder. Es ist keine Frage, daß die Höhe und Breitentstreuung des geigerischen Leistungsstandes auch stark mit den spezifisch japanischen Gegebenheiten zusammenhängt. Die durch den Zen-Buddhismus ausgebildete und auch in einer modernen Industriegesellschaft noch wirkende Fähigkeit zur Konzentration, ja zur Versenkung, gehört dazu, aber auch Eigenschaften wie Genügsamkeit, Fleiß, Gehorsam, Einordnungsvermögen und die Bereitschaft zur uneingeschränkten Anerkennung einer Lehrautorität.

Es sind dies konservative Tugenden, die bei uns in der „offiziellen“ erziehungswissenschaftlichen Diskussion nicht hoch im Kurs stehen. Die hierzu landen befürchteten repressiven Wirkungen bleiben aber aus, weil ihnen eine ungemein kinderfreundliche „ganzheitliche“ Grundhaltung, die die Person und Persönlichkeitsentwicklung des Kindes in einer Weise ernst nimmt und respektiert, wie sie im Westen vielleicht nur noch in Italien anzutreffen ist, entgegensteht. Suzuki hat in Berlin bei dem Joachim-Schüler Klingler 8 Jahre lang studiert. In die mittel-europäische Violintradition sind durch den Krieg Lücken gerissen worden, die, noch heute spürbar, erst langsam zu verheilen beginnen. Warum sollte man sich weigern, einen Teil dieser Tradition, bei Suzuki wie in der Arche Noah aufgehoben, aus seiner Hand in unsere Kultur wieder aufzunehmen? Ohne zu übersehen, daß eine unangemessene Adaption an unsere Verhältnisse nicht gelingen kann, stellt ihr unbestreitbarer Erfolg uns die Aufgabe, sich mit ihr auseinanderzusetzen.

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für Geigen-Didaktik

ESA - Journal

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The Membership-structure of the ESA is as follows:

Category A Membership. (Annual subscription 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 concluded with an examination of the teachers by members of the ESA-Committee. An example is the British Suzuki Institut (BSI) in London, an other example "Association Nationale Méthode Suzuki en France" Lyon.

Category B Membership. (Annual subscription 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 membership of National organisations. The subscription will be collected by National bodies and paid over to the ESA, M.M. Klingler, Munich. Bank account: M.M. Klingler, Unterconto 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:

- a) Setting up arrangements for graduation of teachers and pupils.
- b) The laying down of a syllabus for the training examination of teachers and Training-programs.
- c) 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 Dærekøy, 1 Halls Allée, DK Copenhagen, Danmark
 Talent Education Institute en Belgique, Jeanne Janssens, Amerikaansestraat 209, Brussel, or Begijnenvest 17, B-2300 Turnhout
 Deutsches Suzuki Institut München, Sekretariat: Brigitte Woodhouse, Josephsbergstr. 14/I, D-8000 München 80
 Association Nationale Méthode Suzuki en France, Christian et Jedy Bossuat, 13 Rue Royael, F-69001 Lyon
 British Suzuki Institute London (BSI)
 The Administrator,
 B.S.I. c/o W.M. Couper Ltd.,
 21-23 London Road,
 St. Albans, Hertfordshire.
 AL1 1L9

II. Representatives for European Countries having no National Suzuki-Institute:

Eire: Philippa Lees, 105 Kenley, Grange Heights, Douglas, Cork
Netherlands: Susan M. Johnson, Daniel Stalpertstraat 15/III, NL 1072 VZ Amsterdam
Swede: Barbro Sörenson, Kakelösagatan 11, S-43144 Möndal
Switzerland: Judith Berenson, 10 Rue Florissant, CH-1206 Geneva. Secr.: Sheila Barnett, 112 Ch. de la Montagne, 1224, Chene-Bourgeries, 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.
 President: Doris Preucil, 317 Windsor Drive, Iowa City, Iowa 52240.

Suzuki Association of the Americas (SAA)
 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 Bressenden, 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.

Foto: Driesen



ESA-News

Belgian Activities

Concerts – 1983

Auditorium, Kerkplein 33, 2300 Turnhout	
Sunday April 24th	10:30 A.M.
Sunday June 5th	10:30 A.M.
Thursday June 30th	7:00 P.M.
Sunday September 25th	10:30 A.M.
Sunday October 16th	10:30 A.M.

Teacher Training Course – 1983/84

Persons who are interested: take first contact with Talent Education Institute Belgium for conditions.
 Start 2nd year: Monday September 19th;
 Start 1st year: Monday October 3rd.

Holidays „Clean Up“

Auditorium, Kerkplein 33, 2300 Turnhout
 Everybody is welcome. Tuning 30' before start.

Tuesday August 30th:

9:30 – 10:30 A.M.	book 1
11:00 – 12:00 A.M.	book 1
13:30 – 14:30 P.M.	book 2
15:00 – 16:00 P.M.	book 2
16:30 – 17:30: reading (each person brings a music stand with him/her)	

Wednesday August 31st:

9:30 – 10:30 A.M.	book 3,4
11:00 – 12:00 A.M.	

13:30 – 14:30 P.M. book 5 and up
 15:00 – 16:00 P.M. book 5 and up
 16:30 – 17:30 : reading
(each person brings a music stand with him/her).

Bundesrepublik Deutschland

Das Deutsche Suzuki Institut München wurde am 28. April 1983 gegründet, die Leitung obliegt Waltraut Mayr und Kerstin Wartberg. Als Trägerin des Deutschen Suzuki Instituts wurde am selben Tag die Deutsche Suzuki Gesellschaft e.V. gegründet unter dem Vorsitz von Marianne M. Klingler. Es ist nunmehr die Mitgliedschaft in der ESA gekoppelt mit der Mitgliedschaft im DSI – die bisherigen Mitglieder der ESA erhalten noch gesonderte Mitteilung.

Die **Suzuki-Lehrer Fortbildung** wird ab Herbst 1983 im Raum Süd fortgeführt durch **Waltraut Mayr**, Stockdorferstr. 37, D-8000 München 71, und im Raum NW durch **Kerstin Wartberg**, Scheurenstr. 7, D-4000 Düsseldorf. Interessenten wenden sich bitte nur schriftlich an W. Mayr bzw. K. Wartberg. Im Herbst beginnt in München ein **neuer teacher training Grundkurs**. Anmeldung schriftlich bei W. Mayr.

Die erste deutsche **Suzuki-Lehrer-Prüfung** für insgesamt 17 Suzuki-Lehrer fand Anfang Mai in Bonn-Bad Godesberg statt.

Prüfende waren, gemäß den Richtlinien der ESA, Suzuki-Lehrer aus drei europäischen Ländern: Tove Detreköy, Dänemark, Jeanne Jansens, Belgien, Waltraut Mayr, BRD.
u. Kerstin Wartberg, BRD.

Es wird höflich gebeten, bei allen Schriftwechseln adressierte und frankierte Couverts bei zu fügen!

Adresse des deutschen Suzuki Instituts München: DSJ München, Sekretariat Brigitte Woodhouse, Josephsbergstr. 14/I, D-8000 München 80.

Great Britain

News from the British Suzuki Institute

After a very busy Easter Holday with the European Suzuki Teachers' Workshop at the Hertfordshire College of Higher Education, a European Suzuki Children's Concert at the Wigmore Hall and a Workshop and Playtogether for Suzuki Children in London the B.S.I. teachers are settling back into their routine of teaching children and teacher training. Dr. Suzuki's visit was an inspiration to us all and we are very grateful to him and Mrs. Suzuki for their hard work on our behalf. We are also indebted to Mrs. Kataoka who directed the Piano Course and to Anders Grøn and Annette Costanzi who directed the 'cello course.

Applications for the New Piano Teacher Training Course which starts in January, 1984 should be in by September, 1983. Auditions are on Sunday 13th November, 1983 at Anne Turner's Studio. Tapes can be sent by applicants from Europe.

Applications for the new Violin Teacher Training Course starting after Easter 1984 should be in by November, 1983.

Auditions will be in January, 1984. Details of both courses can be obtained from the Administrator, 21–23 London Road, St. Albans, Hertfordshire, AL1 1LQ.

Workshop for flute Teachers

1st – 6th August, 1983

There are still vacancies on this Workshop which will be directed by Mr. **Toshio Takahashi** at the University of Warwick and E.S.A. teachers are asked to interest their friends in this event. Application forms are available from the Administrator, address as above.

France:

Summer School

There is a great deal of excitement in France where the **1st European Summer School** is in preparation.

All violin places (180) have been filled, and the remaining piano places are filling rapidly. Teacher-Observers are welcome to apply, but must find their own hotels (camping and meals at „la Saulsae“ are still possible).

Additions to the regular schedule of 1 private lesson, and 1 group class daily, will be play-ins; 3 orchestras (Bk 4 and up), gym classes (Twinkle–Bk3), and perhaps even recorder groups for the pianists!

We are very pleased to announce that **Yukari Tate** (former student of Dr. Suzuki) and her husband **Pascal Dévoyon** (2nd prize Tschaikovsky competition for piano) have agreed to give a special recital during the summer

school. All of children, parents and observer-teachers from the many countries (France, Switzerland, Germany, England, Belgium, Italy, Spain, Sweden and Israel) represented will be able to enjoy an evening of excellent music, in addition to their other activities.

Plans are underway to try to make the dream of having **Dr. Suzuki come to Lyon in April 1984 for European teacher-training workshop**. Hopefully all plans will work out, even though students and teachers are not officially on vacation the week of April 15th!

Judith Berenson (Geneva) and Kerstin Wartberg (Düsseldorf) will be the jury for the 2nd teacher training exams to be held in Lyon. The teacher trainees are preparing diligently for these exams!

Teacher Training Courses or **VIOLIN** and **PIANO** will be started again in October 1983. Interested persons (even from other countries – Switzerland, Italy, Spain; Belgium: pianists only please) are invited to contact **Christophe Bossuat** for further information and to set up your audition time.

Suzuki Schools

10 Violin students of **Linda Poncet-Paris** – travelled to Lyon in March on the new fast train – the TGV – to spend a day at "l'Ecole de Musique Suzuki de Lyon", participating in groups and watching lessons and groups of the more advanced students. Everyone seemed pleased with the day; parents and students alike returned to Paris with a better idea of "where they are going" down this Suzuki path!

Nelly Bard's piano classes from St.



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!

Etienne and Lyon held their 1st solo recital at Dugas Pianos in Lyon April 24th. Many children and their families were present and the students happily presented their pieces on the grand piano Bösendorfer lent by Dugas Pianos. The 5th annual concert of the Ecole de Musique Suzuki de Lyon will be held May 29th at 19h00 at the Bourse du Travail. 120 violinists ages 3–13 will present a concert in group + solo of pieces ranging from Twinkle to Fiocco's Allegro.

A highlight of the program will be the Brahms "Lullaby" with variations composed by the children themselves in honor of the birth of Joshua Bossuat this year. 2000 people are expected to watch this concert presented by students of Claire Schatzman, Veronique Dumousseau, Catherine Demange, Hélène Grimand, and Judy and Christophe Bossuat.

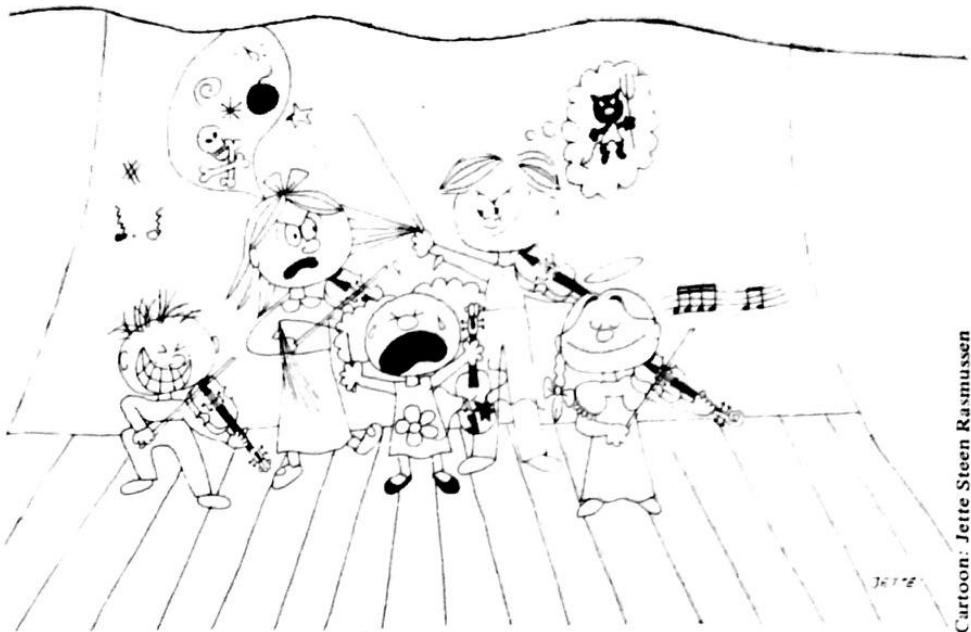
The "French contingent" (6 violinists, 2 pianists, 3 violoncellists, and 1 baby) enjoyed the workshop in England with Dr. Suzuki, Mrs. Kataoka, Anders Gron, and Annette Costanzi. Everyone returned with many new ideas to help them with their students and their own personal playing. Merci to the English organizers.

Danmark

Activities during the 82–83 season:
15 concerts (Solo, group and chamber orchestra). Demonstration with 8 pupils at the Swedish ESTA-meeting in Stockholm.

National violin workshop with 185 children. Guest teacher: Jeanne Janssens, Belgium.

Viola workshop with Johannes Eskaer. Anders Gron conducted the cello course at the European Suzuki teacher training course in England. 2 violin students played at European children concert in Wigmore Hall. 5 Teachers have passed examination in March, 4 of them level 1 and 2, one level 1, 2 and 3. Examiners were Felicity Lipman, Great Britain, Jeanne Janssens, Belgium. 1 student is accepted at the Conservatory in Odense. This summer Anders Gron and Tove or Bela Detreköy will take part in the international Convention in Matsumoto, bringing one violine student. Afterwards they will be teaching at Institutes in USA.



Cartoon: Jette Steen Rasmussen

Reports

Report from Eire

Since our last report in 1981 the Suzuki scene here has gone from strength to strength. The Cork Municipal School of Music Suzuki section (director Maire Ni Cheallachain) gave its 11th Annual Concert in March, which saw 150 violinists and 40 cellists on the platform before a large and enthusiastic audience. Top piece was Corelli Allegro, performed by a group of eight students aged 8 to 14. During the year teachers have arranged several concerts for their own students, providing a lot of encouragement and enjoyment. Cork students have also attended weekend courses in Somerset, England, and the ESA workshop in Belgium. Leonie Curtin went to Wall Hall at Easter for an individual public lesson with Dr. Suzuki and to share a group lesson with Felicity Lipman.

Many of the older children have become members of the School's orchestras and the City Youth Orchestra. About twenty students have been selected for the Irish Youth Orchestras and two of the early students in the programme are now in the ECYO.

A performance group of thirty five children has been formed and in addition to giving solo recitals toured Dublin schools in 1981, appeared on RTE television in 1982, and recently gave a concert in Limerick.

We are very fortunate in having an active and dedicated parent-teacher association known as „Musicians in the Making“ which promotes our Annual Concert, helps to fund teacher-training, and, much to everyone's excitement, enabled us to have a visit from the Matsumoto Tour Group last summer.

In addition to the four teachers who have had training in the States two teachers

have now completed the BSI training course and the present ESA representative for Ireland, Phillipa Lees, went on to spend three months in Matsumoto. Another local teacher is currently attending the BSI Piano Course and the school has agreed that she may start a Suzuki piano group in September. The success of the Cork programme has generated much interest in the Dublin area, where the Matsumoto Tour Group also performed. Two teachers are attending the BSI string course, another is studying in Ithaca N.Y. for a year, and there are at present fifty seven students receiving tuition. An organization called the Leinster Suzuki Group has been formed to co-ordinate Suzuki interests in the area, their first venture being a Suzuki Camp in this summer.

Zusammenfassung

Seit dem letzten Report 1981 geht die Entwicklung des Suzuki-Unterrichts mit riesigen Schritten weiter. Die „Cork Municipal School of Music Suzuki“ gab im März dieses Jahres ihr 11. Jahres-Konzert mit 150 Geigen- und 40 Cellokindern vor einem begeisterten Publikum. Top-Stück: Corelli, Allegro gespielt von 8 Kindern im Alter zwischen 8 und 14 Jahren. Eine konzertierende Gruppe von 35 Kindern wurde gebildet, die in Dublin verschiedenen auftraten und 1982 im RTE Fernsehprogramm erschienen. Kürzlich gaben sie ein Konzert in Limerick.

Viele der Suzuki-Kinder wurden Mitglieder der Schulorchester und des städtischen Jugend-Orchesters. Rund 20 Kinder wurden ausgewählt für das irische Jugend Orchester und zwei der ganz jungen Kinder sind mit im Programm des ECYO.

Glücklicherweise haben wir eine sehr aktive Eltern-Lehrer-Gesellschaft, bekannt als (schwer zu übersetzen) „Musicians in the Making“, diese organisiert das jährliche Konzert und hilft finanzielle Unterstützung zu bekommen für die laufenden teacher-training Kurse. Vor allem ermöglichte sie die vielerseits begeistert aufgenommene „Touring-Group“ japanischer Suzuki-Kinder 1982.

Einige unserer Lehrer sind in Suzuki-Fortbildung, in Amerika und in Great Britain, London BSI.

Es wurde ferner die sogenannte **Leinster Suzuki Group** gegründet zum Zweck der Coordination von Suzuki-Interessen in der ganzen Gegend. So wird zum ersten Mal ein **Suzuki-Sommer-Camp** im Sommer 83 stattfinden.

(Übersetzung M.M.K.)

A Report from Sweden

Sweden is a rather young Suzuki-nation, only 11–12 years old. Today we have 13 Suzuki-groups in the country and many places where parts of the method are used in our Community Music Schools. Right now we're in a process of establishing a **Swedish Suzuki Association** which we think is important both from communicational and other aspects. Within this frame we will have both teacher-training and national as well as international workshops in the future. Gothenburg is the second largest town in Sweden. It's situated on the west coast and is The Harbour Town of Scandinavia. The **Gothenburg-group** was, I think, the first group in Sweden and during the years we organized some teacher-training and many of the active teachers in Sweden today started in the Gothenburg-group while they still studied at the State College of Music in Gothenburg. The last five years the Gothenburg-group also have organized national workshops and teacher-training in the summers. At an early stage we got in contact with Professor **Kendall** at Southern Illinois University in the U.S. as he already in 1973 came to Europe and lectured about the Suzuki method. The fourth teacher from the Gothenburg-group is this year bringing her studying with him to an end. He has also been in Sweden twice at our teacher-training courses and, as everybody who've been studying with him knows, he's a fantastic teacher and very good interpreter of the Suzuki philosophy as well as way of playing. This summer his tour-group will have a concert in Sweden. Last summer the **Japanese tour-group** had its only (!) concert in all Scandinavia in Gothenburg. It was a wonderful experience and both, the **Swedish Television and Radio** was there. A pity though that the Japanese tour-group didn't get the opportunity to play in many more places in the northern Europe for two reasons: 1. its unique quality 2. the more concerts the less cost per concert! Maybe the situation will improve until the summer 1984 when the next Japanese European tour is planned to take place!

Two years ago the Gothenburg group got money from the Swedish State to make a videoproduction about the **Suzuki Method in Sweden**, something which there is a great need for – the less information the more misunderstanding about the Suzuki method and the reverse: the more information the more convinced and positive teachers and parents-students. The production is completed this spring and will also be available with English speaker-text. In Sweden it will mainly be used in the education of string-teachers at the State Colleges of Music.

So far the unawareness of professor Suzuki and his work at these institutions is far to big. As we see it in Sweden there is also another field where we need to expand with the Suzuki method: within ESTA (European String Teachers Association). Although our goals in the Suzuki-method are several, we mustn't forget the ones we have in common with the stringpeople represented in ESTA.

Among these teachers we have most outstanding pedagogues and authorities whose statements are very important to many many stringpeople all over the world. Even though the result of this might not be an increasing number of Suzuki-teachers, we could spread the Suzuki-philosophy and change attitudes in a favorable direction. This is an extremely important task for our future work and as we all know: the future starts today! **Tove Detreköy** from The Danish Suzuki Institute has already started this job when she invited for at ESTA-meetings both in Germany and Sweden very successfully has informed about and demonstrated the Suzuki method.

I want to end this little report by expressing gratitude to Mr. Suzuki. It is just wonderful to participate in the Talent Education Movement – it is far more than just a way of teaching. It's a way of being. Let's keep up the good work. Let's carry on like Mr. Suzuki says in „Nurtured by Love“: „We must climb step by step to reach our goal – carefully take one step at a time without stopping, without hurry and we will quite surely get there.“ Today more than ever we live in the shadow of total nuclear annihilation. Therefore, as we all within the Suzuki method actually are working for peace – let us never stop. The Suzuki way of teaching – of being is so important for everybody. For the world. Let's go on!

Sven Sjögren Sweden

Zusammenfassung

Sven Sjögren berichtet über die zunehmenden Suzuki-Aktivitäten in Schweden. Man ist gerade dabei eine Schwedische Suzuki Gesellschaft zu gründen, wichtig vor allem, um der Kommunikation willen. Abhaltung von Teacher training Kursen und nationalen wie europäischen Workshops sind geplant für die Zukunft.

Die Suzuki-Arbeit in Schweden ist noch jung, etwa 11–12 Jahre alt. Die größte Göteborg-Gruppe war die erste Suzuki-Gruppe, die auch teacher training geboten hat. Viele heutige Suzuki-Lehrer nahmen von hier ihren Ausgang. Vor allem war es Prof. Kendall, USA, der bereits 1973 nach Schweden kam und Vorlesungen hielt über die Suzuki-Methode. Philosophisch und geigerisch ist er ein phantastischer Lehrer. Seine „tour-group“ kommt diesen Sommer. Vorigen Sommer hatten wir die große Freude, die Japanische Tour-Group in Göteborg zu hören. Das schwedische Fernsehen und Rundfunk waren anwesend. Bedauerlicherweise haben nicht mehr Städte und Länder die Gelegenheit genutzt, denn sie zu hören hat viele Vorteile, vor allem: 1. die einzigartige Qualität zu hören, 2. die Kosten ermässigen sich, je mehr Konzerte stattfinden.

Vor 2 Jahren erhielt die Göteborg-Gruppe finanzielle Hilfe vom schwedischen Staat, für eine Video-Produktion: „Die Suzuki Methode in Schweden“ – man kann sie erwerben, mit englischem Untertext. Die gute Information über die Suzuki-Methode ermöglicht gute Kenntnisse und überwindet die sattsam bekannten Vorurteile.

Sehr wichtig ist die Verbindung zur ESTA – in ihr sind hervorragende Musik-Pädagogen aller Länder und Kontinente vereinigt – wir sollten sie mit der Philosophie Suzukis bekannt machen und damit Einstellungen verändern zum Positiven hin. S.S. möchte vor allem Herrn Suzuki seine außerordentliche Dankbarkeit ausdrücken: es sei herrlich teilzuhaben an seiner Talent-Erziehung – die weit mehr ist, als nur ein Weg zu lehren. Es ist ein Weg zu sein. Laßt uns weitergehen und an Herrn Suzukis Formulierung denken: „Wir müssen Schritt für Schritt steigen, um unser Ziel zu erreichen – sorgsam muß jeder Schritt getan werden, unaufhörlich, ohne Hast, und wir werden ganz sicher dorthin gelangen.“ (Erziehung ist Liebe). In unserer Zeit der nuklearen Bedrohung hat die Suzuki-Methode eine ganz besondere Bedeutung für die Sicherung des Friedens in aller Welt. Laßt uns auf diesem Suzuki Weg forschreiten!

Sven Sjögren, Schweden
(Übersetzung M.M.K.)

E I N L A D U N G

aus Anlaß der Gründung des

Deutschen Suzuki Instituts München

zu einer einführenden Veranstaltung in die Suzuki-Methode mit

Einführungsvortrag – Waltraut Mayr, München
Lichtbilder-Vorführung aus Matsumoto – Helge Thelen, Gilching,
Unterrichtsvorführung
Konzert

Es laden dazu ein:

Karl Klingler-Stiftung ★ Deutsches Suzuki Institut ★ European Suzuki Association

Ort der Veranstaltung: Hochschule für Musik, München 2, Arcisstraße
am 18. Juni 1983, um 15.00 Uhr



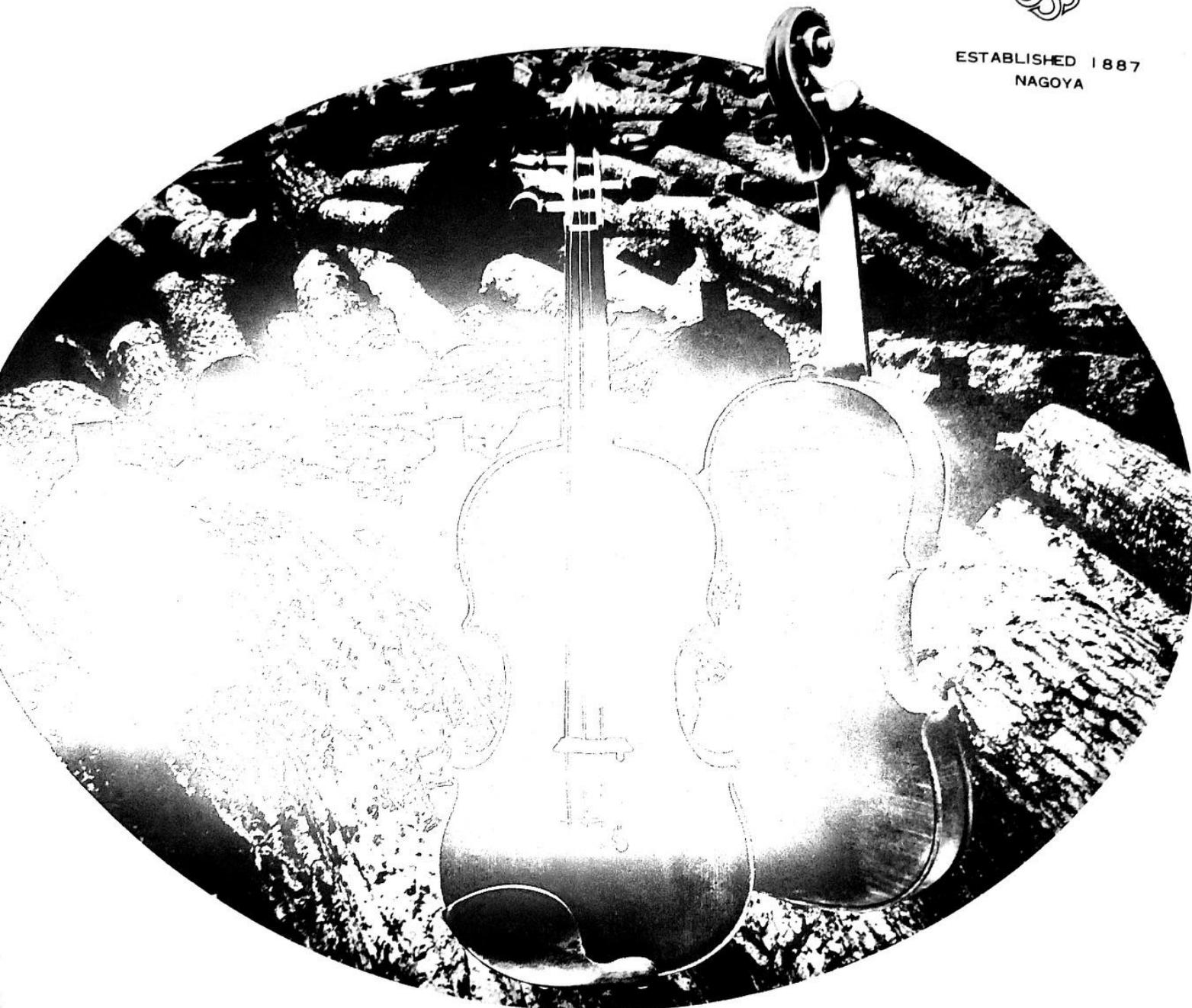
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