



European Suzuki Journal

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The 9th Suzuki Method International Conference was held in Matsumoto from 16–21 July. 1,200 people from 23 countries attended. (Australia, Bermuda, Belgium, Brazil, Canada, China, FRG, Finland, Ireland, Italy, Japan, Korea, Peru, Philippines, Singapore, Spain, Sweden, Switzerland, Taiwan, UK, Uruguay, USA.) The largest group came from America (230 people), followed by Australia (127), Korea (104), Finland (76) and Brazil (57).

On 16 July the Welcome Party was held by Matsumoto citizens in the Matsumoto

Castle Garden. Mr Shoji Wago, the Mayor of Matsumoto, and many Matsumoto citizens welcomed the participants from around the world with demonstrations of a few traditional Japanese art forms such as a Japanese Drum Performance, Flower Arranging and a Tea Ceremony. On the morning of the 17th the opening ceremony was held at Matsumoto Shiminkaikan.

Daily lessons were conducted by Dr Suzuki and others from the international faculty, and concerts continued until the 20th.

In addition, there were various concerts and events each night. On July 18, a special piano concert for Matsumoto citizens was held at Harmony Hall which was built two years ago. On 19 July, the adults were invited to a Banquet by the Mayor of Matsumoto City at Hotel Tokyu Inn. On the same evening the students attended a Children's Party and

exchanged friendship with more than 500 children from Matsumoto. The citizens of Matsumoto were very happy to once again welcome everyone from all over the world. The 6th Conference was also held in Matsumoto in 1983.

Mr R. Küchl was invited as a special faculty member to teach master classes and perform in a concert. In addition to those lessons, there were special lectures for developing the Suzuki Method movement through new stages. Mrs Susan Grilli and Mrs Dorothy Jones gave a

During this conference, three ISA meetings were held as follows: 18 July, ISA Board Meeting; 19 July, ISA National Representatives' Meeting; 20 July, ISA General Meeting. Then the financial report was given and included information about the registration process of the ISA as a non-profit organisation. A new plan for future International Conferences was disclosed. Since the European Conference and Pan-Pacific Conference have become bigger, these regional conferences will be considered

and titled International Conferences in the future. Therefore, International Conferences will become a yearly event. Every two years one of these conferences will be selected as a Suzuki Method International Convention. Since the European Conference has already been planned for August 1990, it will be the next International Conference. The Pan-Pacific Conference will be the second one under this new plan. It will be in Adelaide in January 1991.

On 21 July, at the closing ceremony, Mr Toshio

Takahashi, the Executive Secretary of ISA and the Chairman of the 9th Conference Executive Committee, handed the Conference banner to Mr Henry Turner, the Deputy Chairman of ESA and the Board member of ISA. Then the Conference was concluded with Dr Suzuki's heartwarming speech and farewell message, 'Sayonara, see you in Scotland!'.
Dr Suzuki's lesson for teachers at the International Conference in Matsumoto in 1989



Dr Suzuki's lesson for teachers at the International Conference in Matsumoto in 1989

lecture about their progress in early education through the Suzuki Method philosophy. Mr Sondra Harnes and Mrs Paivi Kukkamaki had a panel discussion about the Suzuki Voice Method. Many teachers and parents attended and were inspired by this new project. Both lectures were very well received. Also, the progress towards establishing the International Suzuki College of Music was announced.

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About the Current Issue

This is the first issue of the Journal to be published in England. Following her recent illness, Marianne Klinger asked me to take this on at relatively short notice. She very kindly prepared all the contents for me and helped me in every way possible. I have tried to follow her example by including as many of the usual items as possible, but any errors or shortcomings in this edition of the Journal are entirely my own. I have undertaken to act as editor for as long as Marianne Klinger wishes. In the meantime, I hope, as I am sure do all the members of the ESA, that she will continue to get better and recover completely from her illness. Unlike Marianne Klinger, who is well known throughout the ESA as its founder, as the daughter of Dr Suzuki's teacher and as a psychologist, I am very conscious of being known by only a few of the readers of the Journal and I therefore feel that I ought to introduce myself. I was born in Denmark but have now lived in England for 20 years. After graduating in English at London University I specialised in Anglo-Saxon literature. I have been a Suzuki parent for eight years, my younger son having



started learning the piano with Anne Turner at the age of three. During those years I have written or helped to write a number of articles on Suzuki Method, among them the BSI prospectus. I am also one of the organisers of next year's conference in Scotland, although this is probably a hindrance rather than a help to me in my role as editor. It does mean, however, that I am in a position to publish all the latest news and to thoroughly recommend the venue (please see further details on page 12).

Any reader who is able to respond to Susan Grilli's letter on page 11 may also be a potential contributor to the conference seminars at St Andrews. If so, Ann Turner or I would be pleased to have more details.

I should like to thank all the contributors for their excellent articles and news items. I apologise to those whose writings have had to be edited or paraphrased due to shortage of space or language problems. I also apologise to readers for the number of 'cut-out coupons' in this issue. I recommend photocopying for those who do not wish to mutilate their copies.

More material in the form of articles, news and information is still needed for the spring issue. Articles will be published in English but I am also able to translate from German, French, Swedish, Norwegian and Danish. Articles on the teaching of all the instruments taught by Suzuki teachers in Europe, on the teaching of all age groups and on the theme of 'Education through Music' (the subject of the forthcoming conference in Scotland) will be especially welcome.

Birte Kelly

ESA Journal

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Keep it all in Focus

By Judy Bossuat

Suzuki students have the wonderful opportunity of participating in workshops organised especially for them with their needs and potentials in mind. These workshops, long established in Japan and America, are becoming more and more frequent in Europe.

At these workshops group classes are often supplanted by individual lessons, orchestra, chamber music, chorus, music theory, folk music or other subjects. Generally, Suzuki trained faculty is employed as they have a unique understanding of the training the children have already had. They can quickly evaluate strengths and weaknesses and help the students improve their playing in a very short period of time. The benefits of these workshops are enormous – for enthusiasm as well as technique.

Sometimes, as the students get older and more advanced, they have a desire to try non-Suzuki organised workshops where the majority of students come from traditional backgrounds.

The comprehension of non-Suzuki trained teachers of the Suzuki student – especially if that student is among the first that that teacher has worked with, is sometimes quite interesting!

We still laugh over the story told by one of our students who, at her first traditional workshop, placed Suzuki Book 6 on the music stand and was asked by the teacher where her 'MUSIC' was. She tried to explain to the teacher that this *was* her music, but the teacher was unable to accept that as possible. Finally, it became clear that by 'MUSIC' the teacher meant the etude and exercise books Schradiek, Flesch, Trott, etc. She did not seem interested in the Haendel Sonatas . . .

Often teachers new to the Suzuki students are amazed by their level of technique and sound production in relation to their age. After all the effort and hours spent by parents working with children, it certainly feels good to have their child praised by a confirmed professional musician as 'very

talented' or a 'genius'. Yet, it must be taken into account that the frame of reference for professionals is often unbalanced as many have had little contact with young children. These professionals often believe that any child who plays well at a young age *must* be a genius – for they can not imagine how it could be possible otherwise. The difference between 'developing talent' and the very unusual 'child genius' can be difficult for them to recognise.

Actually, if one considers the situation, the traditional teacher has nothing to lose by giving the student tons of advice on 'what *must* be done now'. Invariably, they suggest that the student should practice more, and that hours of etudes and scales *must* be added to the homework. Sometimes they give the child a 'big concerto' – unconscious of whether the child at that stage is actually equipped both technically and psychologically to handle the months and months of work necessary to play the piece correctly. The flattery (or threatening) is usually so intense, everyone seems to forget that this teacher has never seen the child during the school year when he is trying to juggle time for homework, sports, music theory, orchestra, practice . . . and fun!

These outside teachers sometimes recommend changing teachers (often into their own class) or changing out of the Suzuki Method into more traditional structures. Their misconceptions or lack of knowledge about what the Suzuki Method actually is about helps create stories of doom if the student 'stays Suzuki'.

Actually, these doom stories do not hold up as fact, this shown by the numerous students who have 'stayed Suzuki' and are playing well and living their music in a balanced manner.

There is a point where changing teachers can be recommended. One hopes that after numerous years with the Suzuki teacher, his advice and opinions would have some weight with the parents and

students and that, together, they could discuss the traditional experience and the advice given by the workshop teacher. Sadly, this discussion often takes place after the parents have already made their decision and undertaken steps to have their child study with the new teacher. Sometimes the name of the new teacher or the structure is very enticing. It feels good to be able to say that one's child studies with 'this person' or 'that person', or that he was accepted into 'such and such' an institution which has a reputation – often historic.

There is a time and a place for this to happen. Respect for the home teacher's opinion can help cut down the errors made and the difficulties encountered by the student – technical and emotional. The work done with the child since a very young age must be taken into account when decisions are made. Special relationships have been established between the child and his teacher. Parents must guard that. The flattery given to their child (plus their own ego) does not result in memories suddenly becoming very short about those happy and productive years.

The parent's insecurity about 'staying Suzuki' seems to be a combination of things. Suzuki teachers try to develop every child's inner 'living soul' and do not often speak about 'talent', comparing one student with another. This has its drawbacks. Music and the development of musical ability is a nebulous thing and very difficult to explain to friends and relatives. It is easier to say that one's child has all A's at school or won first prize in a swim competition than to try to justify the hours of practice by explaining that the Suzuki lessons help to develop character, memory, patience, concentration, a calm centre, etc. Parents are reassured when they see their child as 1st, 2nd or 3rd on a list after passing examinations as is done in traditional conservatories.

Competition seems to be stressed by society – and Suzuki teachers tend not to stress it. The lists of awards that Suzuki students have obtained are very useful when introducing the Method to sceptical people. It is wonderful that these students were able to achieve all this. Yet, most Suzuki teachers will tell you that it is *equally* important to them that a very slow and uncoordinated child can finally play beautifully the end of book two (after five years of study and lots of encouragement and support by the parents and teacher).

Keeping in focus the history and training of the child can help to make the contact with the outside music world a very positive one. We can all learn from good traditional teachers . . . if only we can keep their advice in balance with respect for the home teacher and the child's history.

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Tel

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I want to become a member of the ESA and I enclose a cheque/money order

Date Name

NB: annual payment of membership is due on 1 July

How to Refine Sensitivity

by Shinichi Suzuki

A critic asked me: 'Mr Suzuki, suppose we start children on Twinkle, and, ignoring their individuality, form them as you do into a type in terms of everything including the rhythm and expression of the piece. Some say that children's individuality will stop developing in the future. What do you say to this?'

This is a question often asked by educators. I answer in the following manner. If you are to respect something called children's individuality, why not avoid teaching stereotyped Japanese in language education? Why not show plum blossoms and tell them to create a name each of them likes, or put out a teacup and tell each of them to think of an appropriate name? Let each child use his individuality to create an expression, say, for 'good morning'.

However, in Japanese language education, we teach children the kind of Japanese that we older people use, stereotyped and free from errors, and, while correcting their errors, foster in them the ability to use that Japanese with absolute freedom. Children freely use that speech, and gradually develop individual will and inventiveness, thus beginning to live each with his own personality.

What is important is first to teach proper Japanese. It is so with music. I think it the naturally expected way of music education to help children develop as human beings who fluently comprehend and use 'the language of music' in its most proper form and with its most outstanding sensibility.

Let a small child (whatever the actual age, a beginner is a small child in music) hold a violin and bring out his individuality by composing and thinking of expression as he likes. The result will be awful. Compare Toshiya Eto, Koji Toyoda and Kenji Kobayashi who grew by this method. Do they not manifest three utterly different individualities?

There is no such thing as inborn individuality (about which I would like to discuss my view on a later occasion); hence, rather than emphasising trite individuality, we should concentrate on educating children so as to develop outstanding, fine individuality. No human being develops individuality. A man's life span from birth to death comprises his presence as a human being; and his image belongs to none but himself. Many Japanese today 'go along with the stream' without independent thought, but this lowly posture itself can be called a kind of individuality. Therefore, in order to develop outstanding individuality, I always think that we first need to foster outstanding ability through education.

Reading comes later

The other day, a music teacher came and told me at length his view of the need for starting musical education from musical notation. He said he was unable to agree

with my approach: start from the ear, then teach musical notation after musical ability has been fostered (around book 4 in the case of the violin).

In my view this teacher knows nothing beyond his own experience of having studied music from musical notation. Moreover, since today's society remains with the common sense idea of starting written music education, he was full of faith as he spoke to me. It is quite understandable, because we usually fail to understand what we have not experienced, and are slow in waking from our sleep on

the lap of common sense. That teacher does not know.

As one who also had to start music from musical notation, I had a similar common sense idea long ago. However, from twenty years of thinking, educational experience with many children, and its results, I have come to know with clear and strong confidence how music education should be.

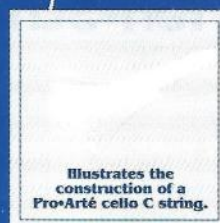
As more people wake to this fact, the day will come when flawed education of starting to teach music from notes will be spoken of as a joke.

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Klavierbegleitung: Band 1 DM 13,—, Band 2—4 je DM 14,—,

Band 5 DM 17,—, Band 6/8 je DM 13,50

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Band 3 DM 16,50, Band 4 DM 19,—, Band 5 DM 22,50

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Cassetten: Teil 1—5 je DM 32,—

Cello-Schule

Band 1, 2 je DM 16,50, Band 3 DM 18,—,

Band 4—7 je DM 14,50

Klavierbegleitung: Band 1—7 je DM 16,50

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Klavierbegleitung: Band 1—5 je DM 13,50

Cassetten: Teil 1/2, 3/4/5 je DM 32,—

Harfen-Schule

Band 1 DM 21,—

Cassetten: Teil 1 DM 32,—

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Information from ESA

The next European Workshop, which is now also an International Conference, will be held at St Andrews, Scotland, from 7—18 August 1990.

The next ESA committee meeting and the AGM will take place at St Andrews. The exact date will be announced in the spring 1990 issue.

Workshops and other Events in 1990

BELGIUM

The National Suzuki Workshop for Violin and Cello will be held at Retie (near Turnhout) from Saturday 24 February until Wednesday 28 February 1990. The faculty will consist of eminent and experienced teachers from Europe. National violin days as preparation for Scotland to be held in Turnhout and other cities in July.

National violin clean-up days will be held in Turnhout or Brussels on Saturday and Sunday 2—3 September 1990. For information and/or registration for all these events, please write to: Secr. Talent Education Institute Belgium, Stadhuis, Grote Markt, 1, B-2300 Turnhout, Belgium.

BRITAIN

The BSI Teacher Training Courses in Violin, Piano and Cello will take place on the following dates in 1990.

12-14 January, 16-18 February, 20-26 April.

New academic year: 22-24 June, 7-13 August (in St Andrews, Scotland), 12-14 October and 23-25 November. Apart from the week in St Andrews during the European Conference, all courses will be held at the Benslow Music Trust, Hitchin, Herts, England.

Auditions for the new courses will take place in January 1990. For further information apply to BSI, 4d The High Street, Wheathampstead, Herts, England. Please see separate notice for the European Conference.

DENMARK

National Workshop: 9—11 February 1990 in Odense.

FRANCE

French National Workshop: April 1990 at La Saulsaie, 35km from Lyon, venue of the European Suzuki Workshop in 1984.

10 April - Arrival
11—14 April - Classes
15 April - Final Concert and Departure

Visiting teachers: Phillipa Lees and Sven Sjögren, violin, Carey Beth Hockett and Annette Costanzi, cello, among others.

THE NETHERLANDS

12 November 1989. Suzuki Vereniging Nederland: Annual Meeting.

The Association celebrates its 5th year.

2-4 June 1990. **National Workshop**, Bovendonk, Holland.

Teacher Trainees' Examination Results 1989

BELGIUM

Violin

Roos Bakker	1+2
Francine Engels	2
Martin Pascal	2+3
Muriel Ruben	2+3
Wilfried van Gorp	2+3

Examiners:

Tove Detreköy, Denmark
Kerstin Wartberg, W. Germany
Jeanne Janssens (course teacher)

GREAT BRITAIN

Violin

Jean Hickson	1
Debbie Fisher	1+2
Gill Habgood	1+2
Matty Holmes	1+2
Hywel Jenkins	1+2
Sarah Nolan	1+2
Eric Sutcliffe	1+2
Rosemary Arrowsmith	2
Stephanie Levin	3+4
Heidi Nixon	3+4
Colin Green	5
Imma Losche	5

Examiners:

Phillipa Lees, Ireland
Christophe Bossuat, France
Felicity Lipman (course teacher)

Piano

Michael Adams	1
Catherine O'Sullivan-Gallagher	1
Pat Vendryes	1
Rena Delaney	2
Mary Hoskins	2
Denise Pelly	2
Mary Black	3
Kay Silverman	3
Deirdre Dods	3+4
Ann-Christine Andersson	4
Susan Bird	4
Fiona Cobb	5
Kevin Smith	5
Mary Spencer	5

Examiners:

Peter Hagn-Meinke, Denmark
Huib de Leeuw, The Netherlands
Anne Turner (course teacher)

Cello

Maria Szekeley	1
Elizabeth Wilde	1
Joanna Tomlinson	1+2
Andrew Crabtree	3+4
Marion Mandeville	3+4
Helen Lunt	4
Haukur Hannesson	5
Ruben Rivera	5

Examiners:

Annette Costanzi, Egypt
Anders Grøn, Denmark
Christine Livingstone (course teacher)

DENMARK

Violin

Anne Hjort Larsen	2
Rita Lundgaard	3
Sys Matthiesen	3
Anders Møller	3
Jan Matthiesen	3+4
Henning Kjær	4
Hanne Skou	4
Pernilla Suneson	4

Examiners:

Jeanne Janssens, Belgium
Kerstin Wartberg, W. Germany
Tove Detreköy (course teacher)

Piano (Copenhagen)

Kitty Bruhn	1
Lone Garnum	1
Kristina Markiewics	1
Hakon Norén	1
Inger Strand	1

Anne-Birthe Andersen	1+2
Akiko Høffding	1+2
Helle Solberg	1+2

Examiners:

Anne Turner, Great Britain
Huib de Leeuw, The Netherlands
Esther Lund Madsen (course teacher)

Piano (Kolding)

Tove Lund	1
Wiebke Paulsen	1
Maren Rathleff	1
Eja Tjaekke	1
Anne Birgitte Bendtsen	2
Edith Ihle	2
Tapi Pedersen	2
Charlotte Schøtz	2+3
Kristjana Palsdottir	3
Birte Reese	3

Examiners:

Anne Turner, Great Britain
Huib de Leeuw, The Netherlands
Peter Hagn-Meincke (course teacher)

FRANCE

Piano

Jacki Boesch	1
Véronique Espona	2
Joelle Ivanès	2
Jacqueline Canosi	3
Gina Klouz	3
Véronique Perrin	3

Examiners:

Lola Tavor, Switzerland
Caroline Gowers, Great Britain
Ruth Miura (course teacher)

Violin

Adrian Heath	1
Chantal Rodier	1
Mariane Bouachrine	2
Denise Cabon	2
José Guimbreteau	2
Adelheidur Matthiasdottir	2
Isabelle Noblet	2
Philippe Plassard	2
Albert Sarrias	2
Nicole Thevenin	2
Olivier Clément	3
Véronique Dumousseau	4
Véronique Morisot	4

Examiners:

Helen Brunner, Great Britain
Phillipa Lees, Ireland
Judy and Christophe Bossuat (course teachers)

FEDERAL REPUBLIC OF GERMANY

Violin

Maria Koszalka	1+2
Elisabeth Palacios	1+2
Ursula Pohle	1+2
Monika Lichter	2
Dorothea Hajek	2+3
Michael Klett	3

Examiners:

Tove Detreköy, Denmark
Susan Johnson, The Netherlands
Kerstin Wartberg (course teacher)

IRELAND

Violin

Frances Jermyn	1
Patricia Vaughan	1
Consuela Healy	2
David Lee	2
Anita McGowan	2
Laura Miller	2
Maire Ni Dhuibhir	3
Trudy Byron Fahy	5
Sabine Goor	5
Bernadette Robinson	5

SWEDEN

Cello

Marion Axelsson	1
Maria Calissendorff	1

Maria Daninge	1
Kerstin Wallquist Jonsson	1
Ingela Karp	1
Eli Marie Ree	1
Cecilia Carbin Öhlander	1
Agnetä Ölund	1
Irene Åremalm	1
Elon Berggren	2+3
Gudrun Berndalen	2+3
Katarina Dahlbeck	2+3
Charlotte Danielsson	2+3
Sylvia Jacobsson	2+3
Hans Sandborg	2+3
Torgny Söderholtz	2+3
Håkon Tengberg	2+3
Christine Wirung	2+3
Nils Åström	2+3

Violin

Ruben Andersson	2
Mira Moszny	2
Barbro Olofsson	2
Sonja Edén	2+3
Eva Johansson	2+3
Ann-Marie Jonsson	2+3
Charlotte Lindstedt	2+3
Ingrid Litborn	2+3
Karin Neiker	2+3
Viveca Ranmo	2+3
Susanne Rydfeldt	2+3
Ulla Sandborg	2+3
Lars Erik Sundell	2+3
Marianne Sundström	2+3
Kenny Sävström	2+3
Katalin Tibell	2+3

List of Examiners and Teacher Trainers recognised by ESA

Violin

Alison Apley	GB
Judith Berenson	Switz
Helen Brunner	GB
Judy Bossuat	F
Christophe Bossuat	F
Trudy Byron-Fahy	IRE
Tove Detreköy	DK
Leif Elving	S
Lilja Hjaltadottir	Icel
Susan M. Johnson	NL
Jeanne Janssens	B
Karen-Michele Kimmett	F
Phillipa Lees	IRE
Felicity Lipman	GB
Clare Santer	GB
Sven Sjögren	S
Kerstin Wartberg	BRD

Piano

Colette Daltier	F
Caroline Gowers	GB
Peter Hagn-Meincke	DK
Huib de Leeuw	NL
Esther Lund Madsen	DK
Christine Magasiner	GB
Ruth Miura	GB
Eunice Morley	GB
Francoise Pierredon	F (USA)
Lola Tavor	Switz
Anne Turner	GB

Viola

Edith Code	DK
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Cello

Annette Costanzi	Egypt
Angela East	GB
Ann Grabe	F
Anders Grøn	DK
Haukur Hannesson	Icel
Carey Beth Hockett	GB
Christine Livingstone	GB
Alison McNaught	GB

Flute

Sarah Murray	GB
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ESA News

DENMARK

Our National Workshop took place in Copenhagen on 7-9 April 1989. Guest teachers were Jeanne Janssens, violin, Sabine Goor, viola, Håkon Tengberg, cello and Caroline Gowers, piano. The Danish Suzuki Institute held its annual big Concert in the Tivoli Concert Hall on 3 May. The programme was formed to show our daily work and involved all string players and four piano students. It included among other pieces Handel/Halvorsen, Pascaglia for Violin and Viola and Grieg, Holberg Suite for String Orchestra. As this was the sixth time, it has almost become a tradition that our students play during the first weekend after the Tivoli Garden has opened for the summer. It seems to be quite a popular event since the audience consisted of almost 1,000 people.

A new Danish Teacher Training Course for Cello has started from October 1989, with eight participants. The Director is Anders Grøn. The first session took place at the Royal Danish Academy of Music in Copenhagen in connection with a Danish/Swedish Cello Workshop with 22 Danish and Swedish cello children. Guest teacher was Håkon Tengberg, Sweden.

FRANCE

After over a year of meetings and work on bye-laws, the 'Federation Methode Suzuki France' was created. This federation replaced the 'Association Nationale Methode Suzuki en France - ANMSF' as the national organisation for the method in France, effective from 1 October 1989. The FMSF will facilitate better representation of all regions and local associations at the annual meeting, more collaboration in the administration, and clarification of numerous points (teacher training, national workshop organisation, distribution of information, etc). The FMSF has received Dr Suzuki's support, and he has accepted the Honorary Presidency. Christophe Bossuat has been voted president.

GERMANY

The Fifth National Workshop took place from 18-20 August 1989 in Bielefeld. More than 170 Suzuki students, their parents and 30 teachers who took part had a full and varied schedule.

Apart from large and small group lessons, concerts and master classes for advanced students and teachers, there were rehearsals with the Bielefeld Philharmonic Orchestra and the well-known children's choir of Bielefeld.

An audience of more than 1,500 attended the final concert. The Suzuki repertoire was accompanied by the Philharmonic Orchestra. The children also played two movements of the Music for the Royal Fireworks by Handel, and a Fantasy for Choir, Suzuki Children and Orchestra. The success was so overwhelming that an encore had to be played.

ITALY

The Second Suzuki Method Conference in Italy was held in Ivrea in September 1988. At this Conference the guitar classes of Philippe Francais from Lyon and Elio Galvagno from Saluzzo met for the first time.

The Suzuki Guitar Method has continued its growth after the significant steps taken at the Berlin Conference and again in

Sweden in 1988. There are now more than thirty teachers all over Europe who are working with the method. They are hoping to set up a committee to resolve problems submitted by teachers. It is also hoped that the Conference in Scotland next year will be a further step in the development of the Guitar Method in Europe.



Concert in St Chiara, Italy on 4 September, the Class of Galvagno and Francais.

The Suzuki students and their parents want to thank all the German teachers who taught at the Fifth National Workshop, our Danish guest teacher, Tove Detreköy and especially Kerstin Wartberg, who directed the whole workshop.

Parents accepted this situation patiently and tried out the new technique during the lesson as the children played. In other words, the parents always took a very active part in each lesson.

Magsi Goor

IRELAND

Phillipa Lees, Pat McCarthy, Bernadette Robinson and Magsi Goor were all attending the Talent Education Institute in Matsumoto for six weeks this July and August. Sabine Goor attended the Conference as did Mary Byrne and her son Karl Peter.

Dr Suzuki put across two points at the Conference and Summer School - *Diamond Tone* and *Two Tone Vibrato*. We sat through approximately 20 concerts. It was evident from these Concerts that there are many children and teachers in Japan with this Suzuki sound and ability. Whatever level the lesson, Suzuki taught Tonisation on both Twinkle variations and Judas Maccabeus first four measures on all four strings, lasting for about 20 minutes. At first it seemed such a waste of time, especially at the Summer School where only Japanese was spoken. Having observed for a while it became obvious that this is what produces the basic technique of Diamond Tone and increases the ability of each child.

SWEDEN

The Vallda Suzuki Group, led by Sigge Strand, made another European Tour this year. They visited the Wetttemberg in Germany and joined in a workshop and concert with the Wetttemberg Suzuki Group, directed by Otto Leib. The concert was well attended and very successful. The hospitality was fantastic both in Wetttemberg and in the second destination which was Amilly in France. Here students gave concerts at a hospital and an old people's home, and this was followed by an evening concert consisting of a varied programme. In spite of a hectic travelling schedule, with journeys starting at eight in the morning and going on until midnight, all the children enjoyed themselves. It was a tiring, but truly wonderful trip.

SWITZERLAND

We are happy to inform our friends and colleagues that the Suzuki Institute of Switzerland was founded on 26 February, 1989.

Judith Berenson Lola Tavor

5. Internationaler Wettbewerb für Streichquartett



Karl Klingler Preis

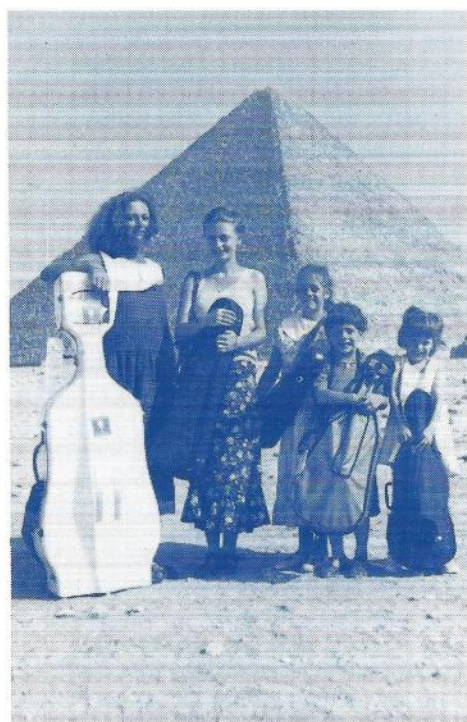
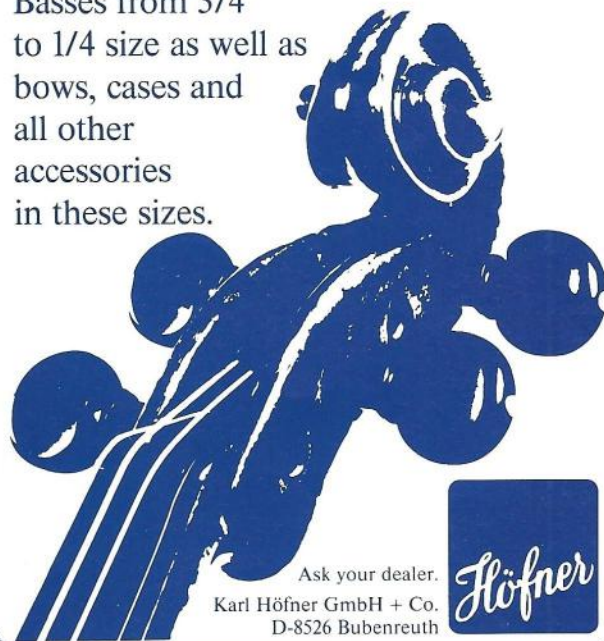
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The Cairo Suzuki Group at the Great Pyramids at Giza (left to right) Annette Costanzi, Sophie Read, Arianna Rondos, Nathan Rondos, Eiren Shea (Arianna and Nathan are Annette's own children)



Group Membership

Benefits: International Conference, various Workshops by Master Teachers, Membership Card, Newsletter, Teachers' Directory, International Suzuki Teacher's Licence (in prep) and so on

The Board of directors of the ISA has established the following types of contributing membership:

Sustaining	\$12 - \$99	Donor	\$100 - \$499
Patron	\$500 - \$999	Benefactor	\$1,000 and above

The teachers' minimum contribution is \$17 a year to be listed in the Teachers' Directory. **The parents' minimum contribution** is £12 a year

APPLICATION FOR GROUP MEMBERSHIP 1989-1990
(The headquarters can only accept group membership
of 30 or more, membership year 1 July to 30 June)

Group Membership Name (please print)

Telephone

Director's Name

Correspondence Address

..... Postcode

Total Membership fee enclosed \$

Because of tax-raising in Japan, please send this form and your total contribution with the paper listing all teachers' and parents' names, addresses, telephone numbers, instruments and contributions (cheques in US dollar only) to the branch office in the USA: PO Box 934 Edmonds, Washington 98020, USA

Suzuki Singing – a Finnish Experiment

This article, written by Tuula-Maria Ahonen, was published in the Finnish magazine *Kauppa Ja Koti* in November 1987. Translation from Finnish into English by Jyrki, Pietilä and Sharron Beamer.

The singing voice of the mother is enjoyed by the baby in the Womb

A group of pregnant mothers have deliberately been singing to their unborn babies since they were six months pregnant. Three months after their delivery the group began meeting again with their babies. They will continue to meet until their children are old enough to decide if they want to continue. This new experiment, which started in Finland, has been approved by the International Suzuki Association.

Päivi Kukkamäki, a professional singer, piano teacher, singing teacher and church organist, also has experience working in kindergartens. 'While teaching in various kindergartens I noticed that children are not being sung to now as much as children were in the past.' From her own background of being sung to at home as a child, Päivi realises how meaningful an experience it is. 'The child gets a feeling of security when mother and father sing to him. The voice is a natural instrument. In comparison, even the piano lacks tonal expressiveness.'

Suzuki teaching first came to Finland in 1976. Päivi says that the basic principle of this teaching is to listen and repeat – the same way you learn your mother tongue. For example, piano Suzuki teaching can be started as young as age three. Päivi

teachers, singers, midwives and the GROWING THROUGH MUSIC group and Model Hanger Co. All the chosen mothers have been willing participants and have been meeting together since May 1987.

Sensitivity and perseverance are qualities that can be developed

Starting as early as the pre-natal period may make the layman think that an attempt is being made to create musical geniuses. In fact, the Suzuki method is much more than music education. Shinichi Suzuki says in his book, *Nurtured By Love*, 'I just want to make children good citizens. If a child listens to good music from the day he is born and learns to play it himself, his sensitivity, character and perseverance will develop. His heart will become beautiful.' Dr Suzuki also said, 'If the world would co-operate in educating good children there would be no world wars.' Therefore, this method is a question of very basic and important things for mankind. Dr Suzuki's opinion is that to become a better player one must become a better human being.

Päivi says she often re-reads Dr Suzuki's book. 'This book is full of gold nuggets that one keeps on finding.' Like Dr Suzuki, Päivi does not use big words, but



The first Suzuki singing group

studied this method last year in Japan and after discussions with Dr and Mrs Suzuki it was decided that Päivi will develop a Suzuki programme for singing in Finland. Päivi decided to begin as soon as the child could hear – at the pre-natal age of six months.

At the Tikkurila child health centre, the first five pregnant women were chosen by lottery to take part in this programme. The participants were not selected by any sort of testing because the basic principle of Suzuki teaching is that talent is not inherited, but is developed through learning. In creating this new teaching, Päivi is getting help from kindergarten

expresses ideas with simplicity. 'I think the most important thing in life is loving each other. Humanitarian values should be stressed more in our society.' The Suzuki singing teaching is meant not only for mother and child. Once a month there is a family evening when fathers and other children in the family get together. Päivi says, 'We are nurturing human fellowship.'

Enthusiasm in the Womb – singing relaxes the baby after birth

During the writing of this article the first 'Suzuki baby' was born. The group met especially for this photograph. This is the



Mrs Päivi Kukkamäki, singing for Dr Suzuki's 88th birthday with other teacher trainees' string accompaniment

first baby to attend the meeting outside the womb. The mother, Tarja Vehkasalo, says, 'This is a very peaceful baby'. The baby looks calm in this new place, surrounded by new people. The songs, which the mother sings, are familiar to him. Tarja listened to these songs daily on tape, but she preferred to sing them herself. The baby's father also sang them to Tarja's stomach. When in the womb the baby showed recognition and enthusiasm when the mother sang. When she sang he began to move. Now they have a relaxing effect on him. 'I sing to him at night when I am trying to put him to sleep. It seems to work.' The Father's singing also calms him. 'Singing does not work when breast feeding. He stops sucking and listens'.

Päivi says the group have done an experiment. The mothers make an 'X' whenever the child moves. The babies respond most to Vivaldi's music, Beethoven's *Moonlight Sonata* and Schubert's *Ave Maria*. Besides children's songs and lullabies they listen to a relaxing tape of classical music. 'To some families classical music was previously unknown. They said they did not realise it could be so nice.'

The child absorbs music

Päivi tells what happened to some acquaintances of hers. The family went to a concert which the baby slept through, but afterwards only the baby was able to recognise the piece played at the concert. Päivi says children absorb music like they absorb their mother tongue. The Suzuki Method of listening and copying has a greater impact on children than it does on adults. That is why it is so important for us to consider what kind of music we provide for our children to listen to. Shinichi Suzuki writes:

'Once art to me was something far off, unfathomable and unattainable. It was Mozart who taught me to know perfect love, truth, goodness and beauty.'

I am eternally a child on Mozart's bosom.

Bach, Mozart, Beethoven – without exception they live clearly and palpably in their music, and speak forcefully to us, purifying us, refining us, and awakening in us the highest joy and emotion.

The situation now (as at 13 March 1988)

We now have 50 Suzuki families who learn to sing by the Suzuki Method. Our experiences have been encouraging. The new-born baby really identifies the melodies which the mother and father have listened to and sung to the baby through pregnancy. The babies whose mothers sang to them immediately after birth stopped crying or did not cry at all when they heard the familiar voices and melodies. The songs were 'Twinkle' and Mozart's 'Lullaby'.

We are always surprised when we have singing lessons, because the five babies at the lesson with their mothers are concentrating so much on the music. They hardly ever cry. They enjoy themselves, and their baby talk (prattle) is like singing. We all are very enthusiastic about this experiment. The Suzuki singing method is growing with, and through, the child.

Why Suzuki?

by Margery V. Aber

The practice interview for medical school applicants held at Brown University for Liz Wrone proved especially interesting since her credentials included thirteen years of Suzuki training. Her medical school adviser said that this background would be particularly valuable. Indeed this was the case when she had her real interviews with representatives of five of America's most prestigious medical schools. Questions regarding Suzuki were in the forefront by all of her interviewers. With Suzuki training so much a part of her life it was easy for Liz to relax while giving enthusiastic accounts of how she had memorised many volumes of music; how she had private lessons while being observed by parents and their children who shared the lesson times; how she had played in many, many concerts both as soloist and as a part of large and small groups. As she looked right into the eyes of her enquirers, which is important in all communication, she exuded confidence, sparkle and the ability to be herself. She was asked about private lessons versus group lessons like 'marathons'. Her position was enhanced by the fact that she was involved with 3-18 year-olds throughout her musical education. What a boon for a doctor who must relate to all ages of patients! But is that not true in all walks of life?

Liz's credentials are strong in all academic areas. Credit for this, besides an inherent intellect, can be given Liz because she has learned the art of listening and memorising. Her ability to hear a tune and reproduce it made listening to a

professor, and memorising facts, unique. Her mind had developed a sharp focus because concentration in learning pieces was important. Liz also learned discrimination, making judgements about tone, pitch (intonation) and phrasing. Her teachers instructed her in problem solving, showing her how to practice in ways which would make performance easier, quicker. Self discipline was imperative. Another advantage which Liz had in her interviews was an ability to share her feelings about herself and concerning her goals in life. The interviewers were able to enter the usually private aura which surrounds each of us, because in her lessons Liz's teachers had to be able to speak to her 'eyeball to eyeball', and to touch her physically in order to help her to place her fingers correctly, to do vibrato or to make her bow go straight. This involved trust, faith and inherent respect, all of which show in Liz's character.

Why Suzuki? Liz will be a splendid doctor because her sensitivities to life and living with all of its challenges have been well rehearsed as she learned to play the violin and to express her inner self through music. Hers is a success story which all children can achieve through the innovative Suzuki 'method', nurtured by love. It is true: 'Anything can be accomplished where love is deep, given the right environment.' Every child deserves a splendid musical education, especially when the goal is to develop the human potential, which in turn will make for successful living.

A letter to the Managing Editor
from **Susan Grilli**
Consultant in Early Education
675 Route 9-W, Grand View, N.Y.
10960, USA

Dear Marianne,

For the past two years, at Dr Suzuki's request, I have been travelling in the USA and Canada to train teachers interested in developing Suzuki-based early childhood programmes. I am writing to you because you have shown a great interest yourself in this relatively new form of Suzuki education. I am hoping you will be able to help me inform the rest of the Suzuki world and early educational professionals beyond it, about any new programmes dedicated to the idea that Suzuki is much, much more than music alone. My students are asking me to set up a network of

information, so that all of us can share in the work being done by each one, and each programme can benefit from the insights of all the others. This seems to be an important first step to take in increasing communications among us. An equally important step will be more and more articles submitted by many of you either in the SAA Journal or Newsletter. The Newsletter was designed for this very purpose of communication and articles for it can be more informally written than those for the Journal. From talking with many of you I know that your ideas should be shared more broadly with the whole of the SAA membership, and beyond.

Development of preschools, daycare centres and kindergartens 'in the Suzuki spirit', is occurring at a crucial time in the US educational thinking. It was no accident that President Bush chose the University of Virginia, designed by our first 'Education President' Thomas Jefferson, as the setting for the very important education summit of governors. Of course, we cannot know if President Bush will follow through with the top priority status he accorded the education of the country's youngest children, but I think we must proceed as if he will. I think we Suzuki teachers would be particularly wise to combine our efforts for these children with those of general early childhood educators, a group far larger than ours and one that needs a bit of persuading that Suzuki instruction is 'developmentally appropriate'.

Too many influential leaders in the field of early childhood are all too vocal in their criticism of Suzuki as something they assume 'stresses' young children rather than stimulating them. We have a golden opportunity to expose *all* children to the kind of excellence that has been so meaningful to our Suzuki students, and to bring our expertise to the early childhood community which is just now banding together behind the rallying cry, 'Parents as Partners', something Dr Suzuki was actively encouraging fifty years ago! The naysayers, of course, need to be brought directly into the lively Suzuki classrooms themselves, where so much is being learned in such an atmosphere of fun. But in the meantime, writing about new and exciting programmes will be the next best thing, and I urge you to do so. Please also enclose any brochures or information sheets about these new programmes in letters to me **for the new 'information bank' about Suzuki and early education.** I look forward to hearing from you!

Suzuki Violin Teacher Wanted

Freiburg Suzuki Institute
Am Muehlbach 13
7800 Freiburg im Breisgau
West Germany
Tel. 0761-85648



European

Suzuki

Conference



St. Andrews, Scotland

7th - 18th August 1990

1990

'EDUCATION THROUGH MUSIC'

The historic city of St Andrews, the ancient capital of the Kingdom of Fife and the home of golf, is the superb setting of this European and International Conference, which will be directed by Dr Shinichi Suzuki. The conference will be held at the University of St Andrews, which is the oldest university in Scotland.

PROGRAMME

European Teachers' Conference 7-13 August

Three separate courses are offered: A1 for graduate teachers, A2 for teachers in training and A3 for musicians or teachers who have no previous Suzuki teacher training. There will be courses in piano, violin and cello. Courses in flute and viola will be available if there are enough applicants.

Courses will include instrumental lessons, clarification classes, orchestra and teaching practice, and there will be a programme of lectures and seminars.

Children's Workshop 11-18 August

Children's courses will be available at all levels in piano, violin and cello. If numbers permit, there will also be courses in viola, flute and guitar.

Courses will include individual, technique and repertoire lessons, and there will be a wide variety of musical activities, including choirs and orchestras.

A special advanced course, which will include chamber music and master classes, is offered subject to demand.

ACCOMMODATION

Excellent accommodation, including all meals, is available in single or twin-bedded rooms within the university. This is highly recommended. Hotels, self-catering houses or flats, camping, etc, can also be arranged through the tourist office.

REGISTRATION

Teachers and families are advised to send their registration forms and fees **as soon as possible** and not later than 15 March. A number of places are being reserved for each country until 15 January; after that date they will be reallocated to those on the waiting list for over-subscribed courses.

Anyone who has not received a registration form is asked to contact:

9th European Suzuki Conference
BSI
4D The High Street
Wheathampstead
Herts AL4 8AA
England
Tel. (058283) 4140

Please send me further information about the courses and accommodation, together with registration forms (one only required per family)

Please state the number of forms required ☐

(BLOCK CAPITALS PLEASE)

Name

Address

..... Telephone

Name of teacher (if applicable)

Book (if applicable) Instrument

Date Signature

STOP PRESS

As from the opening of registration on 15 November 1989, all university self-catering houses are now fully booked.

There is still plenty of accommodation with full board available, but places will be allocated in order of receipt.

The British quota for certain levels of the piano course is now over-subscribed. Piano students from other countries are advised to book as soon as possible.