



European Suzuki Journal

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University of St Andrews Graduation Ceremony 17 August 1990

Oration by Professor Struther Arnott, Principal of St Andrews University

Chancellor, I have the honour to present for the honorary degree of Doctor of Music of this ancient university, Dr Shinichi Suzuki.

Chancellor, Your Royal Highnesses, Ladies and Gentlemen, universities selfishly enjoy conferring honorary degrees because in large measure they are honouring themselves. Universities are in the business of cultivating unusually talented people. Usually these people are the university's own students. But not every talented person can be a St Andrews' student and sometimes we have to adopt them later.

When we do this there is the added bonus of making a whole host of new connections. Talented persons usually are married to other talented persons and associated with many other dedicated people. We usually have the pleasure of seeing our honorary graduand's spouse but never before have we been able to have with us so many of their other friends and disciples.

This occasion is therefore quite unusual and quite unusually pleasurable.

Dr Shinichi Suzuki was born in Nagoya, Japan, in 1898, a son of a samurai family who owned a large violin factory. After

studies in Tokyo he went to Berlin in 1920, where he studied violin under Karl Klingler. He shared lodgings in Berlin with Albert Einstein and they became good friends. He also met and married the singer Waltraud Prange, and returned with her to Tokyo in 1928.

In Japan he founded the Suzuki quartet with three of his brothers, and taught at the Imperial Conservatory. It was during this period, in the early 1930s, that he

statue now stands in the town square of Matsumoto. Many visitors came from America and the first overseas concert tour by Suzuki children was to the United States in 1964. The first European tour, to Berlin, followed in 1970 and the British Suzuki Institute was founded in 1979.

The Suzuki Method of musical education is sometimes called the 'mother-tongue' method and this shorthand description does suffice to bring out two

very important features. The young child's capacity for learning is vividly illustrated by the acquisition of natural language. No matter how complex the mother-tongue may be, children achieve spoken fluency very early in life and apparently without effort. Indeed, the notoriously monolingual British have a bad joke which declares that French must be an easy language since in France even very young children speak



Dr and Mrs Suzuki with members of the advanced orchestra after the graduation ceremony at the University of St Andrews

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developed his theories of musical education which emphasised the learning potential of very young children.

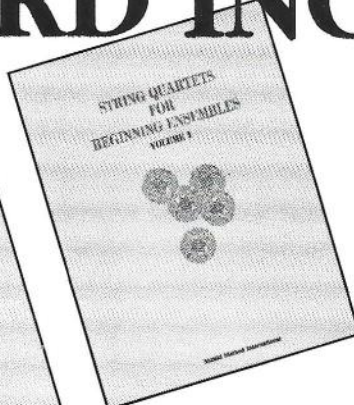
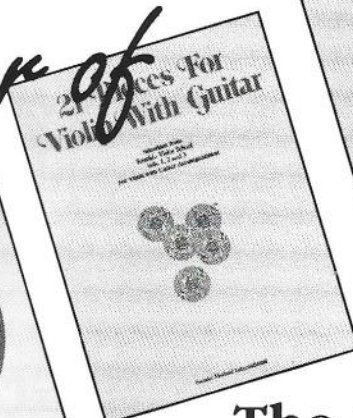
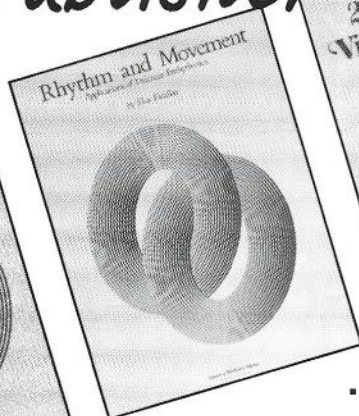
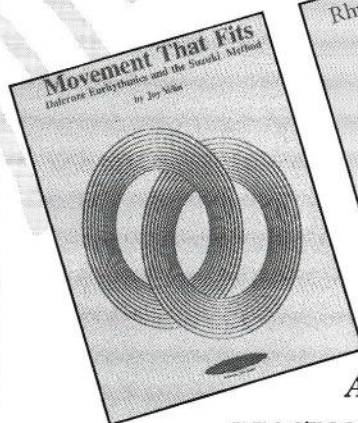
In the post-war years he set up the Talent Education Institute in Matsumoto. This attracted the interest of many eminent musicians, including Pablo Casals whose

it. Dr Suzuki's great insight was to see that this was not just a bad joke but a fundamental truth and to realise that music could be learned in the same way. Rather than begin with musical notation, the analogue of reading, why not begin with listening and children's ability to

(continued on page 3)

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reproduce what they hear? Music is a language, too, whose basic structures can be absorbed by children before they have reached the stage of reading readiness. Dr Suzuki's success with pre-schoolers has been remarkable. A further reason for this has been his understanding of the part played by the child's natural teachers, in particular the mother. We recognise this implicitly when we speak of the 'mother-tongue'. Far from wishing to eliminate parental involvement, as traditional music teachers often have, Dr Suzuki believes that the child's parents should always be active participants, and that is why we see so many mothers and fathers in our audience today.

By stressing the role of imitation in learning music, as in learning language, Dr Suzuki has helped to dispel the idea that copying has no place in modern education. We are not speaking here of mechanical repetition but of mimicking the masters in an interpretive, creative way. Modern recording techniques, which Japanese engineers have done so much to advance, mean that masterly performances are available to all, as Dr Suzuki was quick to realise. His first pupil, four-year-old Toshiya Eto, came to him for violin lessons in 1930, soon followed by three-year-old Koji Toyoda. At first he wondered how he could teach such small children. He used recordings to help them appreciate the paramount importance of beautiful tone. In his own words: 'I was always careful that they understood who their real teachers were – the recordings of Kreisler, Thibaud and Casals'.

The fiddle is Scotland's other national instrument and it is worth remembering that fiddle music was originally transmitted entirely by ear. In his foreword to *The Fiddle Music of Scotland*, Yehudi Menuhin further reminds us that the origins of all music are in our pulse and in our voice and that the folk tradition must always remain at the very source of an organised, literate musical life, however erudite and complex the structures may become. I believe Dr Suzuki would endorse this judgement.

Dr Suzuki has been honoured on many occasions and in many ways, but not before by a British university. He holds honorary degrees from several American universities, the Ysaye Award from Belgium, the Palmes Académiques from France and the Bundesverdienstkreuz from Germany. He is also a Paul Harris Fellow of Rotary International. He has received the freedom of various cities and was called on to address the United Nations Assembly some years ago. We are very glad to welcome him here to St Andrews with his wife, Waltraud, who has done so much to support the Suzuki movement.

The best testimony of the success and influence of Dr Suzuki's teaching is perhaps this conference itself, the 9th European Suzuki Conference. Over 2,000 people in all, including more than 1,100 children, drawn from the length and breadth of Europe and, indeed, from further afield. They range in age as widely as they do in origin, for the youngest is

just three years of age while the oldest stands before you today in his 93rd year, as ready as ever to communicate his passion for music and his zest for life to these young musicians.

In an article written by David Blum for *Stradivarius* magazine, Dr Suzuki has been quoted as saying that: 'Ability is the birthright of every child. It is not something that is given to the few and therefore inaccessible to everyone else'. He has shown us that almost any child can learn to play the violin, or another equally demanding instrument, and that many can reach a standard of excellence formerly thought to be reserved for the prodigy. It is a major achievement which Blum calls Suzuki's 'democratisation of music education'. That description has a particular significance in Scotland, whose schools and universities have always sought to be democratic and accessible to the talented youngster – the lad or lass o' pairs – irrespective of class or other social circumstance.

When one hears, as we just have, the standards of playing which can be achieved using the Suzuki method it would be easy to suppose that its sole purpose is to develop instrumental excellence. But this would be to miss the essence of Dr Suzuki's philosophy. To quote him again: 'I don't wish to turn all of my students into professional musicians but to use music to develop their sensitivity as human beings. I want to make the entire person a better person'. That is what we ourselves strive to do in providing a university education: to teach the specific knowledge and skills needed by doctors, economists, scientists, linguists, but also to educate the whole person.

Chancellor, Dr Suzuki has devoted his long life to this cause and thereby enriched the lives of countless young people, including those who share our platform this afternoon. I ask you to confer upon him the Degree of Doctor of Music *honoris causa*.

Graduation of Dr Suzuki

Introductory speech by Professor Sir Kenneth Dover, Chancellor of the University of St Andrews

When I come to praise a great teacher, I reflect, rather painfully, that – like most of my academic colleagues – I have spent my life on the *easy* part of education, teaching people over 18. Dr Suzuki has tackled the *difficult* part, young children.

He has done this *in* and *through* music. There was a time in British schools – perhaps there still is, in some – when children were decisively classified as 'musical' or 'unmusical'. A child was tested, perhaps, for the school choir. The teacher in charge struck a note on the piano and said 'Sing that'. The child's mouth opened, a sound came out, and, most of the time, the choirmaster opened the door and said 'Thank you. That's all'. He didn't ask himself, 'How can this child be taught to sing?' He just thought, 'This kid's no use'. As you may have guessed, I speak from experience, at the receiving end.

It is a fundamental principle of Dr Suzuki that there is interaction between education in music and general education. Interaction in the true sense: he devised his way of teaching music from observing how children learn other forms of expression and communication; and he intended it to contribute towards answering what Socrates described as 'No trivial question: how one should live'.

People often divide the subjects of learning into the 'practical' and the 'non-practical', and art and music, inevitably, are classified as non-practical. But just consider: to help to cause a child to become a good adult – what on earth can be more practical than that?

And now, in a few minutes, we shall adjourn to the Younger Hall, to enjoy the music and to confer on Dr Suzuki the honour which he has so abundantly deserved.

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Early Childhood Education

A report by Susan Grilli on the Early Childhood Session of the 1990 Fourth Suzuki Method Teachers' Conference in San Francisco, California, May 25–28

The following is the text of the talk given by Susan Grilli with Dorothy Jones at the 9th Suzuki European Conference, St Andrews

I am delighted to be here with you to share the early childhood sessions of the Fourth Suzuki Method Teachers' Conference in San Francisco. The Conference was a *first* in that it offered Suzuki teachers a full complement of early education presentations as well as a comprehensive music program. A Key-note Address by Dr Hanuš Papoušek of Munich, on the beginnings of human musicality, was a highlight of the week-end. For the first time, in San Francisco, a distinguished group of international educators gathered to discuss the importance of the Suzuki philosophy as it applies to all areas of early learning. Through a series of lectures, a panel, and a roundtable, early education professionals concerned with developmentally appropriate practice came together with Suzuki specialists to define the best possible early education for *all* our youngest children. Indeed, for many of us who attended, this was the most exciting Suzuki conference ever! There was a feeling that the world of Suzuki had been broadened, and the important national and international early education issues were being addressed. There was also a strong sense that an important precedent had been set for all Suzuki conferences to come.

This seems to be exactly the right moment for Suzuki specialists to contribute their special expertise to the world of early childhood education. It is most exciting to see both government and

business compelled to recognise the importance of quality early education in their search for a productive future workforce. We must seize this moment, when so many influential people have become so acutely aware of the importance of what we are doing, and make the most of it. The future of young children everywhere will depend on our efforts!

The San Francisco Conference marked the beginning of an exciting dialogue among researchers, psychologists, early education professionals, and Suzuki specialists. What we are all seeking for our youngest children is an education both developmentally appropriate and an *inspiration*. We in the Suzuki world owe Dorothy Jones much gratitude for her special vision that Suzuki education is much more than music alone. Indeed, she has helped encourage the development of what is nothing less than a whole new *field* of early education during her presidency of the Suzuki Association of the Americas.

The early childhood sessions were dedicated to the memory of Miwa Yano, for 40 years the beloved director of Dr Suzuki's Matsumoto Japan Kindergarten. Hanuš Papoušek, whom I would call a 'poetic scientist' – one who thinks in an artistic way – is world renowned as a pediatrician and researcher specialising in pre-verbal communication and language. He graciously accepted our invitation to speak, despite his busy schedule, because of his great admiration and respect for Dr Suzuki and his work – work which is remarkably complementary to his own. Indeed, what Dr Papoušek has been

discovering through scientific research thoroughly affirms the soundness and wisdom of what Dr Suzuki has learned in direct observation and teaching of young children. Both men feel that children should live in harmony and dignity with nature.

Dr Papoušek shows that it is from Nature itself that we can learn when to start music education. Musical elements in speech are very important from the beginning of postpartum life, and speech sets man apart from all the other creatures in the natural world. We like the sounds in Nature because they signal peacefulness. The beauty in Nature is reinforced by these sounds. In fact, there are some great musical performances in Nature which have inspired man and led him to make his own music. Babies first use their own voices like musical instruments, and each individual can be defined by unique vocal characteristics. Babies become capable of identifying mothers on the basis of the melody of their voices, and manipulate their mothers or other caretakers to follow their actions. (Dr Papoušek's videotape clearly showed that the *adults* are the followers, not the babies!) Without being particularly aware of it, parents willing to spend much time with babies engage in a kind of unconscious music education without benefit of specialists, which is actually dictated by Nature. Since whatever Nature considers crucial has a kind of undeniable universality about it, this is the most natural kind of teaching imaginable. Twenty years ago Dr Papoušek was concerned when psychologists concentrated too narrowly in their definition of achievement on the outcome of IQ tests. Now he finds psychologists' approach to learning based much more on biology. In fact, it is much closer to the ideas of both Dr Papoušek and Dr Suzuki, whose goals are peaceful coexistence among people, and happy, healthy and able children.

In a talk on the essence of good Suzuki teaching, John Kendall set a fine tone for all the early childhood sessions by reminding us to keep the urge to be innovative strong and well within the Suzuki movement. In developing Suzuki-based preschools, we must keep in mind what makes a favourable environment for a young child, remembering that no method can work without a sensitive teacher and dedicated parents.

In *A Japanese Vision of Social Development*, Catherine Lewis pointed out the fascinating ways Japanese teachers of young children encourage self-control. A seemingly more relaxed

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approach to classroom management actually creates students much better able to manage *themselves*, because they have helped make the very rules they follow. However, it is important for us to see Japanese early education as a mirror, and not a model for us to follow exactly. We can take *selectively* from the Japanese example, with fine results for young children in the West.

Dr Suzuki spoke to early educators about the importance of early memory training. Through videotapes of the Matsumoto Kindergarten, he showed how Kindergarten children can memorise as many as 150 haiku (17-syllable Japanese poems), and urged us to teach 'American haiku' in a similar way. He wryly noted: 'If I can speak 20 haiku, then wonderful! But the Kindergarten children can speak 150!' Before graduation the Kindergarten children produce a delightful book of their own original poetry – a wonderful memento of their Kindergarten years, that gives great pleasure to all who read it. Dr Suzuki reminded us that the newborn baby absorbs everything around him: 'the living soul catches everything' – and therefore we must choose carefully what we teach and how we teach it. But the most important education is the education of the mother – 'Mama's education is number one!'

American and Canadian Roundtable participants ranged from Suzuki specialists developing their own Suzuki education programmes to a school superintendent considering adaptation of the Suzuki approach to an entire public school system. Teachers and administrators whose schools are already established brought children's artwork, curriculum ideas and classroom videotapes to share. The following are some key ideas that came out of this session.

Public schools now spend far more on later, often remedial education, than they do on earliest education, which is what really counts in a child's development. These schools desperately need an injection of the Suzuki spirit. They are seeking ways to give children strong values, a sense of working cooperatively together, and a sensitivity to and tolerance for individual differences. Clearly what Dr Suzuki has accomplished through music education could and *should* be extended throughout all early education. Any child can gain from the experience of developing skills in a happy, hard-working and creatively stimulating environment. Children *and* their parents need this special sort of Suzuki encouragement, not only in Suzuki preschools but in the Suzuki-based elementary schools of the future. As regular classroom teachers observe more and more Suzuki teaching in action, they are fascinated by this unique approach to young children, and want to know where they can get training in it. We must teach them ways to incor-

porate a Suzuki feeling into their classrooms, while at the same time learning about their principal concerns. An important and vital dialogue is opening up between Suzuki and non-Suzuki teachers of young children. For this dialogue to thrive, Suzuki teachers need to be particularly sensitive to the thoughts and feelings of classroom teachers. Public school teachers are often teaching against enormous odds, and sometimes think of Suzuki teachers as aloof and elitist. When trust is built up on both sides, the children can only benefit.

It is important to let Suzuki early education develop slowly and naturally – not to rush the process faster than is compatible with the adult resources at hand. If only programmes of quality are visible to the education establishment, Suzuki early education will flourish. Likewise, just one bad programme could kill all future opportunities for acceptance. Each programme must have a sensitively developed curriculum, and teachers thoroughly versed in both the Suzuki philosophy and child development theory. As John Kendall said, we must preserve Dr Suzuki's own wonderful approach to experimentation, always keeping open minds about what works and doesn't work with young children. At the same time we must develop the finest possible teachers and teachers of teachers, as well as encouraging parents to become the best possible teachers of their own children.

An evening panel gave six researchers, early educators and Suzuki specialists a platform for expression of their belief that Suzuki early education is a most developmentally appropriate approach to the young child. Since each child's unique way of learning must be carefully understood before the Suzuki teacher can actually teach, education literally cannot proceed unless it is 'developmentally appropriate'. In good Suzuki teaching the teacher is bound to ensure the success of the child, through the most careful preparation of each new learning step. The panellists – Dr Papoušek, Dorothy Jones, Kay Slone, Evelyn Hermann, Linda Wickes and me – were led by moderator Dr Robert Leestma of the US Department of Education and author of the *US Study of Education in Japan*. Several panellists expressed the feeling that Suzuki early education takes the whole child into consideration in a very unusual way, building considerable self-esteem which extends to all areas of a child's life. Kay Slone noted that children who develop this strong self-image 'carry joy out of a classroom and into life'. These children tend to be both adventurous and contented. They thrive in an atmosphere where an extended Suzuki family of parents, supporting the interests not only of their own but of other families' children, work together for all the children. This is an ideal situation in

which the cooperation in evidence is an educator's dream.

Suzuki early education is already more a part of the educational mainstream than we perhaps realise. This is so because it advocates a close bond between teacher and student, the development of autonomy and mastery, and the encouragement of a child's sense of belonging. Suzuki teachers have a special expertise they can bring to the educational establishment, but to become widely accepted Suzuki early education will have to address the terrible problems of illiteracy and poverty suffered by so many of the world's children. We must also make clear, through the examples of fine programmes, that Suzuki early education is *stimulation*, not stress; that teaching young children as young as we do teach them can be a fine thing if it is done with sensitivity and skill. We must persuade doubters to observe a good Suzuki programme before making judgements about all the work of Suzuki.

We practitioners know well what is so very wonderful about Suzuki instruction, but to date there is not a very extensive research base to *prove* the method's merit. Fortunately, the present rallying cry of early education professionals is 'parents as partners' – something Dr Suzuki has been advocating and successfully implementing for 50 years! As all early educators, Suzuki and non-Suzuki, identify more and more common goals, a glorious opportunity for sharing in important new research must not be missed – we may never again have such a perfect chance to work together. It seems that this is the ideal moment for Suzuki ideas to be solidly accepted for what they are: a part of mainstream educational thinking which until now have been underutilised by the educational community. These ideas represent a most natural way to teach our youngest children, and can vitally improve early education for *all* young children.

In developing Suzuki-based early education programmes, we face the challenge of a very tricky road just ahead. We must both stick to the heart of the Suzuki idea, yet not become too literal and rigid within it. As we branch out from our own rather protected Suzuki world, we will encounter the larger world with all its disturbing problems, and we will have to learn to become part of the *solution*. There is a heartbreaking number of disadvantaged and uneducated children in our own country today, many of whom do not enjoy the support of their parents or exposure to fine teachers. Our job will be to interpret Suzuki ideas as flexibly as possible, while holding on to their basic integrity. We need to give some of this fine Suzuki spirit to children everywhere, and bring a feeling of giftedness to all children and their parents. In this way we will truly be encouraging the future of a civilised world by developing talent and sensitivity through education.



Information from ESA

The next ESA committee meeting will be held in Aumühle, near Hamburg on 26–27 January 1991.

Workshops and other Events in 1991

BELGIUM

Please see under News

FRANCE

French National Workshop at the Cote St Andree (one hour south-east of Lyon) from 25 February to 1 March 1991. See 'News from the French Federation'. For more information: Federation Méthode Suzuki en France, 13 rue Royale, 69001 Lyon, France, tel. 78.39.39.27 Monday, Tuesday, Wednesday afternoons.

BRITAIN

Special piano teacher training course, including graduate reunion, at Hitchin, 8–12 April 1991. Guest teacher: Esther Lund Madsen. Course teachers: Caroline Gowers and Anne Turner. Please apply early to BSI, 4d The High Street, Wheathampstead, Herts AL4 8AA.

Advanced children's course in October 1991, to be arranged by Stephanie Levin. Details in the next issue.

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Teacher Trainees' Examination Results 1990

BELGIUM

Violin	Level
Roos Bakker	3+4
Muriel Ruben	4
Wilfried van Gorp	4
<i>Examiners:</i>	
<i>Tove Detreköy, Denmark; Kerstin Wartberg, Germany; Jeanne Janssens (course teacher)</i>	

DENMARK

Piano (6/10/90)	Level
Lis Andersen	2
Anne Birgitte Bendtsen	3
Edith Ihle	3
Tapi Pedersen	3
Birte Reese	4
Charlotte Schiøtz	4

Examiners:
Caroline Gowers, GB; Huub de Leeuw, NL;
Peter Hagn-Meincke (course teacher)

Piano (7/10/90)	Level
Kristina Markiewics	2
Lone Garnum	2
Inger Henning Strand	2
Hakon Norén	2
Anne-Birthe Andersen	3

Examiners:
Caroline Gowers, GB; Huub de Leeuw, NL;
Esther Lund Madsen (course teacher)

Cello	Level
Maria Bisgaard (DK)	1
Lene Holt Nielsen (DK)	1
Helene Jerg	1
Peter Oest (DK)	1+2
Irene Aremalm (N)	2
Eli Marie Riefling Ree (N)	2+3
Margrete Trenckner (DK)	2+3

Examiners:
Christine Livingstone, GB (USA); Alison McNaught, GB; Anders Grøn, (course teacher)

FINLAND

Cello	Level
Eero Forstén	1
Laura Mansnerus	1
Pirkko Tolonen	1
Eeva-Marja Saarela	1
Mirja Kuikka	1
Anja Maja-Koskinen	2
Jari Manninen	2

Examiners:
Haukur F. Hannesson, Iceland; Felicity Lipman, GB; Carey Beth Hockett (course teacher)

FRANCE

Violin	Level
Sylvie Schwoob	1
Lucie Toubiana	1
Alex Garcia (Spain)	1+2
Adrien Heath	1+2
Fiorenza Rosi (Italy)	1+2
Denise Cabon	3
Albert Sarrias (Spain)	3
Ana Maria Sebastien (Spain)	4+5

Examiners:
Phillipa Lees, Ireland; Sven Sjögren, GB;
Christophe and Judy Bossuat (course teachers)

Cello	Level
Lieve Stefens (Belgium)	1
Chantel Darietto-Latil	1+2

Examiners:
Carey Beth Hockett, GB; Annette Costanzi, Egypt; Ann Grabe (course teacher)

GREAT BRITAIN

Violin	Level
Gail Course	1
Mary Anthony	1+2
Sue Harrington	1+2
Diane Kerswell	1+2
Ceinwen Stokes	1+2

Jean Hickson	2
Rosemary Arrowsmith	3
Matty Holmes	3
Elisabeth Kaufmann	3
Eric Sutcliffe	3
Debbie Fischer	3+4
Sarah Nolan	3+4
Hywel Jenkins	3+4
Stephanie Levin	5
Heidi Nixon	5

Piano	Level
Jill Bird	1
Christie Chapman	1
Helen Close	1
Catriona Guy	1
Anna Millett	1
Juliet Craven	1+2
Katarzyna Grzeskowiak	1+2
Michael Adams	2
Elizabeth Morton	2
Catherine O'Sullivan-Gallagher	2
Anita Qadri	2
Pat Vendryes	2
Rena Delaney	2
Denise Pelly	3
Ann Verney	4

Cello	Level
Christien Le Coultre	1

ICELAND

Violin	Level
Katrin Arnadottir	1
Sarah Buckley	1
Mary Campbell	1
Olöf Jonsdottir	1
Gudjon Magnusson	1
Kjartan Mar Kjartansson	1
Hlif Sigurjonsdottir	1
Sigridur Helga Thorsteinsdottir	3

Examiners:
Helen Brunner, GB; Sven Sjögren, GB;
Lilja Hjaltadottir (course teacher)

Piano	Level
Soffia Gudmundsdottir	1
Thorunn Hulda Gudmundsdottir	1
Elin Hannesdottir	1
Groa Hreinsdottir	1
David Knowles	1
Kristinn Örn Kristinsson	1
Dorota Manczyk	1
Kristjana Palsdottir	4

Examiners:
Caroline Gowers, GB; Huub de Leeuw, NL;
Peter Hagn-Meincke (course teacher)

Cello	Level
Asdis Arnardottir	1
David Knowles	1

Examiners:
Annette Costanzi, Egypt; Cary Beth Hockett, GB; Haukur F. Hannesson (course teacher)

IRELAND

Violin	Level
Frances Jermyn	2
Patricia Vaughan	2
David Lee	3
Laura Miller	3

Examiners:
Alison Apley, GB; Judy Bossuat, France; Phillipa Lees and Trudy Byron Fahy (course teachers)

Omitted from previous year	
Maria Barnett	2
Joanna Lees	3

Violin	Level
Kerstin Asp	1
Eva-Helna Brännström	1

Marianne Hjortstam	1
Inger Isacsson	1
Britt Johansson	1
Cornella Köppen	1
Christina Lundström	1
Lars Magnusson	1
Ann-Loui Nilsén	1
Sten Rydh	1
Bo Sävestad	1
Maj-Britt Ström	1
Bo Thalén	1
Ingrid Wirenstrand	1
Åsa Zetterkvist	1

Examiners:
Alison Apley, GB; Phillipa Lees, Ireland;
Sven Sjögren (course teacher)

Piano	Level
Kirsten Damgaard-Wenström	1
Johanna Gest	1
Yvonne Gunnebrant	1
Ute Hemingsson	1
Sigrun Jonsson	1
Siv Kvarnström	1
Thomas Rydfeldt	1+2
Sara Sjöblom	1+2
Kerstin Stenbäck	1+2

Examiners:
Peter Hagn-Meincke, Denmark; Huub de Leeuw, NL; Ester Lund-Madsen (course teacher)

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	GB
Sue Thomas	GB
Kerstin Wartberg	BRD
Piano	
Colette Daltier	F
Caroline Gowers	GB
Peter Hagn-Meincke	DK
Huub 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
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
Rebecca Paluzzi	USA

ESA News

BELGIUM

Talent Education Institute, Belgium

July '90: one-day workshop (30 participants) simultaneously in Turnhout, Brussels and Namur.

September '90: start of teacher-trainee courses (violin).

9 February '91: National Violin Workshop will take place in Retie, with final concert on 13 February at 3pm.

14 February '91: following the National Violin Workshop, the violin teacher-trainee exams are planned. Examiners are: Tove Detrekoy, Jeanne Janssens and Kerstin Wartberg.

Turnhout Suzuki Association

September '90: to introduce the Suzuki method to the members of the Montessori School of Meise, a concert was given at the Castle of Bouchout (Meise).

18 November '90: one-day workshop at the Music academy of the city of Ekeren (Antwerp).

2 December '90: Saint Nicholas concert.

23 December '90: Christmas concert.

13 January '91: Martinu concert.

3 March '91: invited performance during the annual concert of the National Song Association (ANZ) at Antwerp.

5 May '91: concert with modern and other music.

Ensemble des jeunes archets de Namur Groupe Suzuki

21 October '89: participation concert Europolia Japan.

27 October '89: concert at the M.C.N. for the A.S.B.L. 'Mon jouet pour un ami'.

22 November '89: concert at the M.N.C. for operation 11.11.11.

25 November '89: projection of video cassettes of concerts and teatime with Saint Nicolas.

2 February '90: participation at the academic session and homage to François Bovesse.

23 March '90: concert at Novotel Wépion, for TELEVIE 90, sponsoring cancer research.

18 April '90: concert in the church of St Jean, organised by the journal *Notre Temps* in favour of people of 50 and over.

June '90: end-of-school-year concert.

2 October '90: visit of Saint Nicolas, projection of concerts taped in '89-'90.

Several other concerts are planned, although the exact dates have not yet been fixed. Details will follow.

Brussels Suzuki Association

June '90: French-speaking television competition. Maxence Pilchen, an 11-year-old pupil of A. M. Oberreit, was the laureate for his age group (aged 9-12).

2-6 July '90: The Brussels Suzuki Association organised its first one-week Violin Workshop.

July and August '90: piano concerts were given for the 'Festival des Minimes'.

20 September '90: concert given at the European School of Woluwe.

1-3 November '90: seventh Piano, Cello and Chamber Music Workshop of the Brussels Association.

11 November '90: 'Journée Sainte Cécile' - a one-day workshop for the violin.

2 December '90: 'Concert de Saint Nicolas' for the youngest pupils.

March and May '91: two piano concerts in the Kaufmann Auditorium.

June '91: The Association Annual Concert.

FRANCE

The **French National Workshop** will be held from **26 February to 1 March 1991**.

Over 150 students from France and other countries are expected to participate in this very stimulating atmosphere. Venue: the Côte St André one hour south-east of Lyon.

We are fortunate to have two guest teachers on cello - Haukur Hanneson, Iceland, and Carey Beth Hockett, England, plus Ann Grabe from France. For the violin: Linda Case, America, and Felicity Lipman, England, will be our foreign guests, with Geneviève Prost-Dayde, Karen Kimmet, Vicki Vorreiter, Judy Bossuat and Christophe Bossuat from France. Pianists will be taught by Colette Daltier and other teachers.

Examinations for violin and cello teacher-trainees are scheduled immediately following the workshop. Piano teacher exams will have taken place from 3-4 November 1990 with Ruth Miura, Christine Magasiner, Lola Tavor and Colette Daltier.

Teaching is expanding in **Paris** with Karen Kimmet of Lyon spending half of her week teaching there, as well as teaching a group of teachers in training. An advanced group from Lyon will perform in Paris in November. This same group is scheduled to concertise in and around Minneapolis, Minnesota, USA, in May 1991.

American Vicki Vorreiter and Ireland's Noelle Robinson have filled the spot in

Marseille at the Institut Toccata vacated by Pino Flores, now teaching in Chile.

Finally, many French students participated in the European Conference in St Andrews, **Scotland** (around 80 children). The presence of the guitar class was especially noted at their very fine concert on 16 August. In addition to the wonderful setting of St Andrews, many families enjoyed the tourism that they were able to do in such a beautiful country.

GERMANY

For the first time the 6th National Workshop, from 28-30 September, was held in a German conservatory at Freiburg. Twelve teachers (among them the foreign teachers Tove and Bela Detreköy, Jeanne Janssens and Susan Johnson) came to teach 250 children and 40 teachers.

The workshop was directed by Kerstin Wartberg.

As guest teacher, one of the best known German conservatory teachers for violin, Professor Wolfgang Marschner worked with advanced Suzuki students, played a violin recital and presented 10 of his own students (from age 5 to 18) in a very special evening concert.

On the programme of the final concert there were, beside Suzuki group pieces, some solo pieces of violin concertos by Mozart, Mendelssohn and Rieding.

Among the enthusiastic audience were Mrs Waltraud Suzuki and Fürstin Eleonore zu Salm-Salm.

NETHERLANDS

Who does not feel the urge to escape from our fast-paced, chaotic and modern society, to go off and find oneself by means of contemplation, concentration or meditation? Away from too much distraction and too many responsibilities to find again one's equilibrium in a monastery, in the country or in music.

Many adults find it very unlikely that children might have such needs. However, children also appear to find it a valuable experience to completely retreat in a monastery for a few days to concentrate on making music and listening to music. The national three-day workshop for violin and piano, which is organised annually in the monastery Bovendonk in Hoeven by the SUZUKI ASSOCIATION NETHERLANDS for its members, proves for many of the 100 participating children to be one of the highlights of the year. They look forward to it for months.

Naturally, part of the fun is being together with friends they met at the workshop in Bovendonk in previous years.

For children who study music according to the Suzuki philosophy it is not unusual to play together and listen to each other. Group and private lessons are - especially for 'violin children' - weekly habits, but on the other hand group and solo concerts a few times a year are a nice change. Bovendonk is for many the most significant of these events.

What makes a workshop so special?

The children themselves have a clear answer. They enjoy the lessons from other, often foreign teachers. They find it



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very exciting to get in touch with other children who have learned to look upon music the same way they have. (At school it is often otherwise. There, sometimes you are considered a 'misfit' when you say that you study (classical) violin or piano and that you even enjoy it!) And, of course, there is your solo performance before a full auditorium.

Last but not least there is the final concert where everybody can hear the result of three days hard work. To create and work on something together also proves to be very satisfactory for children.

The arrival at Bovendonk on Saturday is already an exciting moment. Children from all over the Netherlands, and sometimes even from other countries, arrive accompanied by at least one parent and sometimes by the entire family. The participating children are presented with colourful name tags, a booklet full of games and their room and group information. Everywhere in the corridors of the once peaceful monastery you see children feverishly going through their paperwork. Who is sharing my room? To which group do I belong? Who is my teacher? Foreign teachers are fun, but also a little scary if you do not understand the language.

The first part of the programme is the opening concert. Since most children have studied the same repertoire, most perform in a group from the start. Considering the fact that the children hardly know each other, and therefore are not used to playing together, it sounds remarkably good. Some pianists perform solo.

After the opening concert classes start.

It is amazing to see how much the foreign teachers can transmit without using the (Dutch) language. Helpful parents are hardly needed to translate. Some teachers are playful, some are so funny that the children roll on the floor with laughter. Others are enthusiastically professional. But all of them have something to offer. They show how to look upon music from a different angle, explore new sources of motivation.

During private lessons they usually study a piece which the child has chosen. This could be a new piece or a favourite, or maybe the part the child wants to play during its solo performance during one of the concerts.

A short time each day is reserved for the child to study in solitude all the teacher's indications and remarks. For the violin children that is no problem, since they can carry their instruments. For the pianists a number of pianos have to be organised, which is an immense pressure on the Association's budget. This year, however, KAWAI delivered 10 pianos and one grand piano, without charging any rent. Suzuki Association Netherlands were requested to pay transport costs only.

Every day solo concerts take place. To perform on your own in a big auditorium full of people is an exciting experience which most children would not want to miss. Although nobody is obliged to go to the concerts, almost all the children come to listen, since there is always one of their friends performing. And, of course, you go to see your (new) friends! Out of curiosity and also to be able to say: 'You did great!'

And so three days go by. Each day about three group or quatre-mains lessons, one private lesson, some concerts, a dance class, a drama class, some surprises, loud and cheerful meals for all and, of course, playing games on the idyllic courtyard of the monastery.

Bovendonk 1990 has become both for the children and the adults a beautiful memory. A memory of a perfect atmosphere, interesting and important lessons, a lot of fun and happiness. Altogether an ideal combination of studying and playing.

SWEDEN

This year, the Vallda Suzuki Group made its traditional tour abroad to Hungary and Estonia. During the week before Easter the young musicians spent a combined music and holiday week in Budapest. The young boys and girls played, among other things, before an orchestra concert at the Academy of Music in Budapest.

The second trip was a concert trip and the goal was Estonia. The group had received an invitation from the Estonia Music Society to give two concerts at the big choir festival that is held in Tallin every five years. About 20 pupils participated in the trip. There were even three advanced pupils from the Danish Suzuki Institute. The leader was Sigge Strand, Lars Benstorp conducted the orchestra and Ingemar Hedvall accompanied on the piano.

At the first concert there was a seminar in which the Suzuki Method was demonstrated. This method is quite unknown in Estonia. The curiosity of the audience was great and there were many and different questions. One of the most interested persons was a violinist from the Estonia Symphonie Orchestra. He is also an enthusiastic teacher. Twice a year he gathers several hundred young violinists from all over Estonia to play together.

The second concert was held in the culture centre, Sakala. The concert took place in cooperation with the excellent Alumni Chamber Choir that has made several tours abroad, attracting much attention. (The choir will come to Sweden next year to give some concerts with the Vallda Suzuki Group.)

The pupils from Vallda partly played solo, by Godard, Eccles and others; partly they played in groups. They played, of course, parts of the Suzuki repertoire such as *La Folia* and *Allegro* by Fiocco, but they also played *Rondo* by Mozart-Kreisler and *Sicilienne et Rigaudon* by Kreisler.

The Vallda Chamber Orchestra was responsible for part of the programme. It played pieces by Mozart, Lille Bror Söderlundh and Warlock. The last two numbers of the concert were two pieces for choir and orchestra, written by the Swede Düben and Roman. Lars Benstorp conducted. The audience showed their appreciation of the concert with lively applause. The organisers had also arranged tickets for the enormous choir festival. This year there was something special about it as it was the first time after the war that they could choose the repertoire quite freely. The choir concert took place in the big 'singing field', with a giant platform where more than 3,000 singers from the whole world were standing. The audience was as numerous as 500,000 people. Before the concert all the singers marched through Tallin to the 'singing field'. It was a brightly coloured sight with the flags of the different nations, beautiful folk costumes and the enthusiastic cheering from all the people who stood along the streets where the singers marched by.

All the participants of the concert tour agreed that this was the most fantastic trip abroad that the Vallda Suzuki Group has so far made.

SWITZERLAND

The name of Basel was inadvertently omitted from the list of piano programmes for Switzerland in the May issue.

Note – the name of the president of the Swiss Association is Daniel Lack.

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The 9th European Suzuki Conference, St Andrews, Scotland

A report written by Ronald Lees for the *International Suzuki Journal* at the request of Mr Henry Turner, OBE

The ancient and historic setting of St Andrews – home to the venerated and distinguished university of that name and also the birthplace of the game of golf – provided an inspiring backdrop to the 9th European Suzuki Conference, hosted by the British Suzuki Institute.

The Conference programme offered a marvellously comprehensive range of lectures and workshop sessions in addition to the traditional lessons and classes in violin, viola, cello, flute, guitar and piano, demonstrating how the Suzuki Initiative – the life force behind all Suzuki gatherings – has opened minds to new thoughts. Topics ranged from Suzuki Singing (Finland), The Importance of Sound (France) and The Importance of Being Three (Australia), as well as directly instrumental teaching topics such as conducting for Suzuki teachers and the approaches to sight-reading.

Dr Suzuki, ever full of 'new thoughts' himself, drew large and appreciative audiences to his group and individual sessions where, on several occasions, he called upon Yuriko Watanabe (Japan) – 'my best student' – to demonstrate; her impeccable and intense delivery of the last movement of the Khatchaturian Violin Concerto will long remain in the mind.

The formal public concerts (or should they really be entitled 'recitals'?) were at

once a delight and a lesson: a delight often because of the sheer quality of performance, and a lesson in what it is possible to achieve. All the instruments being taught at the Conference were represented in both solo and ensemble items and played by children from all the participating countries.

The inclusion of an Advanced Course also provided the opportunity for a concert which opened with a performance by a Parents' Choir and gave soloists the valuable experience of playing with the Concerto Orchestra. The proceeds from one concert, given in the presence of Her Royal Highness the Duchess of Gloucester, were appropriately devoted to the Save The Children Fund.

As well as concerts given by the children the Conference was enriched by several recitals given by distinguished performers from the Teaching Faculty who, through the Advanced Course, were also sharing their art with students in public master-classes.

The final concert held in the Caird Hall, Dundee – a mammoth affair, by British standards, which no hall in St Andrews could contain – featured the splendid massed playing so beloved by Suzuki and yet so often bemusing to external critics. And, of course, Dr Suzuki led the *ultimate* 'Twinkles' from the piano to conclude this very successful Conference. The organisation of this concert was a real tour de force, with over 1,000 children and even more adults being deftly positioned and seated without delay.

The organising committee of the British Suzuki Institute deserves our warmest thanks and admiration for mounting, with very little professional help, a Conference spanning 11 days and attracting over 2,000 participants from 22 countries. The enormous number of segments covering the Courses for Teachers, Children and Advanced Performers, together with the concerts, lectures and supporting services, were all very well managed in spite of one dramatic set-back when the computer refused to divulge the Children's Violin Course timetable. Heroic all-night efforts were made to redress the situation, which must have been every Conference organiser's nightmare.

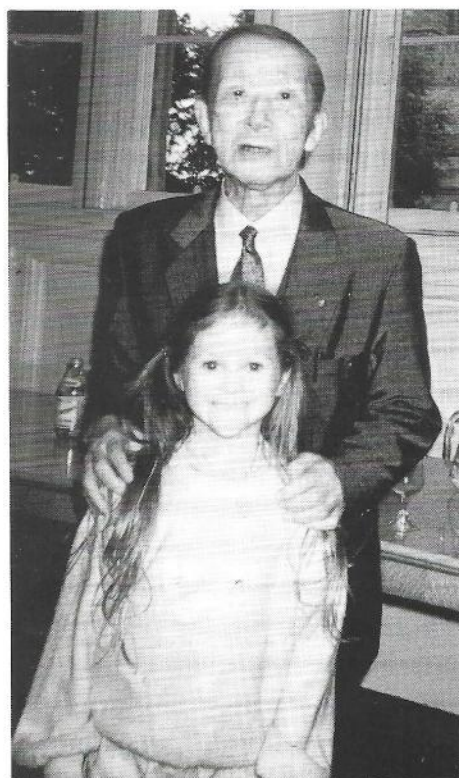
The committee expressed its deepest gratitude to numerous sponsors and benefactors who had given generous financial and other forms of help to the Conference. Roy Kemble and Mr Ono, the General Manager of YAMAHA UK, through the provision of instruments and technical services, and Mr Richard Branson, of VIRGIN AIRWAYS, who arranged complimentary flights for Dr and Mrs Suzuki from Japan, had made a major contribution to the Conference arrangements. The warm welcome to Dr

and Mrs Suzuki, together with the teachers attending the Teachers' Course, by the North East Fife District Council at the Town Hall in St Andrews, had been a lovely introduction to Scotland.

The other specifically Scottish welcome came from St Andrews University itself in conferring upon Dr Suzuki the honorary degree of Doctor of Music. This took place in a wonderfully colourful and moving ceremony, marked by a particularly eloquent address by Professor Struther Arnott, Principal, whose words make a fitting end to this report.

'... universities selfishly enjoy conferring honorary degrees because in large measure they are honouring themselves. Universities are in the business of cultivating unusually talented people. Usually these people are the university's own students. But not every talented person can be a St Andrews' student and sometimes we have to adopt them later... sometimes, *much* later!... We usually have the pleasure of seeing our honorary graduand's spouse but never before have we been able to have with us so many of their friends and disciples. This occasion is therefore quite unusual – and quite unusually pleasurable.'

And so was the Conference.



Naomi Haslett from Northern Ireland with Dr Suzuki at the opening reception – teachers' conference



Teacher training: Dr Suzuki with Alison Mcnaught

The Violin Size Debate

by Stephanie Levin

Having been thrilled to be asked to teach on the St Andrews Conference this summer, I was looking forward to meeting and teaching children from many countries, and enjoying the pleasure of being able to do so because we all share similar training and techniques, and the same aims and philosophy. My excitement was justified – so many children were well set up and eager to learn, with a developing tone and a recognisably 'Suzuki' bowing arm, as well as evidently adequate listening and reviewing habits. But I was disappointed to notice that posture in general, and the effect of violin size in particular, seemed to have been neglected, both in the early books and continuing into book six.

It is important to set up a good posture from the start, and to keep reassessing it as the child grows, especially at the gawky self-conscious stages. A slouched head, protruding tummy, twisted waist and eyes staring straight ahead are not only unsightly and unfocused (in appearance and in fact), but uncomfortable and damaging in the long run, as well as un conducive to a really fine tone. A good posture needs an untwisted spine, parallels in line with each other (shoulders over hips over unlocked knees over feet); focus on the sound point (nose – bridge – left elbow – left big toe in a line, weight to ball of left foot, eyes on contact point); scroll in line with teacher/music/conductor; and correct breathing habits.

I felt that the poor posture of many of the children that I saw had been exacerbated by an incorrectly fitted violin, so much so that the correct posture could not be achieved at all, nor maintained with the larger instrument.

Violin size is integral to correct posture and proper development of the left hand. We have all noticed that problems caused by an oversize violin do not disappear when the child grows into it, becoming habits in the meantime. The aim of Suzuki method to be non-remedial is thus disavowed. Children are remarkable adaptors to their environment so of course they 'manage' on the larger instruments, just as they 'manage' in all sorts of circumstances.

Parents are sometimes the culprits in changing violin sizes on their own initiative. It usually suffices to compare violin size with shoes and point out that they would hardly buy the next size of shoe for their child to grow into! Also the assistant in the violin shop is often persuasive, so parents need to be comprehensively advised by the teacher of the size required and why (and be told that they will have to return it if it is unsuitable). But I observed in Scotland that many teachers must also have a different opinion of what is suitable.

Many of us use the criterion that my own Suzuki teacher in America used when I was small – the right size violin is

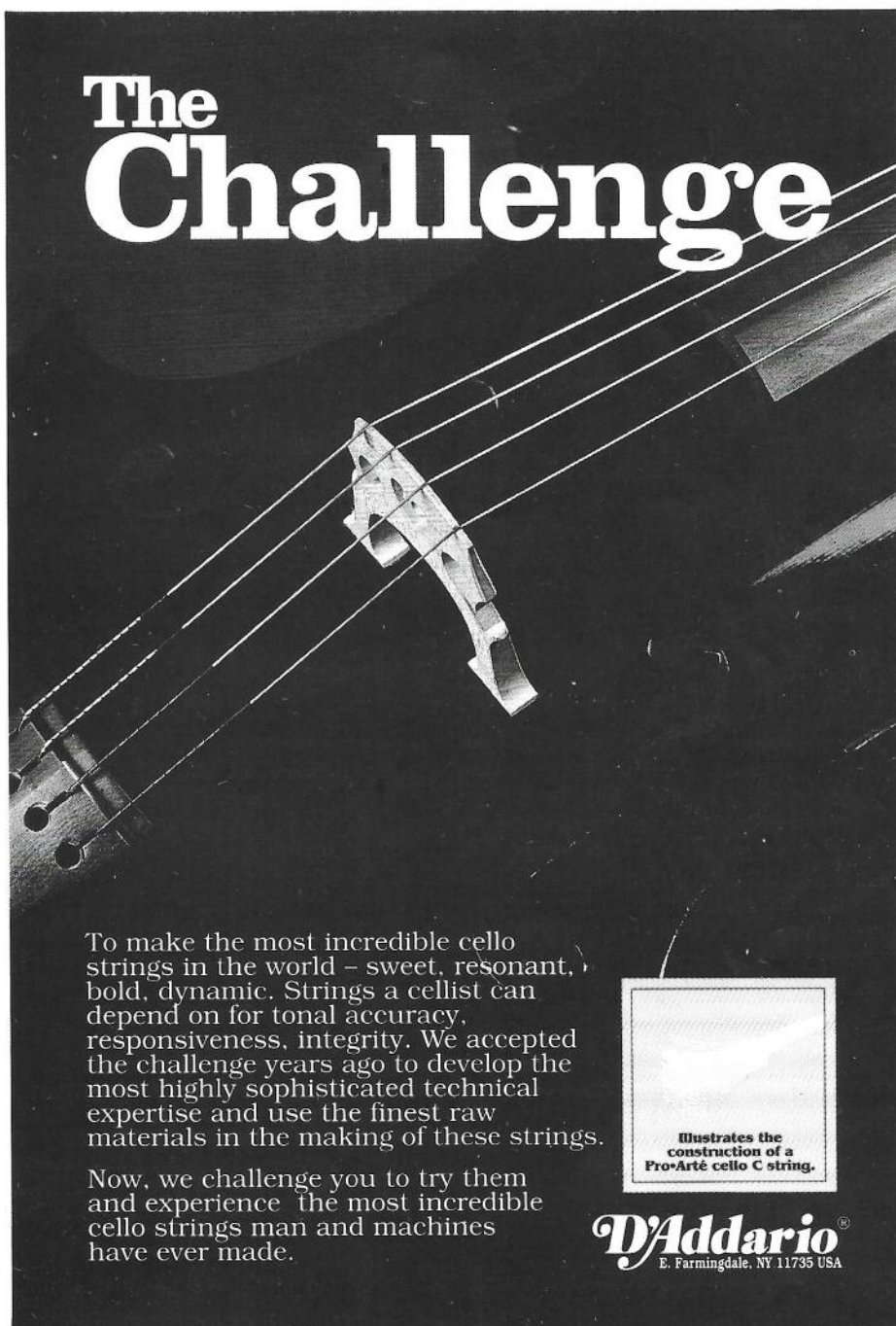
the one that allows the child to put it on his shoulder, wrap his left hand fingers right round the scroll and still have some bend in the elbow. There are some excellent photographs in Kay Collier Slone's book, *They're Rarely Too Young ... And Never Too Old To 'Twinkle'* (pp 110–111), comparing the violin that suits the child's body with the one that is obviously disproportionate. When I was in Japan I saw another test of good violin hold on a video of Hasegawa-sensei's Twinklers. Violin up, arms folded in front, the children had to give a couple of little jumps on both feet. I tried this with a more advanced group in Scotland and in most cases the violins were so out of proportion that they wobbled alarmingly instead of looking like secure branches of

the right size for the tree upon which they were growing. 'If in doubt go for the smaller size' is a good maxim to remember, especially for the parent in the shop.

How do others decide the right size violin? What criteria are those teachers using who seem to prefer a larger size? (They can't all be intimidated by the parents, although it sometimes happens to the best of us!) Besides, most of the children I've seen with the wrong size violin have been well taught in other respects, so their teachers must have their own views on violin size, or perhaps some just haven't quite been able to get away from their previous traditional training!


How do you decide? Can we/the ESA/the teacher trainers agree on this? Let's get some correspondence going – some of you must disagree with me, so please write and say why. This is a good place to share opinions and perhaps one day arrive at some conclusions.

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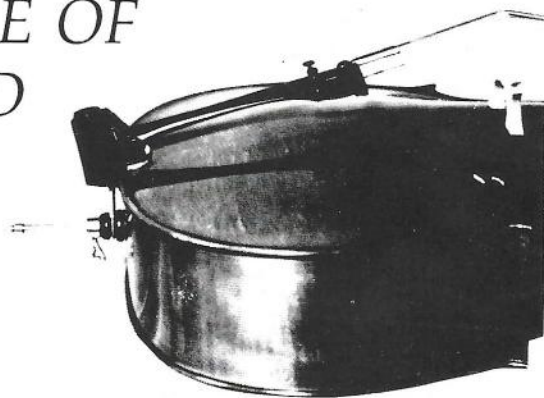
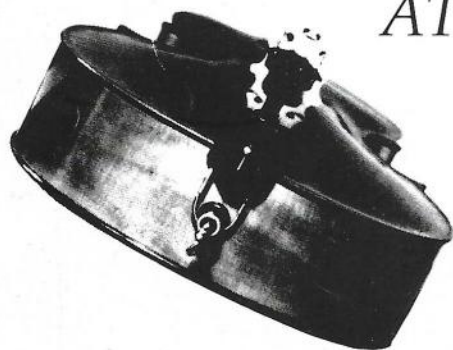
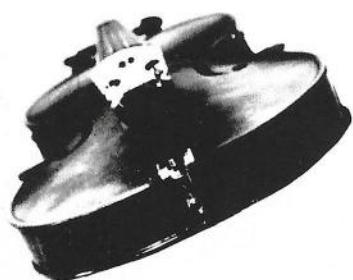
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