

# THE EUROPEAN SUZUKI JOURNAL

Official Publication of the  
European Suzuki Association

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*Maja Thalen at the children's course, Bollnäs, Sweden.*

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## Conferences and Workshops in 1993, 1994 and 1995

### London Flute Workshop with Toshio Takahashi, 24-29 July 1993

Teacher training and children's course,  
directed by Belinda Youn. Details from BSI  
Office 40a High Street, Welwyn Herts AL6  
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Phone 0438 840830 Fax 0438 840881

### 11th Suzuki Method World Convention Seoul, Korea, 9-14 August 1993

11-13 Yoido-dong #501. Youngdungpo-ku,  
Seoul 150-010 Korea. Fax 02 786 9096  
There will be a meeting of the Board of the  
ISA during the convention

### 2nd International Piano Basics Workshop with Dr Haruko Kataoka Brussels 5-9 April 1994

Organised by Anne Marie Oberreit and a  
committee of European Teacher Trainers.  
Details will be sent to Piano teachers during  
June 1993. Anyone who does not receive  
this should contact their local association or  
the ESA office.

### European String Teachers' Workshop at Côte St. André, nr Lyon

Provisional dates, 25-29 or 26-30 August  
1994. Details from: FMSF 13 Rue Royale,  
69001 Lyon France. Fax: +33 78 30 05 64

### 12th Suzuki Method World Convention Dublin, 30 July-5 August 1995

Further details in separate feature.

For details of this summer's workshops for children  
around Europe, please see special feature on pp 14-15.

## COPY DATES

### Teachers' Newsletter:

Features and articles	1st October 1993
Short notices	15th October 1993

### ESA Journal, Spring 1994

Features and articles:	31st March 1994
Short notices	15th April 1994



# Information from ESA

**The Annual General Meeting of the European Suzuki Association** will be held at the Benslow Music Trust, Little Benslow Hills, Hitchin, Hertfordshire, England on Saturday 9th October 1993 at 5.00 pm

A and B members of ESA are cordially invited to attend. Please inform the ESA office if you would like to attend, giving at least three weeks notice if you would like us to arrange accommodation or food.

Board meetings of the ESA will be held at Hitchin on 9th and 10th October, starting at 2pm.

## News from teachers' meetings.

Two meetings of ESA teachers took place just before Easter: A string teacher trainers' meeting was held during the workshop at DÄsseldorf in Germany from 26-31 March, and there was also a special meeting of piano teacher trainers during the workshop in Kolding, Denmark (2-7 April). Results and reports of the meetings will be reported to the ESA in October, and further reports may be available in the teachers autumn newsletter.

The following is a brief report (compiled just before going to press) based on notes received from the ESA Violin Director, Judy Bossuat:

A total of 19 out of the 25 ESA violin teacher trainers were present at the meeting, where a wide range of issues were discussed. They proposed that a full page advertisement should be included in the next edition of the ESA Teachers' Journal, listing all the teacher training courses available in all the various European countries, including details of dates, venues and instruments. **The editor would be grateful for all such information as soon as possible.** It was suggested that this should be brought up at the next ESA meeting.

There was a great deal of discussion on maintaining and improving standards of teaching and of examination and assessment procedures. The new proposed BSI syllabus, which is based on a cello syllabus originally written jointly by Haukur Hannesson, Carey Beth Hockett and Ann Grabe, was presented to participants, who will submit their comments in due course. There was also much discussion on proposals that level one should not entitle the candidate to any diploma or certificate as his or her level of knowledge is so limited at the point of taking the first exam. It was decided that more thought would need to be given to this issue. The teacher trainers were also concerned with ensuring that candidates did not miss out any part of their course other than as a result of illness. No specific decision was taken on actual requirements for attendance.

A number of specific recommendations and decisions were made for presentation to the ESA committee at its next meeting. The first of these applies to violin only, but the remainder would have similar implications for all the other instruments:

The Violin teacher trainers make the following recommendations to the

ESA board:

(i) 'Mozart candenzas should be left open to choice, but there is a possibility that candidates may be asked to demonstrate double stopping techniques.' (majority decision)

(ii) Teacher trainees should be able to take 'assessments' as well as exams (no pass/fail but written comments) - (Unanimous decision)

(iii) Level 5 candidates who pass should obligatorily be given a comment sheet. "There should be comments for all levels, including level 5" This was not always done (majority decision)

(iv) "Level 1 candidates should be asked to play at least one variation of Twinkle (Add Twinkle to repertoire list)" (Proposal) At the String teachers' meeting, France agreed to host another String Teachers' Conference at the end of August 1994, exact dates to be confirmed.

The discussions by the piano teachers at their meeting (as reported by Anne Turner and Christine Magasiner) centred round very similar issues. There was a strong feeling that the teaching of the first level was all important and that it was especially important to assess and support the teaching skills of each candidate. This could be done through assessment of teaching practice, through videos and by the trainers visiting the teacher trainees and observing them teach their own students. There was also some support for postponing formal recognition of the teacher trainee as a 'qualified' Suzuki teacher until two or even three years of training had been undertaken. The importance of good continuing assessment was stressed by many. Doris Koppelman was able to provide a very interesting comparison between the training programmes in the United States and Europe. No specific recommendations were made.

## A Letter from the Editor

Dear Readers,

This journal has now become an annual, being published in its full version only once a year in the spring or early summer. For this reason it is now more important than ever that it serves its purpose of keeping families and teachers in touch with each other and with all that is happening in the Suzuki world. As editor I only really have this one chance a year, and it is a great responsibility. Please let me know whether I

am getting it right or not, what else you would like to hear about and above all, please send more news and pictures and any interesting articles which you would like to share with a wider audience. Our circulation is about 6000, spread all across Europe, and the journal is also sent to a few people in other parts of the world, and to anyone enquiring about the Suzuki Method.

This time we have news from some but not all of our member countries. Italy features a great deal with a report from Lee and Antonio Mosca, with a most interesting and thoughtful article by Luisa Valdina about her trip to Japan, and a report on last year's special event: the first European Suzuki Orchestra. Sweden features mainly through photographs: the front page photo was also on a recent Swedish Journal, but I had already decided that it was the sort of joyful image that we would like to see on our front page. I hope the article from the American Suzuki Journal may be of interest to all those here in Europe who are not regular readers of the SAA's excellent publication. For those concerned with the way forward for Suzuki teaching in Europe it might provide a useful guide or a starting point for a debate on that issue.

A few of the standard features of previous journals are missing from this one. We no longer print the Teacher Trainees' examination results or the list of teacher trainers in our main journal. They will instead be printed in the Teachers' Journal or Newsletter, which will be sent to teachers in the autumn. The Teachers' newsletter also has one page called the 'Noticeboard' which has details of workshops for the following year. The intention is that teachers can put this up in their studio or distribute copies to interested families. We also use it here in the ESA office as an information sheet to anyone from the USA or Australia enquiring about workshops.

Please also remember that if you want to reach all ESA teachers and - through them - their pupils, it is possible to enclose material with all the Teachers Newsletters. The Newsletter will be started in late September and completed after the ESA meeting in Hitchin on 9th-10th October 1993.

Finally, if you know of anyone who would like to advertise in our Journal, we would love to hear from you. Prices range from £40 for an eighth of a page to £250 for a full page ad on the cover, and we can quote specially for inserts. We can also advertise in the Teachers' Newsletter.

I look forward to hearing from you.

Birte Kelly

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# JOHN KENDALL:

## Visionary Pioneer of the American Suzuki Movement

Interviewed by Dr John Anthony Kuzmich, Jr.

*This article is reprinted from The American Suzuki Journal (Fall 1991) by kind permission of the editor of the ASJ and of the Suzuki Association of the Americas (SAA)*

The Suzuki movement in America owes a great debt to John Kendall. His vision and curiosity awakened America to the genius of Dr. Suzuki. In my conversation with John Kendall in his hide-away studio nestled in the beautiful woods of southern Illinois, he spoke at length of the exciting early years, and on a variety of topics and concerns today.

### ***What happened to arouse your curiosity about the Suzuki philosophy?***

It was 1958. String educators were struggling. All of us were searching for answers to our problems. A symposium including famous teachers, would soon be held at Tanglewood, resulting in a pamphlet: "String Problems - Players and Paucity." The discussion would centre on the dire happenings in string education. School orchestras were disappearing, and teachers could not get enough students. Symphony orchestras were complaining about the dearth of qualified string players.

Just at this time, I saw a film during an ASTA Conference at Oberlin College, showing 685 young Japanese children performing the Bach Double Concerto in Tokyo.

As a teacher with 20 years of experience, I reacted with a mixture of curiosity and scepticism. Kenji Mochizuki, the Japanese student, who was later to work in the office of the Consulate General of Japan, had persuaded Dr. Suzuki to send the film. He listened to my somewhat cynical question: "Aren't some of these students just bench warmers who are not really playing," and politely replied. "Why don't you go to Japan and find out. No American teacher has been there to observe this method."

At that time I was teaching in a small college in Ohio and had no funds for travel, so I approached 41 different foundations seeking support. Finally when I had almost despaired, two foundations in Philadelphia, the Presser and the Bok Foundations awarded the money for the trip.

Going to Japan was a turning point in my professional career. I was convinced, especially

after the second trip, that my teaching and approach to violin pedagogy would never again be the same. After the first trip, I was euphoric because it was an amazing experience. Fortunately, I was able to go back again in 1962. That trip was really revealing because I could go behind the scenes in a way which would have been impossible during the first trip. I made strong friendships, observed more, did more teaching myself in Japan, and developed a perspective on some of the problems as well as the fantastic events that were happening. Upon my return to the U.S.A., the first places I visited were not the universities and private teachers' associations, but the public schools and school orchestras. The very first appearance was at a National School Orchestra Association workshop. The orchestra directors were extremely interested because they were fighting for strings, fighting to get their string programs going, fighting to get support for their school and community orchestras. During the early years, the predominant interest was clearly in the public school music sector, and it was only later that private teachers became interested and active in the Suzuki movement. Two events resulted in the rapid country-wide spread of interest:

(1) The first tour of the U.S. by the Japanese students in 1964, during which they appeared in 19 different locations, including the now historical MENC conference in Philadelphia.

(2) The first full-fledged Suzuki conference in the U.S. involving Suzuki, plus several Japanese teachers, and including children, parents and teachers from all over the country. The roster of teachers attending this conference, held at Southern Illinois University at Edwardsville (then Alton) campus includes the names of many teachers who have since become leaders in the movement.

It was my good fortune to be able to plan both of these events.

Integrating with the conservatory approach came somewhat later. There wasn't much difficulty in integrating with public school programs because of



similar goals. Over the past 50 years we had been saying "music for every child". Suzuki said: "Happiness of all children". We have had a philosophical relationship from the very beginning between music education and Suzuki's teachings.

There were three phases of musical life in America which related to the Suzuki movement: the public schools, the private teachers and the university string teachers. The last to become seriously involved were the university string faculty. In general, conservatories and music departments at universities are often reluctant even now. The private teachers, however, tended to begin with pilot programs, and work carefully, slowly, and methodically to learn more about Suzuki teaching. That's where the central pillar of the Suzuki movement developed in the early days, along with successful public school programmes. Later, the universities and conservatories began to see the merits of a preparatory program based on Suzuki teaching. That's how it has emerged during the last quarter of a century.

In my report to the foundations, I gave several predications. It is interesting, in looking back, to see that all of them have actually been realised. "The Report to the Foundations," which was later published as the "Suzuki Violin Method in American Music Education" is still in print. It points out the essential qualities of the Suzuki method and shows how they are being applied in the United States. Suzuki had already asked me to prepare an English edition of his books. So we published, with Summy Birchard, the "Listen and Play" series which were the first books to make the music and instructional ideas available to American teachers. These were subsequently phased out, when the international edition appeared.

### ***How did you integrate Suzuki instruction with traditional string instruction?***

It is, of course, a continuing process. The immediate steps were to look for common denominators and universal factors. I believe strongly that good teaching comes from good teachers. The method is important, but not as important as the skills and dedication of the teacher. I found myself immediately looking for common denominators between traditional good teaching and good Suzuki teaching, and found many common aspects on which it was possible to build. In addition, I think you should look for the essential factors which may make any method of teaching different from others. At the same time you are looking for universal common denominators, you are also looking for essential qualities which make that method unique.

### ***How would you describe the evolution of Suzuki instruction over the past thirty years?***

In the USA., and world-wide, the *philosophy* has remained quite consistent. In Suzuki's early writings, he described the mother-tongue method, the capacity of all children to learn, early memorization, and the important relationship of teacher, parent and child. The pedagogy, however, has changed as the years passed because, whether we remember it or not, Suzuki's approach is basically *experimental*. An experimental method implies change. This approach means that Suzuki, himself, has experimented with his pedagogy over the years. He is not teaching the posture, the bow stroke, the bow-arm position exactly as he did thirty years ago, and as long as he teaches, it will continue to change. Pedagogy is constantly evolving. Since Suzuki is so charismatic and is the guiding genius of this movement, it has sometimes been difficult for teachers to understand the experimental nature of his changes.

Teachers tend to bring to any teaching method their own background. The Western way, unlike the Oriental way, is to apply scientific methods. We have seen American teachers busily getting to work with the ten volumes of music, and analysing them measure by measure, note by note, finding where this bowing relates to that, or what the teaching points are for each piece. We all gain tremendous satisfaction from this process. I am confident that many of the teaching points we have attached to the Suzuki literature were not in Suzuki's mind at all when he selected this music. Suzuki was a genius in selecting appropriate music and this literature lent itself to experimental, analytical approaches. Nevertheless, the core is universal, and if what Suzuki believes is true, then his teaching philosophy will work in Timbuktu or London or St. Louis or Manitoba. And I personally believe, after my experiences working in 15 different countries, that this is true. The common denominator and the universal truths account for the spreading of the Suzuki movement across the world.

### ***How would you like to see the Suzuki movement continue to grow in this country?***

In this country, it seems quite clear that growth is possible and desirable if it is balanced with successful teacher training. No method or movement is any better than the teachers who teach it. Certain qualities in the teachers will need to be there even before they begin learning the teaching techniques. In addition to those qualities, teachers must be willing to spend time, effort, and dedication in experimenting, in learning all the



literature, and in adapting themselves to this way of teaching. That's where I think the continuing development must be. Much of the momentum should come from the universities and conservatories. Teacher training can be carried out as we are currently doing it in small increments during summers and vacations; but, long range programs, sometimes related to a degree program, can be more thorough. In this way, a teacher can be immersed in music studies, practice, performance, and apprentice teaching. Much of the growth and development in the years ahead should be in solid conservatory instruction of teachers at two levels: first, in their own performance, and second in the

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## Suzuki is a genius in selecting appropriate music and this literature lends itself to experimental, analytical approaches

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experimental methods of Suzuki with apprentice teaching under supervision. That's where the great and continuing need is. When we have well trained teachers, other things tend to take their place. I don't think promotion is a great need at this point. Of course, for any given teacher, appropriate promotion is a natural part of the teaching equipment.

Ironically, in the beginning one of the problems was too much promotion too early. The Suzuki movement received publicity far in advance of our ability to provide teachers. Usually, string teachers have not been "show-biz" people. String players tend to be cautious about promotion. Stereo types emerged such as: the mass teaching of violin; Suzuki students can't read; they play like little robots. We suddenly had something which attracted the media, but it sometimes swept farther afield than it should have. For example, in one country a group of enthusiastic parents said: "We have to get this method into the newspapers, radio, T.V., etc." I asked them "What do you do if you interest 200 children and parents in studying? Who are they going to study with?" They replied, "Oh,

well, we'll deal with that when we come to it." Obviously, you can't deal with it when you come to it. You must have trained teachers and educated parents in order for this movement to develop properly.

### *What are your thoughts about implementation of music reading?*

Originally, the Suzuki method stressed the postponement of music reading until playing skills were established. In America, the tendency in recent years has been to move the reading experiences earlier and earlier. Who knows? Teachers tend to have strong opinions about this. Personally, I am not so much worried about the development of reading, since we have many reading methods, many ideas about teaching reading, and we place a high value on reading skills. If teachers have a system that works, they should use it. No one yet has established the *one* proper method to learn *language* reading. So, why should we assume that there is only one best way to teach *music* reading. The main question is *when*, not *how*. The "how's" can be taken care of if we have careful, dedicated teaching. But *when*, is the question Suzuki put his finger on so clearly when he advised: "don't teach reading at the very beginning." That was one of the differences which struck all of us, and I still think that is one of his great discoveries. I don't like to see us turn away from this by teaching two year olds to read music. There are three factors to consider in asking when to read: (1) How old is the student (2) how advanced in the literature is the student, and (3) how long has the student been studying? The teacher should balance all three of these in order to find an intelligent answer. It is not wise to say, "all four year olds will learn to read" or "all students who play the Vivaldi Concerto must read." "All students who study for 1 1/2 years must learn to read." While there should be no hurry to teach reading, it must, when the time comes, be taught carefully, thoroughly, using the best method available.

Dr Suzuki's book on note-reading has two or three common-sense principles: first, the reality (the sound); then the symbol; then the name of the symbol, in that order. To me this makes good sense. The name of the note is just a social agreement, which has nothing to do with the reality. The reality is the sound. The written symbol for it is next, the *name* of the symbol is third in the order of priority. There is no reason, however, why we can't have ten systematic ways to teach music reading as long as the system doesn't violate basic pedagogical principles.



***What aspects of technology do you view as favourable to the Suzuki method?***

This both excites me and alarms me. As an "oldie" who has been teaching for 60 years, I see the immense help which audio/visual technology can provide. Without tapes and records, the Suzuki method would probably not have succeeded. In one sense, we owe so much to audio/visual materials. On the other hand, I think it is entirely possible to let high tech devices run the show. It is a danger both within the Suzuki movement, and outside as well. When you become so interested in high tech audio/visual devices that you lose sight of the main thing, which is the relationship between teacher and student, between performer and listener, this is a danger. I don't want to jeopardise this relationship. While I try to do a modest amount of video taping and audio taping, I don't spend much time in the studio on those things to the exclusion of a direct relationship.

Perhaps I should mention one of the dangers in the Suzuki movement: too much reliance on tapes in connection with performance. While Suzuki himself is intensely interested in these experiments, the rest of us should be cautious about having 40 students performing the Tchaikovsky Concerto with a tape recorded accompaniment as an experiment. It would be unfortunate for this to become the model for teaching everywhere. This is a very specialised experiment. The tendency to escalate: 60 students performing the Mozart, 100 students the Sibelius, etc. will not be productive. In 25 years will we have 500 students performing the Bartok Concerto together? I don't see that as a legitimate goal. We need to control high tech equipment and make intelligent use of it.

***Are we not seeing 2nd and 3rd generations of Suzuki performers-teachers?***

We are beginning to see the emergence of Suzuki students who are taking their place as excellent performers and teachers, but more importantly, we

all rejoice when we know that our students have developed as human beings, and that they look back on their musical experience as an important and positive influence on their lives.

***If you could offer a statement of encouragement about the future, what would it be?***

The healthy growth of any movement implies the avoidance of the extremes of rigid orthodoxy on one hand, and superficial shallow experimentalism on the other. These extremes have been problems to mankind all through history.

The future of the Suzuki movement will be assured in history if we can focus on its universal elements.

As I said at the first performance of the tour group for the 1984 MENC convention. "A man, an idea, a time and a place all converged in a creative way. That doesn't happen often in history. But if Suzuki had been a saxophone player in Germany, you might never have heard of him. He had a wonderful idea, in the right country at the right time and he was an inspiring man of genius. When his ideas came to this country, the climate was right for early childhood experiments. Suzuki's sparks set fire to the teaching profession. The timing was perfect. It is up to us be continuing stewards of a great idea."



*John Kendall teaching at Hitchin, England in 1984. Also in the picture Robert Norman (left) is now a student at the Guildhall School of Music and Drama and Helen Feltrup (centre), Leader of the National Youth Orchestra, will be going to the Royal Northern College of Music in October.*



# ESA News

## DENMARK

*The Danish Suzuki Institute, Copenhagen*

At the time of writing, the Danish Suzuki Institute is preparing for its 9th annual concert in the Tivoli Concert Hall on 23 April. This is an event that all our students are looking forward to. Everybody is playing, even the little new ones are fiddling along in the twinkle variations - except for the pianists. Only a few will play solos or handle the toy instruments in L. Mozart's Toy Symphony.

Our chamber Orchestra had a number of concerts this year and played music by : Albicastro, Concerto for Strings; Handel, Concerto Grosso, no 7; Buxtehude, Cantata; Haydn, Divertimento; L. Mozart, Toy Symphony; Bartok, Ten Easy Pieces.

A new instrument has been added to our string family in the Institute: The Double Bass. Teacher is Mette Hanskov, a Suzuki mother and leader of the bass section in the Royal Orchestra. She has made her own double bass school and her 2 pupils are developing very well. One of them is already the proud bass player in our youngest orchestra.

Two former students from the Danish Suzuki Institute have received a grant of DKR each for studies abroad.

Last September two violinists from The Danish Suzuki Institute began their studies at the conservatory, and this year two viola players will follow them.

I cannot help thinking that when I started the Suzuki teaching in Denmark twenty years ago (September 1972), many sceptical eyes were following me. Today there are many Suzuki programmes in this country, and quite a number of Suzuki trained students have entered the conservatories; exactly how many I don't know except that 25 of them are "my children". Six are already members of professional orchestras and of these two whom some of you may remember, Johannes Sørensen Hansen and Christina Aarstrand were recently appointed concert masters in the Danish Radio Symphony Orchestra. It seems that even though the Suzuki Method has other aims, it also provides a solid foundation for those who choose a professional career.

The next National Workshop takes place in Copenhagen on October 16, 17 and 18 1993.

*Tove Detreköy*

(the underground Rock Church), in which cellists, violinists, Suzuki singers and flautists performed. Soprano Raita Karpo was featured guest soloist at the concert, which was a major fund-raising benefit for the Association. Another fund-raising concert - this one in aid of Somalia - was organised by the Uudenmaa Suzuki Institute to coincide with Finnish Red Cross Day of Famine on September 29, 1992. The programme included solos by Suzuki piano, violin and singing students as well as performances by leading musicians of the Finnish musical community. Ticket sales from the concert raised over 45,000, with all proceeds going directly to the Finnish Red Cross Emergency Relief Fund. The organisers of the concert would once again like to express their thanks to all those who participated in making this dream a reality.

A winter Suzuki workshop was once again held in Vammala, from January 8-10, 1993. 75 children participated in group lessons which were given on all instruments. The 6th Annual summer Suzuki Workshop will be held in the same venue (Hotel Ellivuori, Vammala) July 5-7, 1993.

### Flute 1992-3

A group of over 20 Finnish flute teachers, students and parents under the direction of Marja Leena Mäkilä participated in the Suzuki Flute course, led by Toshio Takahashi, which was held in July 1993 in London. Four teachers participated in the ESA flute exams and successfully passed level 1 and level 3. Eleven teacher trainees attended the flute course which was held in Kerava at the end of the year, directed by Sarah Murray from England.

### Violin

Violin teacher training continues on a regular basis with Hannele Lehto, Marja Olamaa (Levels 2-5) and Jyrki Pietilä (Level 1). Teacher trainees have had numerous weekend courses, as well as the opportunity to receive individual private instruction.

The Käpylä Music School presented its traditional Mikkeli Day concert at the Tuomio Kirkko in Helsinki. The Käpylä Suzukijouset group has also been very active, and has performed on numerous occasions throughout the fall and winter. A highlight of the fall for many Suzuki violinists in southern Finland was the opportunity to participate in individual and group lessons given by Hachiro Hirose, of Tokyo Talent Education. Yuko Hirose most graciously attended a small informal concert of Suzuki pianists and inspired the children with her performance of Liszt! We are anxiously awaiting her forthcoming CD of

Scott Joplin and traditional folk music for the piano, which she recorded at Järvenpää Hall in November 1992. Mr Hirose's genial presence, combined with his unwavering persistence, has made a marked difference in the children's perception of tone production and the importance of good basics. We are very grateful to them both for having given so generously of their time and expertise during their week's stay in Finland.

### Piano

Maarit Honkanen-Hilli spent nearly 3 months at the Talent Education Institute in Matsumoto last fall. Teacher training continues under the direction of Ruth Miura. A group of nearly 30 teachers, students and parents are planning to attend the Piano Workshop in Kolding, Denmark from 2-7 April 1993. Several teachers will be sitting their ESA examinations at the end of the course.

### Cello

Carey Beth Hockett was guest teacher in February at cello courses in Helsinki, Kuopio and Oulo. Five teacher trainees and large numbers of children participated in the courses.

### Singing

The city of Vantaa and Suzuki families inc. hosted the American violin group "Singing Strings" on their visit to Vantaa in August 1992. A day cruise was organised before the concert, which was held in the Martinus Concert Hall. The annual United Nations Day concert was once again held on October 10, 1992, under the patronage of Vantaa's city mayor. The young performers sang in ten different languages, accompanied by a chamber music trio, to an audience which included guests from several foreign embassies.

A group of over 30 Suzuki children and parents, led by Päivi Kukkamäki, departed for the United States on December 12, 1992, on a journey which was to be for several a round-the-world tour ending in Australia. The performers (Suzuki singers as well as instrumentalists) ranged from 2 to 17 years. Susan Matthews and her group of Suzuki families acted as hosts during our stay in Texas, during which two concerts were held in Houston and Dallas. The Finnish Suzuki families are looking forward to offering hospitality to Susan's group on their visit in the spring of 1995.

The tour continued onward to Sydney and Melbourne, Australia, for the Pan-Pacific Suzuki Conference which was held in January 1993. Fifty singers participated, as well as expectant mothers and babies!

**Change of Address** from August 1993  
Esther Lund Madsen, Børup Sandvej 59A,  
7000 Frederica, Denmark.  
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## FINLAND

The Finnish Suzuki Association presented a Christmas Concert on 12 December 1992 in Helsinki's famous Tempelikautionkirkko



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groups. There were lectures and demonstrations in addition to daily lessons. The conference ended in marvellous spirit with a rendition of Beethoven's Ode to Joy, in which the audience participated in addition to the orchestra, Suzuki instrumentalists, and singers.

Introductory courses in Suzuki singing were held under the direction of Päivi Kukkamäki in Iceland in October 1992, and Peru January 1993. The courses were attended by early-education specialists and singing teachers. The two courses which were held in Peru were well attended, with nearly 50 participants on each one.

*Päivi Kukkamäki  
(translation: Ruth Miura)*

## GREAT BRITAIN

The BSI will be celebrating its 15th anniversary with a National Children's Concert at Symphony Hall, Birmingham on 2nd May. The proceeds will be shared with Action Research, a medical charity which is especially concerned with research into conditions which affect children. The concert will feature a West Midlands Suzuki Orchestra, which has been brought together for the concert from amongst the pupils of five Suzuki teachers from the area. Most of these children have been taught in their local schools. A variety of soloists and ensembles from the West Midlands and from across the country and ranging in age from 4 to 19 will play a wide variety of repertoire.

One of the major events of the past year was the London Flute Workshop with Toshio Takahashi from Japan. This was a very happy and successful event, attended by teachers and students from several countries, notably Finland, France, USA, Australia and Great Britain. During the course, the first European flute exams were held and a new flute teacher training course for Britain was established. Mr Takahashi also gave an excellent presentation to The British Flute Society's conference at the Royal College of Music. This also resulted in a number of general enquiries throughout the year. Mr Takahashi also visited the violin course at Hitchin and gave a talk about his work and an interpretation class based on a Puccini Aria. This was greatly enjoyed and appreciated by everybody on the course.

There will be another Flute workshop for teachers and children with Mr Takahashi in London this year, from 24 to 29 July. The course director will be Belinda Yourn, and more flute exams will be held.

The BSI's Annual General Meeting will be held at Hitchin during one of the regular teacher training weekends on 26th June 1993. The guest speaker will be Joan Dickson, who will speak on how to cope with nerves in performance. On the following day she will direct a chamber music workshop for Suzuki students. Joan Dickson is an eminent cello teacher and former chairman of ESTA (European String Teachers Association). She is also a vice president of the BSI.

Teacher Training courses continue at Hitchin for violin and piano. A new Flute course with Belinda Yourn will start in London in July, and Carey Beth Hockett will direct a new cello course (mostly to be held in London). This will start at Bryanston, Dorset in August 1993, and examinations are planned for August or early September 1994.

*Birte Kelly*

## ITALY

The Suzuki school was set up in Italy in the small town of Chiaverano near Turin in 1975 by Lee and Antonio Mosca on their return from a period abroad. The school was subsequently moved to Turin when Lee and Antonio became Conservatoire professors and soloists of the RAI Symphony Orchestra. They involved three other artists in their pioneering campaign (no one in Italy at that time knew about the Suzuki Method), all three experienced teachers and soloists - Gabriella Basio (Conservatoire Professor) to teach harp, Elio Galvagno (teacher and member of the Suzuki Guitar committee) to teach guitar and Elena Enrico (pianist, composer and general musicianship teacher in the state school) who devised a course "Ritmica Strumentale" which prepared the four year olds rhythmically, physically and musically before taking up the instrument that they wished to play.

With such a team, the school made great headway with excellent results and thanks to the school orchestra, the Suzuki Orchestra of Turin which gave numerous concerts and

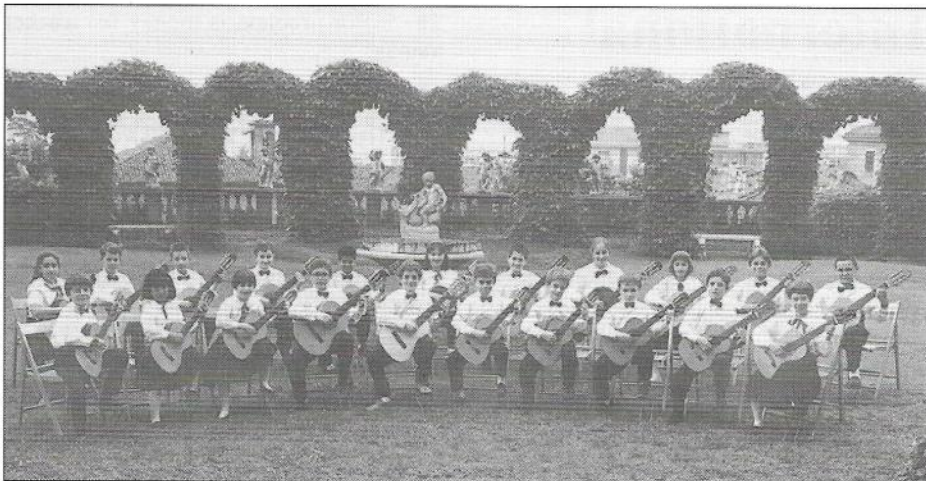
television appearances, the Suzuki Method and the school became well-known and esteemed throughout Italy.

In 1985 Maestro Suzuki paid the school a visit during his trip to Venice when Italian and Japanese children played together with Uto Ugli. He authorised Lee and Antonio Mosca to supervise his method in Italy, and he recognised the Italian Suzuki Association as the only Italian organisation allowed to use the Suzuki name / logo.

The Italian Association which was formed in 1985 by the professors of teachers of the school is organising a centre where conferences and meetings between pupils and teachers from all over Italy can be held. The centre, which is dedicated to Maestro Suzuki, has already partly begun to function; last summer it hosted young pupils from all over Europe who together with the pupils of the Turin Suzuki School gave a memorable concert as the 1st European Suzuki Orchestra in the Royal Palace Gardens in Turin for the famous festival "Settembre Musica".

This year the Suzuki Orchestra of Turin hosts the famous Kodaly Choir of Budapest and together they perform at the opening of the festival of Closta, after which they tour Hungary. The teachers and pupils of the Turin school wish to thank the European Suzuki schools that sent the pupils last summer to form the European Suzuki Orchestra and they hope that other occasions will come about so that they can live together the true spirit of the Suzuki Philosophy and be enriched by friendship through the international language of music.

*Lee and Antonio Mosca*



*The students of Elio Galvagno, Saluzzo, Italy*

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## SWITZERLAND



*Maekale Chauvet, Geneva 1992*

## Report from the International Suzuki Association

*The following report has been compiled from the Minutes published in ISA News, no 8, which - together with the International Suzuki Journal - is sent to members.*

### Informal Board Meeting

A meeting was held on 2 and 3 January 1993, during the Pan-Pacific Conference in Melbourne, Australia. Various projects were discussed under two different headings:

### Co-ordination Projects

The Name Agreement between ESA and ISA had been signed prior to this meeting. The SAA (Suzuki Association of the Americas) had not yet signed. This was not because of a problem in accepting the name agreement, but problems in implementing the sub-licensing agreement that was attached. Because the USA is such a big country, and because there are no uniform organisations for the individual states, SAA

has not been able to decide the policing policy for individuals and states. When that problem is solved the SAA will join the other countries in signing.

Accrediting and licensing qualifications for teachers and schools was discussed. It was seen as two different functions

Core materials for the curriculum was discussed, and the policy noted that all core curriculum material must be approved by ISA.

### Information Projects

Video-projects were discussed. The main project most helpful to everyone would be the development of video tapes that could be made available through ISA.

It was suggested that a teacher training forum be held at the Seoul Convention. (The ISA has been supplied with a copy of the ESA teacher Training and Examination Manual).

### Early Education

It was decided in Adelaide that Early Education should now take priority over other new projects at this time. It was then suggested that each of the four major organisations should have on their continent an Early Education facility that would become a training centre for that area. At that time Australia had already begun their school. Of course TEI (Japan) has had pre-schools for some time. That left SAA and ESA to begin thinking of how to start such a project.

Dorothy Jones with the assistance of Susan Grilli, has begun a school in London, Ontario, Canada. From this start, Dorothy presented ideas of how others could begin. The major problem is money for teacher training.

Dorothy suggested that:

1. The organisation starting should find \$500,
2. ISA should give \$500,
3. the teacher to be trained should give \$500 (possibly find scholarships)

From this \$1500 a teacher could spend a year in Ontario and receive enough training to start a school. Dorothy had many more suggestions, but there was no time for further discussion.

It was suggested that the Early Education Programme start with the occasion of Mrs Suzuki's 88th birthday, March 20th and be a reality by Dr Suzuki's 95th birthday in October - as a tribute to them.

## IMPORTANT NOTICE

The ISA office in the USA has moved to  
P.O. Box 2236  
Bothell, WA 98041-2236  
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Fax: 206 485 5139

The ISA will be pleased to receive subscriptions from any teachers or families in Europe; but please only send **US Dollar bank drafts** to be drawn on a US bank, as the fee for negotiating any other form of payment exceeds the amount of the subscription.

The subscription rates are \$12 for families and \$17 for teachers (please add \$3 if you would like to receive individual mailing of journals).

The editor would like to suggest that if there are several individuals from one country who would like to belong to ISA, they should join together to send one draft which would save them a great deal of money on bank charges.

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# Music and Painting belong to the same world

*Shin'ichi Suzuki*

"Strings are mindless

They only sing forth the heart of those who let them ring."

It was one morning when I was writing the above words in a dozen tanzaku (long strings of paper for poetry) that I had composed on the essence of musical performance.

I was thinking of society in which many students simply search for and hammer out notes on the piano with neither musical sense nor a singing heart.

Whether during home practice or at lesson, those small students only think about hitting the correct keys, as they single-mindedly search for the notes of the piece and hammer them out. The piano produces sound, even if hammered, even if by those with no music and no song in their heart.

One day long ago I laughed to see a kitten walk on the piano keyboard which sounded with each step. Even a cat plays the piano - recalling this scene, I thought it would be fun to show

you a picture in which a similar kitten walks on the piano keys producing sound.

In the world there are so many students who imitate the performance of a kitten who merely produces sound. In piano as well as in string instruments, mere sound is no good.

"Strings are mindless.

They only sing forth the heart of those who let them ring."

If superior sensibility and superior singing mind are acquired as a result of good education, it means that the child is developing as an individual with truly superior human ability -- as an individual with a lofty mind. This happens spontaneously, before you realize it.

The heart of those who let them ring... in other words, in the world of music, in proportion to the player's humanity, his heart is clearly reflected in the tone from the strings.

**Paint brushes are mindless**

**They only reflect the heart of those who paint.**

Now, I started to feel like saying that painting belongs to the same world as music with the heart that produces tone and the ability to produce it: the superior sense, sensibility, and heart that are created through fine arts education are exactly the same, as those created through music. So, I calligraphed in tanzaku: "Paint brushes are mindless/They only reflect the heart of those who paint."

I sent one each to Instructors Tsukikusa and Yoshizawa who teach painting as members of our institute. They were both quite pleased and agreed.

Obviously every field of art fosters a beautiful heart and high ability; art education is one of the most important and wonderful areas of education in the human world. This applies to painting, too.

I have long repeated that "art is man." This means that art, whatever the form, creates the man. Painting is no mere game. I would like parents to recognize this in order to foster humanity in your children.

## 12th Suzuki Method World Convention

**29TH JULY -  
6TH AUGUST, 1995  
DUBLIN, IRELAND**

The Suzuki Education Institute of Ireland will be hosting the 12th Suzuki Method World Convention in Dublin from 29th July - 6th August, 1995.

For the past eighteen months, the Chairman - Peter Malone, Managing Director of the Jurys Hotel Group and members of the Organising Committee have been working diligently in preparation for this major Convention, which they are anxious to promote as an International Shop Window for the Suzuki teaching method and Ireland's musical traditions.

The following are some of the more notable achievements to date:-

- Mary Robinson, President of Ireland, has agreed to be Patron of the Convention.

- Coca-Cola are the main sponsors

- Aer Lingus, Ireland's national airline, has been appointed "Official Carrier" for the Convention.

- International conference Consultants have been appointed secretariat to the Convention

- The convention and workshops will be based at University College Dublin, Belfield and surrounding schools.

- Accommodation has been reserved in UCD Village, in the grounds of the university campus, as well as major Dublin hotels

- The National Concert Hall and Point Depot have been booked as venues for concerts.

- Promotional posters and stickers have

been printed for use by the Organising Committee, Suzuki teachers and families to highlight the forthcoming Convention and focus public awareness.

The Chairman of the Organising Committee - Peter Malone, together with John and Magsie Goor (also committee members) will be attending the forthcoming Convention in Seoul - August, 1993 to promote the Dublin event.

*Please contact the Convention Secretariat for further information:*

**12th Suzuki Method World Convention, Convention Secretariat, International Conference Consultants, 14 Duke Street, Dublin 2, Ireland.  
Tel. 353 1 673406  
Fax. 353 1 6793458**



# For Ever Young...

*By Luisa Valdina, Perugia, Italy*

It was spring when I decided I would go to Matsumoto and study with Professor Kataoka. Before leaving on July 12th I had spent three anxious months wondering what Japan, the lessons with Kataoka Sensei, and meeting Dr Suzuki would be like. During the endless flight I resolved to abandon my anxieties and look positively and receptively at this as a great adventure. And so it was to be.

I was in Matsumoto for four weeks. Five days a week were dedicated to my studies. At weekends and exceptional guide, Mrs Murata, my Suzuki teacher in Italy and I went on marathon train rides from Kyoto to Mara and Nagoya, from Kumakura and Zushi to Kurizawa, from Matsumoto to Tokyo...

The strongest impression I have of Japan is of a palpable, ceaseless pulse, a seeming heartbeat within every tree, every city, every person and at the same time a tranquil channelling of everything into a super-efficient master-plan.

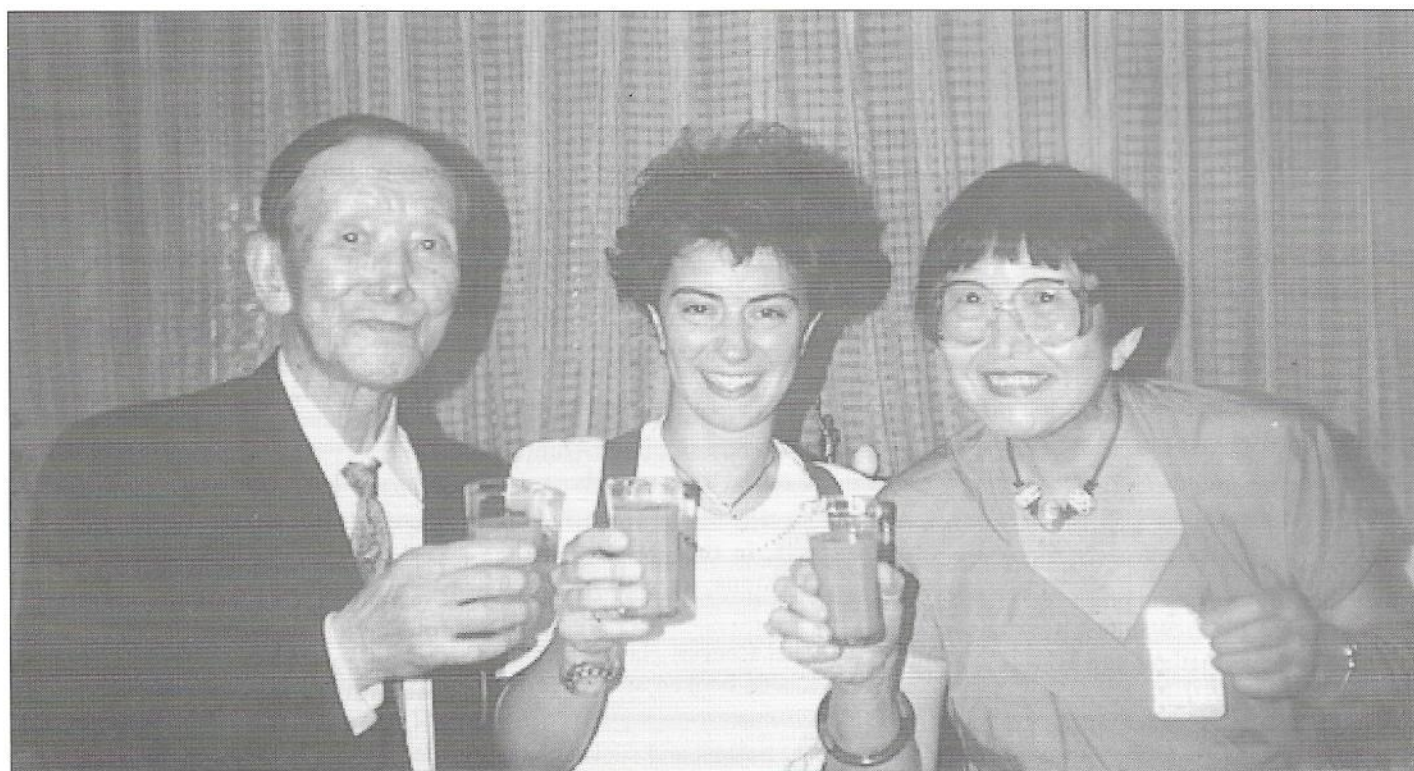
When I arrived I thought I would go mad: it was like continually bouncing back and forth between the technology of the year 3000 and prehistory, with no sense of the time in-between. In Tokyo, the city of the future, one still eats sitting on the ground using chop-sticks. the most advanced computer technology goes along with the 'tatami' rug on which one places the 'futon' mattress to sleep, like in the age of the samurai. Air conditioning is everywhere, together with unknown and disconcerting tastes to an Italian palate like sushi, tofu and tempura.

The last world war destroyed many of the older more characteristic buildings and houses. the economic growth that has brought Japan from a medieval island to a world power is therefore not discernible in its cityscapes. In Italy, and especially in Perugia, it is possible to run into an Etruscan monument, a Romanesque church, a building from 1200, an

18th century villa and a horrible modern edifice, all within a short distance. By contrast, in Japan the ties with the past reside in the closely held traditions of everyday life. An ancient philosophy dictates the way one lives, eats, sleeps, bathes. Traditional too is a refined artistic sense and a desire for beauty which is expressed in their precious small porcelain objects, in kimono designs and the inimitable gardens. I concluded that the only way to appreciate Japan is to understand this fascinating duality (past and future) and having accepted it proceed to discover a strange and mysterious country.

Our working day was typically Japanese: from 9 o'clock in the morning to 8 o'clock at night we were at the Talent Education Institute of Matsumoto, observing Kataoka Sensei's classes with the 'kenkusei' (student teachers), with children, with the older teachers and taking classes ourselves.

It is difficult to describe how I felt. For the first time in my life I was immersed in music: no friends, no University exams to study for, no students to follow. I sat on the floor for hours and hours listening to 'Twinkle-Twinkle', the minuets, Bach's Gigue, Beethoven's Sonata, op. 49 no 2. I observed Kataoka Sensei's classes trying to fix in my mind her methods for teaching the 'Basics'. I myself did not play a great deal and was convinced that I had not learned much. Back in Italy I realised I had never made so much progress in such a short time. Thus I tested on myself the fundamental principle of the Suzuki Method, that for teachers as well as for children, the standard of learning is dependant on the environment, that the very air we breathe must be permeated with good music which we passively absorb, in the same way that plants absorb light. Our love of music and the right technique then allows us to reproduce it without harming the piano, our hands or our listeners' ears. Observing Kataoka



*Dr Suzuki, Miss Valdina and Mrs Murata*



Sensei I discovered that behind her incessant work there is a rational design that involves both music and the personality of the teachers in its entirety.

The main objective is to produce a natural sound that I would define as 'rounded'. To achieve this, careful attention must be paid not only to relaxing the body to the movement of each individual finger, to the playing of every note and every beat and finally the entire piece... but not limiting oneself to this, to go much further! Developing broad cultural horizons is what becomes fundamental in the shaping of a teacher worthy of the name.

A teacher should not become a mere artisan, pale and abstemious, locked away in a workshop; a teacher must live in the world, look with wonder at it and try to assimilate what beauty and worth there is. The quality of the students that are then produced are of a high level: from the youngest to the oldest they know the natural sound that Kataoka Sensei teaches and are able to reproduce it!

In August I participated in the Piano Summer School. This too was an interesting and novel experience. Unfortunately here in Italy Suzuki teachers cannot find support in schools and associations that offer seminars that address their activity. Every teacher works alone or with a few colleagues, everyone's Suzuki teaching is slightly different; there are those who have trained in the United States, others in France or even Japan... After attending the summer school I understood how important it is to have the possibility of comparing and exchanging ideas with other teachers. There is only one Suzuki Method, it is true; but it is also true that every teacher brings something new to teaching which contributes and enriches the others. In our type of work it would be folly to think that we had arrived after taking courses for a few years; one must continue to grow, and the exchange of ideas is very important for both musical and psycho-pedagogical development. I met teachers in their sixties and saw how closely they followed their colleagues, how carefully they analysed the reality of today in order to be able to adapt the Suzuki Method for the children of the year 2000, children that spend more time at school than at home, who know how to use a computer, but have never seen a cow. I also learned that a good Suzuki teacher must have a profound understanding of the Suzuki philosophy and method, and then strive to adapt it without distorting it, to the needs of the children and families in their own country.

The meeting with Dr Suzuki was during the violin Summer School. The gardens in front of T.E.I. were swarming with children, parents and teachers from all over the world. It was 40 degrees centigrade in the shade, 18 degrees in the auditorium where Dr Suzuki was teaching. My stomach had run amok from the continuous change in temperature; my mood was dismal.

When Mrs Murata called me to go and meet Dr Suzuki my blood ran cold and I thought it would turn out to be a disaster. Shinichi Suzuki was there, smiling; we shook hands, his was warm, mine frozen. He was happy to receive the drawings my students had made for him, then he looked me in the eye, inside my heart, and said: "For ever young! Look at me... You must be happy!"

Suddenly my blood started flowing again: I was living one of the best moments of my life. This man of 93, after teaching 100 children for three hours was rested and alert. In those few moments he taught me the most important lesson to be learned about the Suzuki Method: For ever young! Look at me! .... You must be happy!" The tenderness of this encounter will never leave me.

## Waltraud Suzuki celebrates Beiju

It was Mrs Suzuki's 88th birthday on 20 March, and the ESA sent her a fax to congratulate her. In Japan the 88th birthday has particular significance and a special party was held for her in connection with the Annual Spring Concert in Matsumoto. Evelyn Hermann writes as follows on behalf of all the members of the ISA around the World:

### *"Congratulations, Waltraud !*

Without your help there would be no Suzuki instruction outside of Japan and the rest of us would not know of the many great contributions Suzuki has made for mankind. We especially thank you for translating Nurtured by Love and for your ability to bring Suzuki's ideas to other cultures without losing the essence of the teaching. - You were the driving force that made the ISA possible. We salute you."

## Dr Suzuki's 95th Birthday on 17th October 1993

The ISA newsletter suggests that children parents and teachers from all over the world should send birthday cards and greetings so that sackloads of mail would arrive at the station in Matsumoto to show the City that the whole world is celebrating.

Perhaps here in Europe we could also celebrate by holding concerts and other events in Dr Suzuki's honour. It has been suggested that if money was raised from such events it could be put into the new European Teaching Development Fund, which will enable teachers from European countries that do not yet have teaching programmes to train in other countries. There are probably now over 600 teachers in the ESA. If 500 of them raised an average of £50 each, this fund could be boosted by £25,000 which would probably help at least 10 teachers from Eastern Europe to undertake Suzuki teacher training. This could be a very good birthday present.

Man is a child of the environment.

Sound breathes life...

Without form it lives.

Strings are mindless  
They only sing forth the heart  
Of those who let them ring.

...Shin'ichi Suzuki



# Workshops and special events for Families and Teachers across Europe

*Each year, in increasing numbers, Suzuki families gather to take part in workshops and other special events in each others' countries. The value of this for individual children and parents is enormous. Articles in various national Suzuki journals demonstrate how much these events are enjoyed by parents, children and teachers. The following features two of these, while a list of some of the workshops taking place this year has been added.*

## First European Suzuki Orchestra Italy 1992

by Margaret Graham

Long rehearsals, hard work, but GOOD FUN! That was the general impression of the English children. For myself. I feel privileged to have been part of a fantastic experience which I am sure no-one will forget, having witnessed the rare talents of Antonio and Lee Mosca together with their assistants.

"SETTEMBRE MUSICA" - one of the most prestigious International Festivals held in Turin - invited the Italian Suzuki School to organise a concert with an Orchestra of Suzuki pupils from various European countries and last Summer saw the formation of the first European Suzuki Orchestra organised and directed by Antonio and Lee Mosca - 55 violinists, cellists, and harpists, with ages ranging from 7 to 13 years, from Denmark, Finland, France, England, Ireland, Holland, Sweden and Italy. Soloists were chosen from Italy, Denmark and England. They all gathered at "Il Santuario di Cuceglio" on 26th August to 1st September 1992 - 3 days of intensive rehearsals from 9.30am. to 10.00pm (with a daily siesta and short breaks!) with the final two days given over to memorable concerts in Cuceglio and the Royal Park, Turin.

The children from England were violinists Ashleena Deike, Jennifer Graham (soloist), Crispin Lee, and Richard Stone; cellist Jonathon Cottle, and myself as accompanying parent to look after the children.

We arrived safely in Cuceglio in the early evening after one or two hiccups - like getting Jonathon's cello onto the plane without a ticket, only to find the Italian coach driver at Milan was reluctant to allow it onto the coach, depending on where it had

travelled on the plane. We did not dare tell him it had been in a cupboard! We were joined at Milan Airport by the Danish, Dutch and Swedish groups and were given a grand welcome by Lee and Antonio on our arrival at Cuceglio.

We were shown our respective dormitories and after making beds and un-packing, the bell soon rang for the evening meal. First, before we ate, Antonio laid down a few rules he wished to be observed. e.g. washing hands before meals, one plate only, everything asked for had to be eaten! Plates were to be swilled and stacked ready for the dishwasher. At the appointed hour of bedtime, shoes were to be placed outside the dormitory doors in the corridor - then there should be SILENCE. If anyone offended they would stand outside the bedroom for 20 minutes - a further offence and the time would be increased to 40 minutes and if it happened again the penalty would be to play scales downstairs with Antonio for 1 hour. The rules were observed! I must confess the parents may have been noisier with their shrieks of laughter and chatter (few language barriers here) as they re-called the day's events, or the mid-night cracking of hazelnuts by Florence (France) or laughter from Anneke (Holland) and Hannah (Denmark) as they enjoyed a bed-time drink.

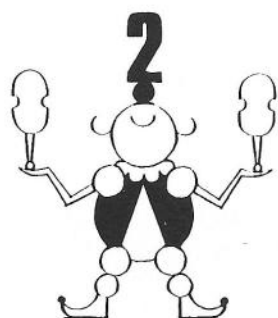
When formalities and tea were over, the children were soon into the first rehearsal which went quite well, although there was obvious, justified frustration by Lee as some children had not memorised certain stipulated pieces and there were only 3 days to put the orchestra together before the two concerts. In the end, they were to succeed admirably.

Rehearsals were lively and full of fun and laughter as Antonio taught them to play the



Italian Baroque Way. Lee sorted out the difference in bowings only to be reminded by her own daughter, "Mama, they don't understand" when she lapsed into Italian! Parents were also able to help in translations when necessary so that Antonio was able to communicate more easily. The foreign children were shy of Antonio's boisterous commands to get it right but soon saw, "his bark was worse than his bite" when he chased the Italian children playing percussion, round the salon when they came in a beat too early in Haydn's Toy Symphony, and what a terrific selection of music he had chosen for their repertoire.

To quote Jennifer "Lee and Antonio are fantastic musicians and teachers but the talent in that family doesn't stop there; their daughter who also plays the violin sat in on many of the lessons, if you can call them lessons. She taught me how to play a passage of chords in tune - a difficult task!" The food we had was mostly very nice especially the soup, and Antonio made it his business to make sure we went home having had a taste of real Italian food (or wine in the parents case!) Believe me it wasn't all pasta and pizza. There were three meals which the English children were not too keen on: pepperoni, courgettes and cornmeal which did not taste like anything! However, even though Antonio had said that everything on our plates had to be eaten, he did let us leave



Marianne Rygner

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what we didn't like, providing we had had some." The children learnt a lot not just musically!

Immediately breaks were announced, the instruments were laid-down as the children rushed off for the next game of table-tennis, bar-football, or a quiet retreat in the grounds of the Santuario which was set high on a hill over-looking the village with the Alps in the distance, seen only when the mists cleared.

Despite the intensive work, time was made for an impromptu birthday feast in the cellar, parties after the concerts, a shopping trip to Ivrea to hunt for souvenirs, and an educational tour of the elaborate Royal castle in Turin.

We expected hot, sunny weather, but instead witnessed three violent thunder and lightning storms which meant the one concert was held inside the beautiful Church of the Santuario and was very atmospheric as lightning lit up the stained glass windows, and thunder rumbled - ideal acoustics for Autumn and Winter from Vivaldi's Four Seasons. The soloists played magnificently, and the children seemed undisturbed, playing beautifully, inspired by everything.

There is no doubt in my mind that the concerts were a huge success, the musicality goes undisputed, the soloists a credit to their countries, they played to packed audiences - a sea of faces eagerly listening, watching and then tumultuous applause, with excited shouts of "Bravo".

The Moscas certainly gave inspiration to all, raising us to musical heights, a real Maestro indeed, their boundless energy conducting, serving meals, keeping children in order, yet still finding time to socialise with you, making us all feel very welcome and at home, with genuine caring for everyone, children and parents alike.

Good friends have been made and a marvellous happy experience enjoyed by everyone. To say, "Thank You" to Lee and Antonio Mosca doesn't seem enough for all they have done for the inspiration and promotion and continued success of Suzuki Method. Thanks must also go to 'Settembre Musica' Festival organisers in Turin, and all who helped both financially and supported this terrific, truly European venture, an experience of a lifetime.

## London Suzuki Group Workshop 1992

*The following is a summary in extracts from an article written by Kari and Nils-Erik Öhman first published in the Swedish 'Suzuki News'. Their daughter Karoline took part in the cello course at Bryanston, and the whole family enjoyed the experience greatly and wrote about it in glowing terms. Were it not for the fact that most Swedish children are back at school at the end of August, there could well be a large contingent of families from Sweden coming in 1993.*

(Translation by Birte Kelly)

"The quality of the teaching was very high. There was a fixed timetable from Monday till Friday and each child had four lessons per day: an individual lesson shared with two others, a group lesson, orchestra and either

chamber music or rhythm classes depending on the level of each child. In addition there was an hour long pupil's concert every day (with compulsory attendance). In the evenings there were teachers' concerts. The teachers' duties consisted in both teaching and playing, and this ensured a very high standard in both. The accompanists also deserve a mention: they were kind and considerate towards every child who played.

Even the standard of the pupils was very high. This was seen particularly in the three orchestras and during lunch time concerts. The will to work was considerable and children practiced daily between lessons, during their free time (which was not very long) they had plenty of activities under specialist leadership: tennis, badminton, athletics and ball games as well as swimming in the indoor pool. These facilities were much used by non-playing siblings. The art workshop and lessons in Dalcroze Eurhythmics, choir and Orff instruments were all popular.

Saturday was concert day, showing all the work of the week in orchestra, group and chamber music and finishing with a fun concert which was great fun. The evening - and the course - finished with games outside.

Everybody who has taken part in a music camp knows what an experience it is. To meet new teachers, friend and new repertoire is stimulating and highly motivating. The course at Bryanston is, and obviously has been for several years, of high quality. The organisers know what they are doing and there is a friendly atmosphere. There are no language difficulties among children, and during lessons we, as parents, could translate whenever the teachers ran out of sign language. The cost is similar or less than Swedish camps; it is the journey that makes it expensive; but it is worth it for the experience.

## Workshops in 1993 and beyond

*If workshops are fully booked this year, try again next summer.*

*Many of these are regular events!*

### FRANCE

#### National Workshop

at la Cote St. André (Lyon 1 hour)  
for children and teacher observers  
(some foreign students accepted)  
25 August-30 August 1993

Details of all courses and workshops from the  
FMSF, 13 Rue Royale, 69001  
Lyon - FAX +33 78 30 05 64

### GREAT BRITAIN

#### London Flute Workshop with Toshio Takahashi

24-29 July

reservations open until 30 June  
Further details from BSI office.  
40a High Street, Welwyn,  
Hertfordshire AL6 9EQ.

Tel: +44 438 840830 Fax: 438 840881.

### LSG Summer Camp

22-29 August 1993

Violin, Cello, Piano

Children from other countries are very welcome.

Further details from, Mrs Patricia Barnes,  
Administrator, London Suzuki Group,  
The White House, Crooms Hill, London  
SE10 8HH.

Tel: +44 81 858 2311 Fax: +44 81 858 0788

### IRELAND

SEli / Leinster Suzuki Group's

#### Annual

#### Residential Summer Camp

Co. Limerick

25-29 August 1993

Children from around Europe very welcome!

Details from Eleanor Ryan, 17 Hillcourt  
Park, Glenageary, Co Dublin, Ireland.

Tel: +353 12851595

### 12th Suzuki Method World Convention

29 July - 6 August

Dublin 1995

Full information from: Mary Diamond,  
International Conference Consultants, 14  
Duke Street, Dublin 2, Ireland.

Tel + 353 1 6793406 Fax + 353 1 6793458

### NETHERLANDS

#### Dutch National Workshop

at Bovendonk

29-31 May 1993

Piano - Violin - Cello

With guest teachers from Belgium, England  
and Denmark

Further details from Dutch Suzuki Ass,  
Bolsstraat 29,  
3581 WT Utrecht, Netherlands

### SWEDEN

#### Swedish National Workshops for children

3-7 July 1993

Violin, viola, cello

at Backagården, Höör

with Lilja Hjaltdottir, Edith Code and  
Swedish teachers

Further details from: Katalin Tibell  
(0)42 36 72 89

Violin and cello

at Skokloster, Uppsala

with Alison Apley, Ann Grabe and  
Swedish teachers

Further details from Kerstin Öhman  
(0) 18 38 50 00

Piano

at Skokloster, Uppsala

with Ruth Miura and Swedish teachers  
Further details from Ann-Christine Broström  
(0)8 755 14 42

Chamber Music

at Skokloster, Uppsala

with Per Petterson and more Swedish  
teachers

Further details from  
Leif Elving (0)300 257 05



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