

THE EUROPEAN SUZUKI JOURNAL

Teachers' Newsletter Autumn 1995

The European Suzuki Association (ESA),

London, a Company Limited by Guarantee No 1476933
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Correspondence to the ESA Board
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Chairman, Henry Turner OBE,
c/o ESA office.

Correspondence related to instrumental
matters may be sent to the ESA
instrumental representatives.

The views expressed and the contents
of this newsletter are those of the
contributors and do not necessarily
reflect the opinion or policy of the
editors or the editorial board (The
ESA board).

Suzuki Institutes and Associations and Teacher Training Courses in Europe

Talent Education Institute Belgium

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ESA representative: Anne-Marie
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Teacher training: For violin, contact
Jeanne Janssens; for piano, Anne
Marie Oberreit.

British Suzuki Institute (BSI)

General Secretary: Birte Kelly, 39
High Street, Wheathampstead, Herts
AL4 8BB Fax: +44 15 8283 4488
*Teacher training for violin, piano, flute
and cello. Residential courses, held in
London, beginning April.*

The Danish Suzuki Association

Chairman: Peter Hagn-Meincke,
Hårths Alle 6, DK 6000 Kolding,
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*Teacher training courses in violin,
piano and cello in Kolding.*

Finnish Suzuki Association

President: Marja Olamaa,
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Helsinki, Finland.
Tel/Fax: +358 0 740556.
*Teacher training for piano, violin,
singing, cello and flute.*

Federation Methode Suzuki en

France. President: Christophe
Bossuat, 13 Rue Royale, F-69001
Lyon, France Fax: +33 78 30 05 64
*Teacher training for violin, piano,
cello, and guitar in Lyon.*

German Suzuki Association e.V.

Bonn. Director: Kerstin Wartberg,
Ankerstr. 34, D-53757 St. Augustin,
Germany. Fax: +49 2241 202461
Violin teacher training.

Icelandic Suzuki Association

Brautarholt 4, PO Box 5325,
125 Reykjavik, Iceland
Fax: +354-5-615777
*Teacher training for violin, cello,
piano (some singing).*

Suzuki Education Institute of Ireland

Director: Phillipa Lees, 105 Kenley,
Grange Heights, Douglas, Cork,
Ireland (or ESA representative).
Violin teacher training in Cork.

Istituto Suzuki Italiano

Chairman: Antonio Mosca, Via
Guastalla 10, I-10124 Turin, Italy,
Fax: +39 11 88 54 27
ESA representative: Elio Galvagno
*Teacher training for violin, cello,
piano and guitar in Turin (also interest
in harp)*

**Suzuki Association of The Nether-
lands.** *Secretary:* Susan M. Johnson
Bolsstraat 29, 3581 Utrecht, The
Netherlands.

*Teacher training for violin with Susan
Johnson, for piano with Huub de
Leeuw, Bilderdijkstraat 19, 3532 VA
Utrecht.*

Spanish Suzuki Association

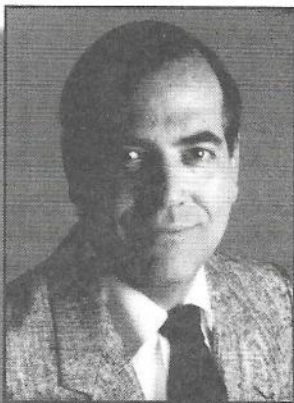
Director: Ana Maria Sebastian,,
Avenida de Navarra, 44, 20013 San
Sebastian, Spain. Fax: +34 43 273422
*Violin teacher training in San
Sebastian and Madrid. Occasional
courses for other instruments.*

Swedish Suzuki Institute:

President: Sven Sjögren, Gjutegården
2, S-43645 Askim, Sweden, Fax: +46
31 28 27 72.
*Teacher training for violin, piano and
cello (occasionally other instruments)*

The Suzuki Institute of Switzerland

President: Daniel Lack; *Professional
Administrators:* Lola Tavor and Lynda
Felder-Hurd *Secretary/Treasurer:*
Cynthia Fang, Case Postale 117, 1211
Geneva 17. Switzerland.
Piano teacher training in Geneva.



Greetings to the Suzuki Community:

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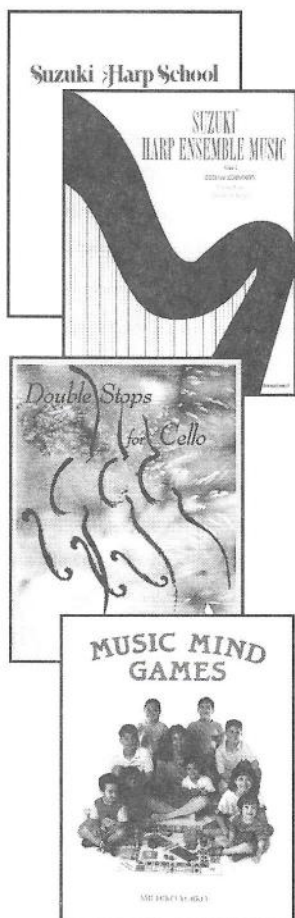
Sandy Feldstein,
President and Chief Operating Officer
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Information from ESA

The Annual General Meeting of the European Suzuki Association Ltd was held at Jury's Hotel Dublin on Saturday 29th July 1996. Minutes of the meeting are available to any member upon request. A copy of the ESA Annual Report and Accounts is also available.

The next AGM and Board meeting of the ESA will be held in the autumn of 1996. Exact date and venue will be announced in the Spring/Summer issue of the ESA Journal.

The Board was elected at the AGM as listed below, resignations having been received from Marja Leena Mäkilä and Bertil Jacobi, who were thanked for their contribution.

The Board of the ESA

Addresses are given only where not listed on the front page.

Chair person: Eleonore Fürstin zu Salm-Salm

Deputy Chairman: Henry Turner

Deputy Chairman elect: Haukur F Hannesson

Honorary Treasurer:

Peter Hagn-Meincke

Instrumental Directors:

Violin: Clare Santer, 33 Prentice Street, Lavenham, Sudbury, Suffolk CO10 9RD, England.
Fax: 01787 247817

(Deputy: Karen Kimmett, 127 Rue St.

Dominique, 75007 Paris, France)

Piano: Anne Turner, 166-8 South Street, St. Andrews, Fife KY16 9EG, Scotland. (Fax through ESA/BSI Office)

(Deputy: Christine Magasiner, 18 Heath Hurst Road, London NW3 2RX, England)

Cello: Haukur F. Hannesson, (NEW ADDRESS:) Västra Vägen 26A, 1TR, S 903 24 Gävle, Sweden;
Tel/Fax: +46 26 18 44 87

(Deputy: Carey Beth Hockett, 35 Norland Square, London W11, England)

Additional instruments are represented on the board as follows:

Viola	Clare Santer
Flute	Marja Olamaa & Clare Santer
Double Bass:	Haukur Hannesson
Guitar:	Elio Galvagno

Country Directors: (Deputies in brackets)

BELGIUM: Anne-Marie Oberreit
(Koen Rens)

DENMARK: Peter Hagn-Meincke
(Tove Detreköy)

FINLAND: Marja Olamaa
(Airi Koivukoski)

FRANCE: Christophe Bossuat
(Karen Kimmett)

GERMANY: Kerstin Wartberg
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IRELAND: Trudy Byron-Fahy
Maymount,
Magazine Rd, Cork
Ireland

(Magsie Goor)
ITALY: Elio Galvagno,
V. Trento 1, I-12037
Saluzzo, Italy
(Antonio Mosca)

NETHERLANDS: Susan M Johnson
(Huub de Leeuw)

SPAIN: Ana Maria Sebastian

SWEDEN: Sven Sjögren

(Leif Elving)

SWITZERLAND: Lola Tavor,
6 Chemin Rieu,
CH-1208, Geneva
(Linda Felder-Hurd)

Suzuki Associations in other Continents

International Suzuki Association

President: Dr Shinichi Suzuki

Chairman: Toshio Takahashi, 3-10-3
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Treasurer/ Secretary: Evelyn Hermann
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**Suzuki Talent Education Association
of Australia.** Yasuki Nakamura, 27
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Thank you to the Contributors

I am especially grateful to Judy Bossuat and Sven Sjögren for responding so splendidly to a request to write about the special problems faced by teachers taking multi-language classes at events like the Dublin Convention. The request arose from a conversation I had with Stephanie Way, the BSI's *Ability Development* editor who also taught at Dublin, in which we marvelled at the amazing ability of some teachers to rise above this difficult problem in a seemingly effortless way. I am sure their contributions will be of great help to those who are about to take their first steps on to the international 'scene', to those who are already experienced teachers at conferences, and to the many teachers who are just starting to teach their own groups in their own language at home.

Dublin Convention July-August 1995

This was undoubtedly the highlight of the year for the European Suzuki Association with a great many teachers and families getting together at a beautifully organised convention. Some articles and reports arising from the event have already been received together with some excellent photos, all of which will be a major feature in the Spring-Summer full edition of the ESA Journal. Please send further articles on this or any other subject to the Editor at the ESA office as soon as possible and by the copy date.

**SPRING 1996
COPY DATE
1st April 1996**

CONTENTS

<i>ESA Information and addresses..</i>	1, 3
<i>Teaching at international events</i>	
by Sven Sjögren	4
by Judy Bossuat.....	5
<i>Teacher Training & Exams</i>	6-7
<i>News from ESA Countries</i>	7-9
<i>ESA Teaching Development</i>	
<i>Trust, by Haukur F Hannesson</i>	10
<i>International Suzuki Association</i>	
<i>News, by Birte Kelly (Editor)</i>	11
<i>ESA Noticeboard</i>	12

Teaching Groups: Abroad & at Home

By Sven Sjögren

The following are some of the points I have found to be important when teaching children from other countries; but they also apply to group teaching in general:

1. *Don't rely too much on the spoken word!*

I think we teachers often have a tendency to talk far too much. And then we make two major mistakes: First, we make the students 'passive' by telling them a lot: they simply don't have to pay much attention because the teacher will "talk them into whatever activity" anyway. Secondly, we don't train their ability to 'observe' if we talk too much. The foundation of good ensemble playing is to follow - the conductor - the other players - the rest of the section. In my opinion this starts right from the Twinkle-stage. Sometimes the most efficient group lessons are the ones where the teacher doesn't know the language at all: the children simply have to pay 100% attention - and they often do because they *know* that they will not "be told" hundreds of things!

2. *Use your own body actively!*

If you just stand there speaking with your mouth many children will not pay much attention. But if you speak with your body it gets so much more interesting. A good idea is to start everybody in the group using their bodies a lot by doing some exercises which are good, for example, for string players. Then everybody gets a chance to follow the leader without any instrument to start with. This is especially good for young children. But older children also get good preparation for playing; they get warm and their muscles get filled with blood. Also there are some very interesting facts about how much better we learn when we move. This goes for both music and for history at school! So, while playing, and giving instructions, move both your body and your face!

3. *Let the music motivate the children!*

To enable this to happen we, as teachers, have to be quite firm with the discipline. Discipline is a way of having fun! If we really believe this, we cannot let little John stay in the back of the group playing along in a piece that he doesn't yet know, no matter how cute it looks and how happy he is for the moment! Because, if we do, we also effectively take away the motivation from all the students in the group who know this piece - who have worked hard to master it and have now succeeded. If the music itself is the biggest motivator, then the children will long for the group lesson because there it sounds so good - it is wonderful to be part of it. I have seen this happen so many times, and I have also seen the opposite: groups where it does not sound good and where children look at their parents and teachers with a helpless expression on their faces. This does not motivate! This is no something you will long for all week! And this has nothing to do with where the students are in the books. It is a principle that will hopefully follow the child up through the books and allow them to enjoy the group classes for many, many years.

The person who decides when a piece is "mastered for the level" is, of course, the teacher - not the parent and not the child, but the teacher alone. If we act along those lines we get motivated children who long for the group and who want to work hard to pass as soon as possible to their next piece in the group! What a joy! We are used to drinking water from a glass, we have done this for as long as we can remember. Same here: have the child, from Twinkle onwards, start by sitting down on the floor to bow the piece which is not yet mastered and then and then stand up and play when the time comes. The result is great fun and great music making!

4. *Vary the group lesson!*

We all need some variation whatever we do. To stand and play for

45 minutes is quite exhausting for anyone. So let us think through our "rhythm" in the group lesson. Young children especially need to vary their activities a lot as their concentration span is still quite short. And - as I mentioned earlier - it is much easier to remember things if we do move. So move, sit down, walk in a train, dance, make sure the children's bodies are active both when they play and when they don't. And it is so much easier to stand still and concentrate if you have just been walking in a "Twinkle-train" out through the door and back in again!

5. *Let the children find "spots of pride" in the group lesson!*

It is important for us all to discover that we improve, that we now have new skills and that we can constantly develop. The group lesson is a wonderful time to show this. One way can be to sit down to listen to a couple of solos and then try to find three positive things in each soloist's performance - not negative, but positive things. I still remember once in Japan when Dr Suzuki was teaching a little girl who played really badly. After her piece, she proudly took her violin down and his first comment was.

"Fine, now your violin foot was ok through the whole piece!" The little girl looked even more proud and after this remark was ready to accept some more instructions about her future work. How important it is to start with something positive -

and true! Our students must be able to find many occasions along their learning path when they realise that they have become better than they were last month, last year, five years ago... And this also fits well into a group lesson at an international convention, as everybody finds it very interesting to listen to music making from different part of the globe!

Let us all try our very best to continue our work to make the Suzuki Method an instrument to work internationally for peace and understanding.

***'we learn
much better
when we
move'***

To Speak or Not to Speak....

By Judy Weigert Bossuat

Communication can be a problem even when all of the persons involved supposedly speak the same language. How does a teacher get around language difficulties when all of the students do **not** speak the same language as the teacher?

Although at times a challenge, communication in such situations has never been too much of a problem in my teaching. Often asked why, I have concluded that I have had some very practical experience trying to make myself understood in languages other than my mother tongue of English. Certainly, the year and a half spent in Japan using sign language (plus a tiny bit of Japanese..) was helpful. My survival instincts kicked into high gear when I first arrived in France - with absolutely no French and a desire and need to teach. Experiences such as these are certainly helpful when honing techniques of communication, but I do not think they are absolutely necessary if one adheres to certain logical guidelines.

There are basically three or four possible teaching situations - individual lessons, groups, and orchestra or chamber music. Individual lessons are easy, as someone can usually translate when needed. If no translator is available, I am certain to stick to a ONE point lesson! In orchestra, I put the non-speaking child at a music stand with someone who does understand and who will assume the responsibility of always pointing to the appropriate starting measure.

In groups, things can get much more difficult. In order to survive without boring the students, I always **ASSESS** the situation. How many children do NOT speak the languages in which I am **FLUENT**?

Then, there are many options:

When there are only 1 or 2 of these children in a class of 10, I immediately take certain measures.

1. I separate them from each other.
2. I place them in the group so that they can see other

children who DO understand my directions.

3. I do NOT put them directly in front of me. Actually, the farther away from the teacher they stand, the more other children they can follow.
4. I limit my speaking, but do feel free to use language occasionally.

If the majority of the students do not speak a language in which I am fluent, I decide to **LIMIT** my speaking.

One of the most difficult things to accept when first teaching children who do not speak your language is the following simple fact: *Speaking clearly, slowly and loudly while looking directly at the non-comprehending child will be to NO AVAIL - unless the desire is to make that child even more uncomfortable!!!*

Facial expressions, movement pantomime, and exaggerated demonstrations are very efficient and effective teaching methods. Combine these with an 'on the spot' vocabulary of less than ten words in the child's language and it is quite easy to survive! My 'hit list' includes "good, again, big-loud, small-soft, thumb, elbow, feet, hello, yes-no and watch".

I have been known to write these key words and phonetic pronunciations on the board behind the children. Of course, do not change rooms or let anyone erase! I find that a very limited one-word vocabulary is more successful than trying to search through memories of grammatical expressions. Complete **FLUENCY** or a ten word vocabulary are much more effective than trying to remember the language instruction learned years before in college or high school. If it takes too long to form sentences, I lose the children's attention and interrupt the flow of the class. Chances are excellent that I will even have confused some of the children with my valiant efforts!

What if NO ONE speaks my language and there are numerous languages among the students? Asking for interpreters is time-consuming and will break the lesson flow. I often

compare this to the huge white space that was found in the middle of the Suzuki violin book's Minuet 2 by Bach. "Use a short stroke" is interpreted into five languages causing a big break in the printed music.

My solution: NO speaking. I move a lot, demonstrate, make faces galore to show my pleasure and **DIS**pleasure. The children understand and they are not turned off by their inability to understand all of the speaking. There is no wasted time, as they watch me like hawks. This can have interesting consequences!

I vividly remember about 125 Swedish book 1 students watching me and following my every move - including my accidental throwing of my bow into the air! Some of the children realised I had done so accidentally, but a communal gasp of horror from the parents and teachers was heard when many of the tiny children tossed their bows into the air! Luckily, no bows were broken and all regained their original owners!

More recently, I was teaching small children in Spain. Finding the room very warm, I took off my sweater. Immediately, twenty children took off their sweaters too. One little girl had obviously understood that she should do **EVERYTHING** I did. Not having a sweater, she took off her dress, finishing the group cool and comfortable in shirt and tights!

At any rate, children certainly pay attention when no language is used! I once taught in Sweden for two weeks before travelling to the United States for a workshop. At the end of my first day's classes in America I had many teacher trainees come to comment on the non-verbal group I had just given, and the incredible response and concentration of the children.... It was only then that I realised that I actually **COULD** have spoken if I had wanted to These children would have understood me!

Even though having the communication luxury of speaking is less stressful to the teacher, I'm certain that the group was more efficient and effective without the use of language!

Teacher Trainers/Examiners recognised by ESA

*Those outlined in bold were appointed
at the Board meeting in Dublin*

Violin

Alison Apley	G. Britain
Judith Berenson	USA
Helen Brunner	G. Britain
Judy Bossuat	USA (France)
Christophe Bossuat	France
Trudy Byron-Fahy	Ireland
Tove Detreköy	Denmark
Leif Elving	Sweden
Shannon Hawes	Denmark
Lilja Hjaltadóttir	Iceland
Susan M Johnson	Netherlands
Jeanne Janssens	Belgium
Karen-Michele Kimmett	France
Phillipa Lees	Ireland
Hannele Lehto	Finland
Felicity Lipman	G. Britain
Lee Robert Mosca	Italy
Marja Olamaa	Finland
Jyrki Pietila	Finland
Marianne Rygner	Denmark
Clare Santer	G. Britain
Ana Maria Sebastian	Spain
Sven Sjögren	Sweden
Sue Thomas	G. Britain
Kerstin Wartberg	Germany

Viola

Edith Code	Denmark
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Piano

Anne Birthe Andersen	Denmark
Kasia Borowiak	GB (Poland)
Colette Daltier	France
Caroline Gowers	G. Britain
Peter Hagn-Meincke	Denmark
Huub de Leeuw	Netherlands
Esther Lund Madsen	Denmark
Christine Magasiner	G. Britain
Ruth Miura	Finland
Eunice Morley	G. Britain
Anne Marie Oberreit	Belgium
Stephen Power	G. Britain
Kristjana Palsdóttir	Iceland
Thomas Rydfeldt	Sweden
Kevin Smith	Germany(GB)
Lola Tavor	Switzerland
Anne Turner	G. Britain

Cello

Sara Bethge	G. Britain
Annette Costanzi	USA
Angela East	G. Britain
Ann Grabe	USA (France)
Anders Gron	Denmark
Haukur F Hannesson	Sweden (Icel)
Carey Beth Hockett	G. Britain
Christine Livingstone	G. Britain
Antonio Mosca	Italy
Alison McNaught	G. Britain
Ruben Rivera	France

Flute

David Gerry	Canada
Marja Leena Mäkilä	Finland
Sarah Murray	G. Britain
Rebecca Paluzzi	USA
Belinda Youn	Australia(GB)

Guitar

Philippe Francais	France
Elio Galvagno	Italy

Singing

Mette Heikkinen	Finland
Paivi Kukkamaki	Finland

*Addresses are available from the ESA
office.*

Change of address: Esther Lund Madsen,
Borupsandevj 59, Skærbæk, DK 7000
Fredericia, Denmark

Teacher Trainees' Exam Results 1994-5

BELGIUM

March 3 1995

Violin	Level
Nicole Engels	4
Veerle van Gorp	4
Wim Meuris	4
<i>Examiners: Susan Johnson (NL), Kertin Wartberg (Germany), Jeanne Janssens</i>	

Brussels October 21 1995

Piano	Level
Katia Nys (Belg.)	5
Brigitte Pras (France)	4
Lilian de Jong (NL)	2
<i>Examiners: Caroline Gowers (GB), Huub de Leeuw (NL), Anne Marie Oberreit (Belg) Christine Magasiner (France/GB)</i>	

FINLAND

9th July 1995

Cello	Level
Eeva-Marja Saarela	2
Pirkko Tolonen	2
Mirja Kuikka	3
Heli Ropponen	3
Anja Maja	4
<i>Examiners: Christine Livingstone (GB), Haukur Hanneson (Icel.), Carey Beth Hockett (Teacher Trainer)</i>	

30th July in Dublin

Flute	Level
Marja Leena Mäkilä	5
<i>Examiners: Toshio Takahashi (Japan), David Gerry (Canada), Sarah Murray</i>	

Piano	Level
Mona Frame-Hanning (Swed)	1
Kaisa Saarikorpi	1
Kati Pasanen	2
Sirppa Peltonen	4

Riitta Kotinurmi 5
Examiners: Caroline Gowers (GB), Peter Hagn-Meincke (DK) Huub de Leeuw (NL), Christine Magasiner (GB) Ruth Miura

Violin	Level
Kati Hilander	1
<i>Examiners: Sven Sjögren (S), Tove Detreköy (DK), Jyrki Pietila.</i>	

FRANCE

All exams: 22-23 April 1995

Violin	Level
Frédéric Fabré	1
Isabelle Rodondi (Switz.)	1
Véronique Floret	2
Brigitte Penkov	2
Blandine Dubet	3
<i>Examiners: Susan Johnson (NL), Judy Bossuat (F/USA), Karen Kimmett, Christophe Bossuat.</i>	

Piano	Level
Marie Vida Obeid (Sp.)	1
Raquel Moreno Martin (Sp.)	1
Juana Ramos Pino (Sp.)	1
Maria Suarez Jimenez (Sp.)	1
Isabel Laspiur (Sp.)	2
Teresa Laspiur (Sp.)	2
Sachiko Isihara	2
<i>Examiners: Anne Marie Oberreit (Belg.), Lola Tavor (Switz.), Colette Daltier</i>	

Cello	Level
Marie Pierre Carret	1
Guillaume Henry	1
Anne Claire Jaccoud (Switz.)	1
Yves Labie (Belg.)	1
Florence Laugenie	3
<i>Examiners: Carey Beth Hockett (GB), Alison McNaught (GB), Ruben Rivera</i>	

Guitar	Level
Helena Björzen (Sweden)	2
Nuria Cervantes (Spain)	2
Lynne Morley (GB)	3
<i>Examiners: Elio Galvagno (It.), Judy Bossuat (F/USA), Philippe Français.</i>	

GERMANY

5th November 1995

Violin	Level
Charlotte von Garssen	2
Hartmut Geppert	4
Gisela Höfer	4
Agnes Steinmetz	4
Lioudmila Chramkova	4+5
<i>Examiners: Jeanne Janssens (Belg.), Susan Johnson (NL), Kerstin Wartberg.</i>	

GREAT BRITAIN

4-5 March 1995

Violin	Level
Lynda Harkess	1+2
Marzena Kawczynska (Poland)	1+2
William McIntyre	1+2
Cornelia Rogers	1+2

Gordon Dodridge 3
 Mary Dodridge 3
 Anne Porter 3
 Irma Strik (NL) 3
 Diana Williams 3
Examiners: Karen Kimmett (F.), Trudy Byron-Fahy (Irel.), Alison Apley

7-8 April 1995

Piano **Level**
 Elizabeth Brooks 1
 Naomi Kusano (Italy) 1
 Danina Milic (Bosnia) 1
 Jennifer O'Neill (Ireland) 1
 Luisa Valdina (Italy) 1
 Annabelle Whiteman 1
 Joke Alberda (NL) 2
 Hugh Stimpson 2
 Jennifer-Anne Macmillan 2+3
 Jane Winnard 3
Examiners: Esther Lund-Madsen (DK), Christine Magasiner (GB), Caroline Gowers.

Dublin, 29-30 April

Piano **Level**
 Ruth Prieto (Spain) 4
Examiners: Esther Lund Madsen (DK), Kristjana Palsdottir (Icel), Caroline Gowers

Flute **Level**
 Sara Mangaretto (Italy) 1+2
 Lisbet Dom (Belg) 3
 Susie O'Gorman 3
 Barbara Newland 5
Examiners: Toshio Takahashi (Japan), David Gerry (Canada), Sarah Murray.

ICELAND

Both exams Dublin 30 July 1995

Piano **Level**
 Hanna V Gudmundsdottir 2
Examiners: Caroline Gowers (GB), Esther Lund Madsen (DK), Kristjana Palsdottir

Violin **Level**
 Helle Alhof 3
Examiners: Sven Sjögren (Swed), Tove Detreköy (DK), Hjaltal Liljadottir.

IRELAND

Violin **Level**
 Richard Daly 1
 Caoimhe Dwane 1
 Alice Wickham 1
 Richard Nicholas 2
 Andrea Creech 4
 Anne O'Leary 4
Examiners: Karen Kimmett (F), Clare Santer (GB), Phillipa Lees.

ITALY

Violin **Level**
 Annalisa Andriani 1
 Ines Armanino 1
 Gisella Boero 1

Marcella Ciammarughi 1
 Anna Modesti 1
 Paola Nervi 1
 Fabrizio Pavone 1
 Claudio Visentin 1
 Lucia Visentin 1
 Eilis Cranitch 1+2
 Rosy Lucivero 1+2
 Manuela Matis 1+2
 Adriano Coluccio 2
 Stefania Gazzola 2
 Sara Lugli 2
 Cristina Verita 2
 Liana Mosca 3
 Fulvia Corazza 3
Examiners: Phillipa Lees (Irel.), Trudy Byron-Fahy (Irel); Lee Mosca

Cello **Level**
 Benedetta Chiari 1
 Aldo D'Amico 1
 Luca DeMarchi 1
 Laura Manca 1
 Marco Branche 2+3
 Luca Taccardi 2+3

Guitar **Level**
 Cristiano Alasia 1
 Michaelangelo Alocco 1
 Antonio Laviola 1
 Maurizio Preda 1
 Stefano Viada 1

Geneva October 1995

Piano **Level**
 Corrado Giacomazzi 2
 Gabriella Massa 2
 Linda Zambon 2
 Viana Zanardo 2
 Michela Fiorini 2+3
Examiners: Caroline Gowers (GB), Colette Daltier (F), Lola Tavor

Dublin 30 July 1995

Silvia Faregna 4
 Giulia Linussio 4
 Silvia Moretti 4
Examiners: Esther Lund Madsen (DK), Anne Turner (GB), Lola Tavor

SPAIN

27-8 May 1995

Violin **Level**
 Ignacio Caicedo 1
 Regina Eusey 1
 Salvador Guiral 1
 David Marco 1
 Concha Morató 1
 Beatriz Oroz 1
 Miryana Rancovich 1+2
 M^a José Cortés 2
 Daniel Jimenez 2
 Eva Martinez 2
 Marga Orcajo 2
Examiners: Alison Apley (GB), Christophe Bossuat (F), Ana Maria Sebastian

SWEDEN

Violin **Level**
 Marianna Bukovinszky 1
 Bo Thalén 2
 Lars-Ove Bertilsson 2+3
 Anita Boberg-Jonsson 2+3
 Ingemar Edström 2+3
 Nooshin Hashemi 2+3
 Gun Hedlund 2+3
 Anders Johansson 2+3
 Gunnar Jonsson 2+3
 Helena Lundberg 2+3
 Victoria Lundell 2+3
 Boel Nilsson 2+3
 Päivikki Wirkkala-Malmqvist 2+3
 Anna-Lena Öhman 2+3

News from ESA National Associations

25 Years of Suzuki in Belgium

In 1996 Talent Education Suzuki Institute Belgium will celebrate the 25th anniversary of the Suzuki Method in Belgium.

In 1971 Dr Shinichi Suzuki dedicated Jeanne Janssens to start a violin course and to found a Belgian Institute.

During those 25 years the Suzuki violin was joined by piano, cello and flute and the institute has grown constantly.

In 1996 the traditional annual national Suzuki workshop will be followed by a celebration concert on Friday 23rd February at 7.30 pm in the Concert Hall of deSingel, Desguinlei 25, Antwerp.

All Belgian Suzuki groups (Members of TESIB) are participating.

If interested, please contact the TESIB secretary

A. Garnier,
 Deken Adamsstraat 16,
 B2300 Turnhout.
 Tel & Fax: +32 14 42 43 99.

New Course Format in Denmark

Peter Hagn-Meincke reported on the new Teacher Training Course structure in Denmark one year after the start of the new three year course leading to a qualification equivalent to the first

three ESA levels. The experiment had been a great success and despite the increased demands a greater number of applicants had applied than was the case with the previous format. One of the advantages has the co-operation between instruments with all Danish teacher trainers involved at one course site. An English Translation of the Report is available from the ESA office.

Les Nouvelles de la France

Since the last edition of the journal, many exciting Suzuki events have taken place in various parts of France.

Institut Musical Suzuki Lyon: Last May students from all classes, cello, violin, piano and guitar, presented two big concerts in Lyon's Salle Molière. People appreciated listening to the different instruments and the various orchestras during the same concert. Graduations for all instruments marked the closing of the school year in June.

For this coming year, plans are made for the Suzuki students of our Institut in Lyon to share concerts with their colleagues in the cities of Paris, Marseille and Strasbourg. This month will see the beginning of the chamber music class, with former students from the Institut enrolled in the conservatory system, coming to play with the current Suzuki students. A chamber music concert will be planned in March and another in the national workshop at La Côte St. André. Everybody is very motivated after the success of last year's chamber music experience.

Teachers from the Lyon Institut are planning to make presentations of their respective instruments in the kindergarten schools of Lyon to encourage the early start of music making. A big hello to all our Suzuki colleagues in Europe from Lyon.

The Association Musicale Suzuki Paris ended the year with two excellent concerts, the second featuring an orchestra made up of members from the association as well as chamber music. The success of these inter-class concerts means that there will be a repeat performance this year, as well as

a possible exchange set up with the London Suzuki Group in May. Last August Doris Koppelman gave a workshop for the students of Brigitte Pras. The violin class of Nicole deCeccio from New York will be visiting in March, playing concerts with the members of the French Association, as well as performing in smaller towns around Paris.

The Piano Teacher Training course will continue this year with Anne Marie Oberreit and Christine Magasiner.

The Institut Musical Suzuki Paris marked the Festival of Music at la Conciergerie with a joint concert with the Suzuki class of Claudine Faure d'Etampes. June also included the graduation recital of twelve violinists as well as a cello workshop given by Ruben Rivera of Institut Lyon.

This year, the IMSP has concerts planned at la Conciergerie and at l'Eglise Deutsche, the latter in preparation for a Canadian tour in which twelve students will be participating in March. Graduation recitals are planned for December, and a cello workshop in January. The creation of a young orchestra, directed by Carlos Beyris, has had an enthusiastic response.

In **Marseille**, Chantal Darietto-Datil will begin a Suzuki cello class at the CNR (National Conservatoire) in January. This is a very positive step for Suzuki cello. This past summer Chantal and her class were invited by Antonio Mosca to perform in a musical series entitled, "Accueil à la France-Remerciements pour l'Italie": A wonderful moment for both the Italian and French cello students. Also in Marseille: the Suzuki school of Genevieve Prost celebrated its tenth anniversary with a gala concert, accompanied by members of the Opera orchestras of Marseille and Toulon. This year several concerts are planned both in Marseille and Aix-en-Provence in collaboration with the Suzuki class of Tina Oyer in Aix. The first concert will be the Telethon in November.

In the centre of France, the Association Eveil du Talent organised an excellent summer music camp for violinists and pianists, with participants from many Suzuki centres in France.

The variety of extra musical activities (trumpet, folk music, Dalcroze) very much pleased the participants. Without a doubt there will be an encore. During the past year the organisation also organised several concerts, notably for the Fête de la Musique as well as an orchestral concert with Anne-Estelle Medouze, formerly of the Lyon Suzuki school, as soloist.

The Annual French Teachers' Conference was held in Lyon 30 October-1 November 1995. The guest speaker was Jacques Chapuis, the president of the Methode Wilheims, a pedagogy with many similarities to the Suzuki method of beginning music.

The French National Workshop will be held at La Côte St. André April 14-19 1996. Information can be obtained from FMSF, 13 rue Royale, 69001 Lyon, France, or by calling 33 78 30 05 64.

New Teacher Training Developments in Ireland

As part of the newly established Suzuki Diploma & Degree Course, Pat McCarthy, head of Suzuki strings in the Cork School of Music, organised the first in-service workshop to include Suzuki teacher training. This was led by Sven Sjögren on November 2nd and 3rd. We observed group and individual lesson demonstrations, as well as participating in lively discussions on Suzuki philosophy. We were motivated by Sven's imaginative and sensitive approach with the children.

A parallel course was being run by Adrian Petcu, head of strings, with sessions led by Professor Louis Carus. The Suzuki teachers also benefited from these sessions and left Cork enriched by both courses.

Magsie Goor

Workshops in Italy 1996

Chamber Orchestra Workshop
Organised by Italian Suzuki Institute (ISI), Antonio and Lee Mosca Directors.

Second half of July 1996 in Cuceglio (near Turin) for orchestra rehearsals and concerts in old Piemonte Sanctuaries (North Italian Region).

Participants: About 40 children (age from 8-14):

- ♦ 24 violins/violas (Suzuki book level v-viii)
- ♦ 10 cellos (Suzuki book level v-vii)
- ♦ 1 bass-viol (Suzuki book level 4, good reading ability and solfeggio)
- ♦ 1 harp
- ♦ 1 harpsichord (good reading ability and bass continuo improvisation)
- ♦ 1 solo flute (or recorder)

Repertoire: Italian music of 1600s (Castello, Cima, Legrenzi, Frescobaldi, Monteverdi) and Italian Music of 1700s (Vivaldi)

Requirements: Participation request should be sent to ISI by 1st April 1996. - (for violins and cellos) to be able to perform all the most difficult passages of Vivaldi, Four Seasons

In order to judge the level, a VHS cassette containing the performance of these passages should be sent by April 1996.

Anyone interested in playing a solo should send a video recording of the 'solo' of the season preferred.

The ISI will confirm all acceptances by 15th May.

Costs: Individual travel to Turin. Lodging is free at Cuceglio; but there is a charge for board (of approx \$20 per day).

This course will apply for funding from Italian regional and municipal institutions and from the European Community

Short Description: The old Italian Sanctuaries are places in which, for centuries, many unknown artists have created true art treasures; the music, and in particular Italian music of the 17th and 18th Centuries, is a way to discover and understand these treasures. For children from Suzuki associations and schools it is also a fine opportunity for human and cultural learning.

Contact: ISI (Istituto Suzuki Italiano)
via Guastalla 10
I - 10124 Torino, ITALY
PHONE AND FAX: + 39 11 88 54 27

Cello Orchestra Workshop

Organised by the Italian Suzuki Institute (ISI), Antonio and Lee Mosca, Directors. Third week of August 1996 in Cuceglio (near Turin) for orchestra rehearsals and three concerts in Chiaverano (an old and artistic small village near Turin, in North Italian Region) dedicated to Gaspar Cassado

Participants: about 40 cello players (age over 14 years old)

Requirements:

- ♦ Application of participation sent to ISI by 1st July 1996
- ♦ Good level of preparation (Suzuki book level vii)
- ♦ A letter of introduction from the teacher

ISI will confirm acceptance by 15th July 1996

Costs: Individual travel to Turin. Lodging is free at Cuceglio but there is a charge for board (of approx \$20 per day)

Contact: ISI (Istituto Suzuki Italiano)
via Guastalla 10
I - 10124 Torino, ITALY
PHONE AND FAX: + 39 11 88 54 27

Suzuki in Sweden

A lot of Suzuki activities took place last summer in Sweden. It started in the middle of June in the western part of Sweden, with three different workshops. Forty teachers participated in the string teachers' course. During that time, they had the opportunity to visit the quite new, but already well-known, Hagegård. It is a music centre where musicians can stay in wonderful natural surroundings, practise and make recordings. The technical instruments are very specialised. The music centre has been developed by the world-famous Swedish opera singer Håkan Hagegård. The teachers' course was followed by exams for levels 2 and 3 on the violin.

As many as 320 children took part in the summer workshops in Arvika and Jönköping. Even this year the courses were open to children from Norway; Norway has not yet organised their own Suzuki Association so the families from Asker and Baerums Suzuki

Groups are still members within the Swedish Suzuki Association.

Guitar and Singing Suzuki Teacher

For the first time, Sweden has got a Suzuki Guitar teacher - Helena Björzen from Vallentuna, Stockholm, who has studied and taken level 1 and 2 exams with Philippe Francais in Lyon, France. Sweden has also got its first Suzuki singing teacher. Suzanne Stojkov from Nacka-Värmdö Suzuki Group has studied with Paivi Kukkamaki in Finland and has got permission to teach Suzuki singing.

60 Swedish Participants in the International Convention in Dublin

Many Swedish families had the opportunity to go to the large World Convention in Dublin. I think it was a very pleasant surprise for all the Swedish participants that they met so many other people from Sweden in Ireland. I have heard many positive comments about the well-organised world convention and it gave us all unforgettable memories. Thank you very much indeed.

Piano and Flute Teacher Training

During the ESA meeting in Dublin, Thomas Rydfeldt became a piano teacher trainer. He has now started a level one piano course in Örebro with eleven participants. This year in Örebro, Marja-Leena Mäkilä from Finland is teaching level one Suzuki flute method with five Swedish teachers.

Regional Violin Teachers' Meetings

Three regional weekend meetings are planned this year, one in the south of Sweden, one in the middle and one in the north. The main reason for these regional courses is to make teachers interested in ordinary summer courses for teachers and long-term teacher training.

Ingrid Litborn

News from other countries

Please see notices on the back page for future events. Further news about ESA member countries will be published in the spring/summer issue 1996. **Please send news as soon as possible and no later than 1st April 1996.**

The ESA Development Trust needs support to help establish Suzuki in the former Eastern bloc

Haukur F Hannesson (addressing the general membership meeting of the International Suzuki Association held in Dublin in July 1995)

"Ladies and Gentlemen,

There is a war going on in Europe.

Every day we see on our television screens how people are killed or driven out of their homes and forced to experience misery and fear when trying to protect their lives. This is not happening in some distant land but here in Europe - on our doorstep.

The changes that have happened in Europe for the past six years have many different sides. One of the negative ones is the war in the former Yugoslavia. We Europeans look at ourselves and ask; How could this happen? A war in Europe again. We can only hope that the conflict will end soon so the misery and terror of people caught in the war will stop.

There are other aspects about the changes, however, that are more positive. For the first time in over forty years the people of Eastern Europe can travel freely to other countries and seek information from the West which was previously unthinkable. This new quest for information from countries formerly closed to outside influence is also felt in the field of music education and in the field of Suzuki teaching.

It was very early on, after the new openness became a reality, that the European Suzuki Association started receiving letters from music teachers in Eastern Europe and from the then Soviet Union who had all heard about Dr Suzuki's teaching method and were now interested in knowing more and participating in training courses. These music teachers all had one problem, however. The economic situation of their newly independent countries was such that they had no opportunity to attend teacher training courses; it was simply beyond their means. The cellist

who wrote to me as early as 1990 from Estonia had already, at her own expense and with the help of the Finnish Suzuki Association, attended Suzuki teacher training courses three times in Finland when her economic situation prevented her from continuing her studies. She asked the European Suzuki Association for help.

We who sit on the Board of Directors of the ESA were concerned and wanted to help, as we see the European Suzuki Association as an association not only for the European Union or Western Europe, but for the **whole** of Europe. Unfortunately we were not in a position to help with contributions from our own funds. We decided, however, that this was a pressing problem which needed immediate action. Therefore we decided to set up a special fund - The European Suzuki Teaching Development Trust - which has the sole aim of supporting financially the development of Suzuki teaching in countries where no such teaching exists, primarily through helping with the financing of teacher training programmes.

Since the Trust was set up, the development of Suzuki teaching in Eastern Europe has continued. I would like to mention a few examples. In Poland, Anne Turner from Great Britain together with Kasia Borowiak, a Polish Suzuki piano teacher who trained in Britain, went to Poland with their pupils to give a demonstration of the Suzuki piano method to a very enthusiastic crowd of Polish music teachers. And in Hungary, Tove and Béla Detreköy have already been several times to Béla's native country training teachers and introducing the Suzuki philosophy. Tove and Béla have done this largely at their own expense and have, for example, not asked for any tuition fee.

The European Suzuki Association would like to help Tove and Béla and all others who, through their unselfish work, are bringing Dr Suzuki's philosophy and teaching approach to Eastern Europe. The Development Trust does, however, at this moment not have enough money to assist as we would like. So this is why I stand before you today, all of you

distinguished representatives of the Suzuki community of the world.

In order to continue our work we need your help.

We need more funds.

In the brochure you have on the table in front of you, you will find more information about the Development Trust. I want to encourage you to read it and to consider how you could contribute directly to the growth of Suzuki teaching. If you require more information please do not hesitate to approach me or Birte Kelly, administrator of the ESA, who is sitting right over there.

Ladies and Gentlemen,

We may not be in a position to stop wars, but we are in a position to contribute to a peaceful future, through the development of every child's own talent by spreading the philosophy of Dr Suzuki. Let us help each other to make this vision a reality by strengthening the European Suzuki Development Trust.

I wish you all a happy and productive convention."

It is the sincere hope of the ESA Development Trust's Board of Trustees that any funds collected internationally for the development of the Suzuki approach in Eastern Europe is channelled through the ESA Development Trust. The trust's sole aim is to support this development in a structured manner, making sure that everything collected is used as efficiently as possible to train Suzuki teachers and create an environment in which the Suzuki Method can grow in countries where it would otherwise not be available to teachers, parents and children.

Donations in the form of £ Sterling or DEM cheques or bank drafts made payable to "European Suzuki Association - Development Trust", may be sent to the ESA office, 39 High Street, Wheathampstead, Herts AL4 8BB, England.

Further information and brochures are available through the ESA office.

Block Contributions from Regional Associations

At meetings in Dublin the ISA board discussed a new membership system based on block contributions from the regional associations. The suggestion was that these should be collected in bulk together with the usual membership fees by associations like the ESA from national associations, who, in turn, could raise the funds in whatever way they wish. The contributions would be based on the number of teachers in each country. To make the size of contribution fair between wealthy and less wealthy countries it was decided to adopt the cost of an hour's lesson as the measure. This is the text of the formal proposal:

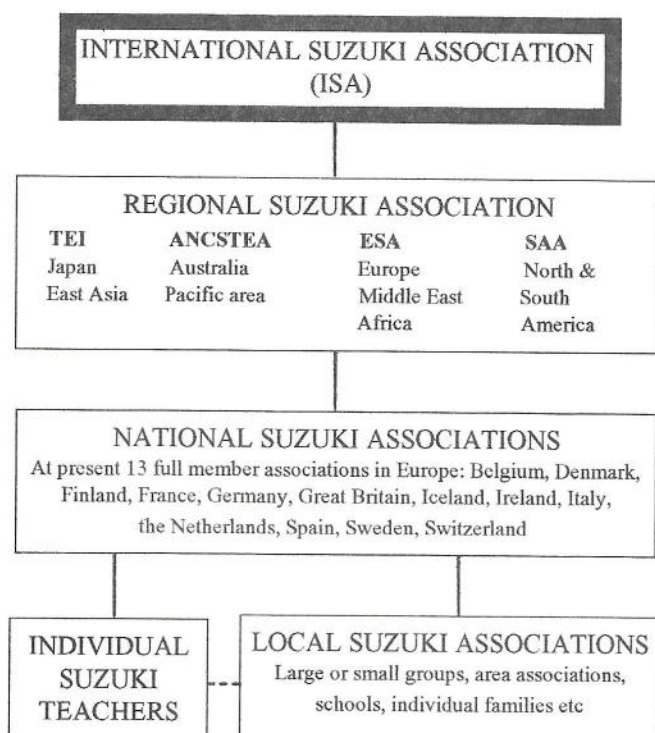
The ISA requests that each regional association outside Japan contributes annually per teacher an amount equivalent to the average cost of an hour's lesson as determined within each country.

The ESA board accepted this proposal in principle and aims to implement it by 1997 at the latest.

Individual national associations now need to present the proposals to their members, and - in particular - to their teachers. It may be necessary in some countries to determine the average cost of an hour's lesson by a survey, and it may well be that in some countries it will be possible for local Suzuki organisations to raise all or part of the contributions on behalf of their teachers.

For those teachers and local groups who are not aware of the context, it is important to know that the ESA agreed and signed in 1992 a *Name Agreement* with the ISA which gives the ESA the exclusive right to use the name and trademark of 'Suzuki' in the ESA's area of operation, and the right to issue sub-licenses for its use to its national member associations.

The following is a simple plan of the Suzuki world structure:



The ISA Needs You & You Need the ISA

The following is a summary of a speech made by Dorothy Jones to the Board of the ESA at their meeting in Dublin.

Dorothy Jones began by saying that she was not present primarily as an ISA board member, but as a person who had used the Suzuki Name for many years.

Years ago Dr Suzuki was advised to sign away the rights to his own name and trademark to the publishing company which sells his repertoire music. This had been resisted, and the rights to his name and trademark had now been transferred to the International Suzuki Association.

Many years ago Dr Suzuki asked the Japanese families and teachers to contribute to his work worldwide and they have been doing this ever since. For some years also, all teachers in Australia have paid full ISA membership. The proposal for the new structure of payments, ie. block contributions by regional association instead of individual memberships, should be implemented as soon as possible. The ISA requested that this change should take place in 1996 as current individual memberships begin to lapse.

Teachers were invited to think of Dr Suzuki's birthday, and on or near that day to give perhaps the first teaching hour of the day to Dr Suzuki, that is to the ISA. She continued that she felt that "we have both a legal and moral obligation to support the ISA. It is common for people to ask 'what do I get in return for my contribution?'. We should perhaps ask the opposite, 'what will happen to me if we do not have the ISA?'. Without Dr Suzuki none of us would have been here today". In the future, without Dr Suzuki, only one organisation, the ISA, has been given the authority to protect Suzuki's name, and it is important that it is both strong and united. Strength is necessary to ensure that standards are maintained. The strength and influence of the ISA is needed to protect the Suzuki name against outside commercial interests. The ISA is needed to ensure that published materials serve the interest of the Suzuki philosophy and method. New teachers need to be trained for many parts of the world, and their training must be of high quality. The ISA only can protect the Suzuki name, and only if all the trained Suzuki teachers in the world support the organisation and work together.

Many teachers will say: we are poorly paid and cannot afford this amount. If they teach only 10 hours a week for 40 weeks a year, the amount will be just one four hundredth of their annual income. Dorothy Jones concluded by recommending the acceptance of this proposal and by urging those present to take it back to their countries and do all in their power to persuade the teachers there. It should be suggested as a way of giving their time - perhaps even this year - by teaching the first hour of the day for Dr Suzuki on his birthday.

The editor welcomes any comments or questions on this proposal and on the organisation and projects of the International and Regional Suzuki Associations. Please ensure that questions are received at least 4 weeks before the copy date.

ESA NOTICE BOARD

BELGIUM

Annual National Workshop in February followed by **TESIB 25th Anniversary Concert** on 23 February 1996 in Antwerp. Details from: A. Garnier, Deken Adamsstraat 16, B2300 Turnhout. Tel & Fax: +32 14 42 43 99.

Association Suzuki de Bruxelles Annual Workshop in Leuven: 28-30 October 1996. details from Anne-Marie Oberreit, 7 Avenue Geo Bernier, 1050 Brussels, Belgium

FINLAND

Annual Workshop in Vammala, Finland 1-6 July 1996. Details from Airi Koivukoski, Satamkatu 11, 48100, Kotka, Finland

FRANCE

French National Workshop at La Côte St. André (near Lyon) April 14-19 1996. Details from FMSF, 13 rue Royale, 69001 Lyon, France. Fax: 33 78 30 05 64.

GERMANY

Introductory and Refresher course for violin teachers

Violin Workshop for children (bks 1-6)

at Akademie Remscheid, 9-10 March 1996

Introductory and Refresher Course for teachers)

Children's Workshop, group lessons for all levels, Chamber Music, Orchestra at Musikakademie Kürnberg 16th-19th May 1996. Information from German Suzuki Institute, Ankerstr. 34, D 53757 St. Augustin, Germany; Fax +49 2241 202461

GREAT BRITAIN

Piano teacher training (mainly observation) with Esther Lund Madsen, Denmark, in London SW 31 March-2 April 1995

Violin and Flute Teacher Training (ESA and SAA courses for flute) & **Flute Workshop for Children** in London: 27 July-1 Aug 1996.

Piano & Cello Teacher Training in Dorset, South England: 25 Aug-1 Sept 1996.

Details from British Suzuki Institute, 39 High Street, Wheathampstead, Herts AL4 8BB, England. Tel: +44 1582 83 2424; Fax +44 1582 83 4488.

Riddlesworth Workshops 1996

Residential courses for children:

Cello: 21-24 August

Chamber Music: 24-26 August

Violin: 26-29 August.

For details write with SAE to: Alison McNaught, 8 Cavendish Avenue, Cambridge CB1 4US (Cello) or Mary Sandbrook, 15 Cambridge Road, London SW20 OSQ (Violin)

Summer Course for Children:

Violin, Cello, Piano at Bryanston School, Dorset: 25 Aug-1 Sept 1996. Details from: Patricia Barnes, London Suzuki Group, The White House, Crooms Hill, London SE10 8HH, England. Tel: +44 181 858 2311; fax: +44 181 858 0788.

Piano and Chamber Music Course in Cambridge with Esther Lund Madsen, Denmark; 22 July-25 July 1996 (at the University Music Schools). Apply by 1 March to Stephen Power, 25 Lancaster Way, Market Deeping, Peterborough PE6 8LA; Tel: +44 1778 347794.

Nottingham Suzuki Group Summer School 1996: String Orchestra (24-27 July) and violin (28-31 July) at Foremarke Hall, Derbyshire. Details from Mrs Mary Palmer, The Old School, Bramcote Lane, Wollaton, Nottingham NG8 2ND; Tel +44 1159 280170.

Summer Extravaganza in London directed by Jillian Leddra. 23-27 July (violin, piano, other instruments, art, drama, tennis, culminating in a musical). Details from: Lyn Thomson, +44 181 965 8269

IRELAND

Suzuki Education Institute of Ireland Annual Workshop in Kilfinane, Co Limerick: 24-26 Aug 1996. Details from Magsie Goor, Annacrivey House, Enniskerry, Co Wicklow, Ireland. Fax +353 1 286 4355.

ITALY

Chamber Orchestra Course for children, aged 8-14 (bk 5+) at Cuceglio near Turin (second half of July). Registration with VHS video cassette by 1st April 1996. Directed by Antonio and Lee Mosca.

Orchestra Workshop for cellists over 14 years at Cuceglio near Turin during third week of August. Registration by 1st July with letter from teacher. Travel and board only is payable. Details from ESA office or Istituto Suzuki Italiano, via Guastalla 10, I - 10124 Torino, Italy

SWEDEN

Annual Teachers' Workshop in Helsingborg: June 10-15 1996. Participants from neighbour countries are very welcome. Course teachers are **Violin:** Shannon Hawes, Marja Olamaa, Sven Sjögren. **Cello:** Anders Gron, Haukur Hannesson. **Flute:** Marja Leena Mäkilä. **Piano:** Esther Lund Madsen, Thomas Rydfeldt. Details from: Ann-Christine Bertilsson, Beckasinvägen 6, S 821 50 Bollnäs. Tel/Fax: +46 278 12167

SUZUKI ASSOCIATION OF THE AMERICAS

Information on conferences and workshops held by recognised SAA teachers in the USA, Canada etc are available from the ESA office or from SAA, PO Box 17310, Boulder, CO 80308 USA. Fax +1 314 444 0984.

AUSTRALIA 1997

Pan-Pacific Suzuki Conference in Brisbane, 5-10 January 1997 Full Conference brochure is now available from PO Box 110, Ashgrove 4060, QLD, Australia Tel: +617 3367 1997