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# THE EUROPEAN SUZUKI JOURNAL



Official  
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of the European  
Suzuki Association

## The European Suzuki Association (ESA)

The ESA has been established to: further the undertakings and the practice of Dr Suzuki's Approach to education in Europe'

**Teacher Training** is among the most important of the ESA's undertakings. Courses are part time and long term and follow the rules of the ESA's Teacher Training and Examination Manual (copies of which are available from the national associations and the ESA office). Examinations are held at five levels leading to the *Diploma of the European Suzuki Association*. For more information about dates, venues and instruments taught please contact the organiser in each country, as listed in the centre pages of this journal.

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## Editorial

Last year, I hoped, to be writing my last editorial for this journal, but sadly nobody has come to forward, offering to take over as editor. If someone out there is interested, perhaps just in being an assistant editor, please, please do contact me.

Last year, about this time or even a little earlier, I also told the readers that we were going to try to bring the journal out much earlier in the year. This is still the intention, but it has clearly been a failure this year (due to pressure of other work). I apologise for that. I would also like to appeal for many more contributions to be written and sent to me much earlier.

Perhaps, next year, as our special ESA Journal Millennium Celebration, we will manage to have an ESA Journal by January 2000.

1998 was a year of sadness and of celebration throughout the ESA, as teachers, many of whom had known him personally, mourned the loss of Dr Suzuki, and also celebrated his life with special events to mark the hundredth anniversary of his birth. Our special feature article by Elizabeth Jones Cherwick is a similar celebration and a personal and touching tribute to Suzuki, the man. We thank Mrs Suzuki for bringing this article to our attention, and we thank Elizabeth for her permission to reprint it.

Obituaries published in many papers and journals throughout the world, including most European countries confirmed Dr. Suzuki's reputation as one of

the great educators of our century. In the midst of sadness that recognition was a matter for celebration and deep pleasure to all who care about his philosophy of education.

Concerts in all the ESA countries showed the results of the work of teachers inspired by him. You only need to read a few of the reports from countries around Europe to realise how much activity there has been. Especially, as we know that much more happens than is recorded in these pages!

1999 is a busy year of consolidation and development after last year's events, and preparation for special Millennium Events. As of now, two national associations have web-sites. By next year many more will, including the ESA itself, and a majority of teacher trainers will probably have e-mail. 1999 will also see our very first ESA Teacher Trainers' Conference, which will, I am sure, be the first of many. Any teacher who has interesting views or ideas, which they would wish to be considered or discussed, should contact their national representative or their own teacher trainer.

A final appeal: let us try to make the ESA Journal Millennium Edition a special one, by sharing all your special events with readers in other countries.

*Birte Kelly*

**European Suzuki Journal**  
**COPY DATE**  
**1 December 1999**  
*- before it at all possible*

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**Cover picture:** *Mrs Waltraud Suzuki and Eleonore Fürstin zu Salm-Salm at the ESA meeting.*

# Lessons with Dr. Suzuki

by Elizabeth Jones Cherwick

*The following is the text of a speech prepared for the Suzuki Memorial Concert, Edmonton, AB, March 7, 1998). Mrs Suzuki brought a copy of this to the ESA meeting in October 1998, asking us to make it available to teachers, parents and students across Europe. We are very grateful to Elizabeth Jones Cherwick for her permission to print it as an article in this journal. It has previously been published in the SAA Journal*

When I arrived at the Talent Education Institute (or Kaikan) in Matsumoto, Japan in August 1986 I already had a Lifetime of Suzuki experience behind me. As the first Suzuki student in Ontario I had participated in countless demonstrations and was fluent at a very young age with the "This is the Suzuki Philosophy" speech. I had already given it many times myself as the inaugural teacher in several programmes during my high school years. I knew the Suzuki violin and piano repertoire inside out and had already had the opportunity to work with Suzuki himself at several workshops and conferences. Consequently when I made up my mind to go to Japan and study with him (a decision, incidentally, I arrived at while attending the international Suzuki conference here in Edmonton) my reasoning was simply that I had to spend time with this unique and incredible man while I could. It was probably this interest in Suzuki "the man" that prompted me to not only keep detailed lesson notes about his teaching ideas but also many observations about his moods, jokes, his unique use of language and of course about the cookies and chocolates he served while I was there!

As I re-read my notes in preparation for today I was struck with how many specific events, ideas or thoughts I had forgotten about. I found, however, that the themes or lessons that ran through Suzuki's day to day teaching are, like the music I studied with him, still in my heart. Suzuki, the man, cannot be characterised in one sentence. In fact it is only in experiencing 365 days of his humour, quirks, habits and hugs that I began to understand his humanness. I would like to share just a brief sample of the fun and warmth that made studying with him so special.

Snacks were part of the culture of the Kaikan. Tea parties were held after all concerts

and everyday after group class a couple of students would be invited to prepare a large platter of treats taken from a giant box beside Suzuki's desk. One of my biggest honours was the day Dr. Suzuki sent me with 10,000 yen to buy supplies to replenish the box. Knowing of Suzuki's love of chocolate, international guests often arrived with boxes of chocolates. Suzuki would then reward good lessons that day with the first pick from the candy box. Many times he scolded us that our ability to pick up cookies off a plate was much more developed than our ability to handle our bows! Every once in a while he would stack cups of pudding on the piano during group class and then have a vibrato contest where we were awarded puddings based on the quality of our vibrato that day. One day as

we all shared puddings around the table in his studio he remarked: "This is very enjoyable music education".

Suzuki's generosity has been well-documented. No guest left the Kaikan without at least one of his autographed paintings. One day during a lesson he decided I needed a better bow and he gave me one of his to use. When I tried to return it before leaving Japan he wouldn't accept it and told me to use it for my teaching in Canada. He joked about money frequently. Telling us that "time is money" and that his lessons were worth a million yen. He always teased that he wouldn't collect what we owed him unless we failed to improve our tone within ten years. All of his jokes were twice as funny because of the wonderful blend of English, Japanese and German words and phrases he would use. He frequently joked: "My English not so good; made in Japan!" Although this was always his disclaimer, he was very clever at turning a phrase so that its meaning was much better understood in 'broken English' than in fluent English. The simplicity of his play on words often disguised and made memorable some very profound thoughts. He was often quoted as saying that "tone has living soul". He truly believed that a person's tone could become the reflection of what was in that person's heart. He implored us to "become our tone" or "become our vibrato". He challenged us to "catch" his ideas and our willingness to change was measured by our ability to "let the bow play the violin".

Suzuki himself was always open to new ideas and I want to share with you one of the biggest changes that occurred while I was studying there. After being inspired by a performance of one of the teacher trainees (who were called kenkyusei), Suzuki, suddenly decided in January of 1987 that the Mendelssohn Violin Concerto was no longer challenging enough to be considered the top piece in the graduation concert. He announced that we were all to learn the Tchaikovsky Violin Concerto. For those of you not familiar with this concerto, the first movement alone is 20 pages long and it has never been regarded as a standard student concerto. Amazingly, because of Suzuki's unwavering faith that we could, 15 of us

*Life at the Kaikan was a microcosm of the environment he felt all learning individuals should be part of.*

did learn it and perform it from memory within weeks. Nine a.m. performances of Tchaikovsky

(with upside down bow!) became commonplace. By the time summer school rolled around we were joined by 30 young children who had decided to learn it as well. At the next graduation concert in Tokyo, some 45 youngsters performed it en masse! His point in all of this was not that major concerti should be performed in large groups, but rather that everyone's ability must continue to grow. He inevitably would smile and comment after we played: "Easy piece ne?"

It is easy to get caught up in the silliness or even a detailed cultural analysis about Suzuki's style around the school. This was a man who was not afraid to give the same five minute lesson on tone production for weeks or even months running to professional musicians who had travelled half way around the



*Dr Suzuki teaching at the Suzuki Method Summer School in Matsumoto*

world to study with him; or who would very quickly equalise a group of diverse adults by asking them all to perform some ridiculous game or exercise in front of unsuspecting visitors to the school. In hind-sight I have come to realise that there was a wisdom beneath the jokes, cookies and showing off that had a profound effect on many people who were fortunate enough to study with him day after day. Life at the Kaikan was a microcosm of the environment he felt all learning individuals should be part of. We were a constantly changing, international group of individuals of all ages and backgrounds practising and socialising in a very small space. Our instruments along with our personal belongings sat on communal shelves in the school all day long and doors were never locked. If he wasn't in there teaching, Suzuki's own studio was available to us to practise. The daily routine of studying individually as well as in groups never varied. Even more importantly there were the constant impromptu, as well as planned performances that really taught us the true meaning of having music well enough mastered to perform at a moment's notice. The high expectations and hard work were buffered by the jokes, hugs, and treats and supported with patient repetition. Somehow his daily lessons were an acceptable starting point for the newest students and yet a challenge far the students who had already been studying with him for years! In this environment, we were all strongly motivated to find our "Tchaikovsky ability".

In many of the traditional Japanese arts "graduation" from one level is actually seen simply as an invitation to continue your studies. In both ikebana (traditional flower arranging) and tea ceremony I received certificates after a year of lessons granting me permission to begin my studies! At the Kaikan our studies included weekly classes in Japanese calligraphy or 'shuji'. If you were invited to graduate you were expected to produce a special shuji to display on the stage wall during your recital. The message on mine was taken from one of the first tea masters in Japan and I value it even more now than I did

then. Perhaps it contains one of the last and most profound lessons Suzuki-sensei had for me because he undoubtedly knew that it would be years before I would begin to truly comprehend its significance: "From lesson one we may have a glimpse of lesson two, but only when we arrive at lesson ten will we begin to understand lesson one".

It has occurred to me that writing about Suzuki, the man, is no different now than it would have been during his lifetime. He was one of those rare people who literally was a legend in his own time. His longevity combined with the sheer volume of people he influenced allowed him to be revered and honoured during his lifetime. I have found that my sorrow at his passing, although deep because of the personal loss of an important mentor, has been tempered with an optimism and energy gained from the knowledge that his legacy has already been passed on to several generations of children, including my own daughter. I have found that preparation for memorials and working with my students in the weeks following his death has been much more positive than I had anticipated. I finally decided that although it sounds cliché, it has been impossible to discuss or commemorate his death without it automatically becoming a celebration of his life. I think that this attitude is what he would have not only wanted but insisted upon. Suzuki's incredible gift was his clear vision for the future. In his praise of lifelong learning he often referred to the cellist Pablo Casals who was still playing at 96. During one private lesson Suzuki lamented the injury to his arm during his seventies that prevented him from holding the violin. He declared that he would begin practising again at 96 to prepare for his 110 year old recital. Sadly, Suzuki did not achieve this goal but I hope that in 10 years time the recitals that will resound around the world by yet another generation of children who have benefited from his dream will be a fitting substitute.

The piece that some of my students and I will perform today was written by Dr. Suzuki, a long time ago.

One day in April while I was in Japan we were given this hand-written music and told that all kenkyusei were to play and sing (in Japanese!) at a special ceremony beside the river in Matsumoto. Although I'm still not sure what the ceremony was commemorating it was a beautiful sunny day and the cherry blossoms were in full bloom. Dr. Suzuki was one of the guests of honour. Shi na no is the ancient name for Nagano prefecture where Matsumoto is located. The words to the song are based on a traditional type of poem called 'Wakka Tanka'.

I am told that although the direct translation has to do with small stones in the river the overall spirit of the poem is one of eternity.

Shinichi Suzuki, the visionary, will certainly remain with all of us throughout eternity because of his vision of a peaceful world and his faith in the unlimited potential of all children. As we play this simple melody for you today I hope that you will take a moment to reflect on Suzuki-sensei, the sweet, generous man and inspirational teacher.



*Matsumoto Summer School*

## **ESA representation at the Winter Olympics in Nagano**

Following the generous invitation from the International Olympics Committee and the ISA to take part in a special concert for peace during the 1998 Winter Olympics, delegations of teachers and children from Denmark, Iceland, Ireland and the UK travelled to Japan for a most memorable visit to Matsumoto and surrounding areas as well as to the Olympic games.

All who took part spoke with gratitude of the hospitality which had been offered to them by individual families and local Suzuki Associations. The children enjoyed the concerts and the outings and at least one teacher declared that it had been the most wonderful week of her life, and she just wanted to stay. Several people paid special tribute to the organisation of the concert and of everything else, and especially wanted to **thank Yukiko Kono from the ISA office**, who 'somehow seemed to manage to be everywhere at once'.

## **Report from the ESA's Teaching Development Fund**

In the past year donations to the ESA's TDF included a donation from the ESA of DEM 5,000, and individual donations from Pauline Bown for £30 in memory of Dr Suzuki, and from Jane Panter (a Suzuki violin teacher in Liverpool) and her son Findlay, who donated £26, being the proceeds of the sale of his toys in gratitude for the impact of Suzuki method on their lives.

Donations have been made to the Suzuki programmes in Poland and Hungary, including assistance for Hungarian piano teachers to attend teacher training in Denmark.

**£ Sterling or Deutschmark Donations by cheque may be sent to the ESA Office at 39 High Street, Wheathampstead, Herts AL4 8BB, England. Alternatively direct bank transfers in £ Sterling only may be made to the following account: European Suzuki Association TDF Account No: 1217901 (sort code: 83-91-36) at Adam & Company plc, 42 Pall Mall, London SW1Y 5JG.**

## New ESA Instrumental Representatives for Violin/Viola and Piano

*Following the resignation of Clare Santer as violin/viola representative and Anne Turner as piano representative, two new representatives were elected through the ESA's election procedure for instrumental representatives. As there were not other candidates standing for election, the ballot stage could be omitted. The editor invited both of them to write a short introductory piece.*

*The editor would also like to invite all teachers of any instrument to contribute material of interest to the journal.*

### Letter to Violin and Viola teachers from Marja Olamaa

Dear Violin and Viola teachers

Last October I was elected your new representative, so maybe you would like to read a short introduction:

First I want to say thank you very much to Clare Santer, who did this job so well for many years.

I feel that one of the most important duties of an instrumental representative is to act as a link between you and the ESA Board. If you have any kind of a problem or a new idea concerning violin/viola teaching or teacher training, and you want to present it to the others, please contact me. If you want to make a proposal to the ESA Board, it would be easier and more effective if we first discuss the matter with our colleagues and then make the proposal as clear and well prepared as possible. I will try to help you. In case you have no problems, just tell me some good news, which I will be glad to report at the next AGM.

My great interest in Suzuki method started more than twenty years ago and one of my first contacts to Suzuki teachers was Hachiro Hirose. Taking part in annual European workshops gave me the opportunity to meet Dr. Suzuki many times. Year after year the same positive energy filled me after seeing him teach.

Then something happened in Finland; Tove Detreköy started teacher training! I had the pleasure of taking my five levels with Tove as the course teacher trainer. I'm now working as a violin teacher and teacher trainer in Helsinki, Finland. I am also the president of the Finnish Suzuki Association.

At the moment there are many things that make me happy, like when my old students take another round and join my teacher training programme. I am also glad about the good start for our two new Suzuki countries: Estonia and Hungary; and I am glad that we have two new opportunities to get together, The Teacher Trainers' Conference in October 1999 (just teacher trainers) and the String Teachers' Workshop, Easter 2000 in Belgium.

Let's be in contact and let's get together.

My warmest greetings,

Marja Olamaa

### Letter to the piano teachers from Christine Magasiner

Having been honoured with the job of representing Suzuki piano teachers in Europe, I am eager to do it. By sharing your impressions about various piano events, thoughts about teaching, problems and successes, I am ready to co-ordinate your

ideas and spread your news and views in any way appropriate, whether it be through the ESA Journal or through meetings and workshops I happen to attend. I am also prepared to keep your communications to myself if you prefer.

Being based in London, I am fairly familiar with local events, but in order to be an effective representative for Europe I need your help. I invite you to write, use my phone or fax number, or, if you are on-line, my e mail address. Keep me informed. I hope that sometime we may be able to have a discussion box on our web site. The use of the internet for discussion is still a bit scary and new to me, as it may be for you, but I can foresee that it will be a useful tool for immediacy of communication.

### The teacher trainer appointments sub-committee

At the ESA meeting last October, a subcommittee was appointed to make proposals for the appointment of new Teacher Trainers in Europe. Sven Sjögren heads the committee, Marja Olamaa (violin representative), Carey Beth Hockett (cello representative) and myself make up the committee. We met for four days in Ellivuori, Finland and worked on the proposals which will be circulated to all 'A' teachers before long. Comments on these proposals should come back to me next term for the committee to consider before our next ESA meeting at the beginning of October 1999.

### First ESA instrumental teachers' meeting

In May 1998, Piano Teacher Trainers met in London to discuss a wide range of issues. It was the first special instrumental meeting of this kind and it was a fine start. We found we needed more time to discuss in greater detail some things about which we have different points of view. Some of those present expressed hopes that we will have more time at future meetings for a "hands on" approach to some of the more delicate issues. These included: technique; qualifying requirements for starting training as a Suzuki piano teacher; the fine teacher versus the fine performer; the wider acceptance by musicians of our relatively small world of Suzuki teaching; and what I might call a more Japanese and conservative approach which many of us learned from Mrs. Kataoka when training began in Europe – versus a need to spread our influence and take different ideas on board. All of these are issues about which we have strong feelings, and I know there are many more as well. What was proved at this first meeting was a demonstration of how positively our mutual belief in Suzuki's philosophy helped bind us together for a common purpose. I feel sure that the dialogue between all Suzuki piano teachers should and will continue through our interaction. The strength given us through the Suzuki Method enables us to be able to search for growth in a framework of mutual solidarity.

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*Christine Magasiner was born in Montclair, New Jersey, USA. She is Bachelor of Music (Piano Performance), from Oberlin Conservatory, and a Master of Music (Piano Performance), of Manhattan School of Music, NYC. From 1959 to 1961 she studied with Yvonne Lefebvre, at the Paris Conservatoire.*

*She has worked as a private piano teacher continuously from 1961, taking part in occasional solo and ensemble concerts After completing her Level 5, Suzuki Piano Training in 1983, she spent Three months studying in Matsumoto 1987, and was appointed as Teacher Trainer in 1989. Christine is married, has one daughter and two grandchildren, and lives and works in London.*

# Takahashi Retires

by Enid Wood

*At the age of 60, Toshio Takahashi has retired as Chairman of the International Suzuki Association (ISA). At the AGM of the ISA, which was held during the Suzuki Method World Convention in Matsumoto recently, he did not stand for re-election as Chairman of the Board. This interview was conducted on 13 October 1998 at the ISA office in Matsumoto, Japan, a short time before his resignation was announced.*

The most important facet of Suzuki's work, Takahashi insists, is Suzuki's philosophy. Not only a method for music education, Suzuki's belief in the capacity of every person for limitless learning, high ability and great sensitivity is a universal philosophy which provides hope and direction for the future of humanity.

## LESSONS WITH SUZUKI

In 1961 Takahashi first met Suzuki. Later, when Takahashi turned 25, he was concertising on solo flute throughout Japan. He began to doubt his musicality and interpretation, and as he could not find a good flute teacher, he decided to knock on Suzuki's door.

Suzuki rejected him, saying that a violin teacher could not possibly teach flute. Takahashi persuaded Suzuki by saying, 'I need your advice.' Suzuki at last accepted him as an individual pupil, giving him lessons two times each week. Takahashi came to these lessons with his wife, who was a pianist. Together they studied all of the flute repertoire. This went on for three years.



*Mr Takahashi teaching in Helsinki, 1997*

## SEARCHING FOR MOYSE

One day Suzuki said, 'You should study with Marcel Moyse.' Neither Suzuki or Takahashi knew exactly where Moyse lived, knowing only that he was 'somewhere in the USA'. Takahashi, leaving his wife and child behind in Japan, bought a single airplane ticket to Los Angeles and went to look for Moyse.

It was scary to fly over Los Angeles at night, Takahashi remembers, seeing all those red and white lights. It seemed a little like heaven and a little like hell. Nobody met his flight. He directed the airport limousine to take him to a cheap hotel, and ended up in the New York Hotel in 'Little Tokyo'. Once installed in Los Angeles, he began performing on his flute wherever and whenever he could: at parties and in church basements, usually for free. After he played in church one day an old lady greeted him with a proposal. He could live in her house and practise as much as he liked, provided that he met one condition: that he mow her lawn once in awhile. Takahashi agreed to meet this condition and lived there for three years, rent-free. Six months after beginning this arrangement, he was able to bring his wife and baby from Japan to live with him.

A concert promoter heard one of Takahashi's concerts and was impressed by his tone. With this promoter's help, Takahashi began playing more and more concerts, expanding further and further from Los Angeles, including an engagement in Philadelphia. While there he spoke with William Kincaid who told him that he thought Marcel Moyse might be in Vermont. Takahashi went back to his hotel and asked the operator for the number for Moyse, 'in any village in Vermont.' Together they tried guessing which town, finding nothing until finally they settled on Brattleboro. At that point Takahashi was given a telephone number. He rang, and Moyse's wife answered. Takahashi couldn't speak to Marcel Moyse, she said, because he was in hospital, having had a gallstone operation. He'd be out the next day, though, and Takahashi was invited to call then. The next day, he rang. Feeling awkward for contacting Moyse without a letter of recommendation, Takahashi told him, 'I am fascinated by your tone, and I would like to study with you.' Moyse replied, 'Why not?' Takahashi was delighted, as it had taken six months since his landing in the USA to locate Moyse. Now he was to have lessons with the teacher he wanted. Whenever Takahashi had a concert engagement on the East Coast, he visited Moyse, watched him teach others and had a lesson himself.

## SUZUKI FLUTE SCHOOL

Takahashi studied with Moyse for three years and then he and his family moved back to Japan. At Takahashi's return recital in Matsumoto, Suzuki invited him to start a Suzuki flute school, asking, 'Would you like to write the books?' Takahashi felt reluctant. He was only 30 years old and was 'scared'. He agreed, once Suzuki gave him particular advice about the Suzuki Method. Traditional music texts, Suzuki had noticed, employ a gradual rise in elevation. Each task is followed by another that is gradually more difficult. 'My way,' said Suzuki, 'is a plateau step,' using several pieces at the same level. The

first piece is most important. The next two, three, four, five pieces are just for the pupil to ENJOY! Once pupils have done that, they have 'excessive capability' to step to the next plateau. In this way, children can go on forever.

Takahashi designed his flute method this way. The first book covers the low register. Then pupils study the second register, then articulation. Each time, they have several pieces to learn before being given anything more difficult. If children climb up too far too fast (he gestures a near-vertical ascent), they **start screaming**, 'HELP ME!' In Takahashi's and Suzuki's way, there is no difficulty -- forever. This is how to get children at young ages playing advanced repertoire.

## LIFE IN MUSIC

Takahashi likes jazz and admires The Beatles. 'Yesterday,' he says, has a melody and harmonic structure like JS Bach's flute concerto. He has performed the flute solo from Bach's Suite no. 2 with a jazz rhythm section, and it works perfectly. Bach, he says, is one of the few Baroque, Classical or Romantic composers, whose music will work as jazz.

In the past, those who performed music also composed it. Something that Bach, Mozart and Beethoven all had in common was that they were composer/performers. Beyond the Romantic era, these two roles for musicians became separated, a fact which Takahashi feels is unfortunate. Music has been reduced to mere reproduction. Musicians show less creativity in the latter part of this century than in previous eras, because they only interpret that which someone else has created.

If we provide some space, we can put LIFE, the fourth dimension, into music. If we succeed in getting life and space into the music, we can move the audience with the spirit of Mozart, Beethoven and Bach. Takahashi teaches that in our performances we must build good space.

Takahashi believes that Casals was a great musician as well as a great cellist because in his playing, the diminuendo is the life of the music. As when a bell is struck, the moment of contact with the instrument is one's contact with a great soul. This, he says, is why one hears bells in churches, cathedrals and temples.

The diminuendo is the contact with the fourth dimension. In Casals' playing, each tone is like the sound of a bell, with the same life and clarity. Takahashi sings the difference, first a beautiful phrase, as Casals would have played it, with each note carefully shaped. Then follows a hilarious demonstration of what Takahashi calls a 'prison cello player', one whose relentless legato leaves the sound lifeless -- imprisoned in the string by the lack of sensitivity in the player.

Takahashi defines the greatest musicians as grand masters: those who call back spirits into our world. There are VERY FEW of these, he thinks, of which Kreisler was one. Takahashi quotes one of Suzuki's favourite sayings, 'Tone has life without form.' Suzuki respected Casals most of all, even more than Kreisler, Takahashi said. A bronze statue of Casals holding his cello is just outside the Talent



*Statue of Casals, Fukashi Park, Matsumoto, Japan.*

Institute building where Suzuki taught. Here Takahashi continues to teach musicians to listen for the living soul.

## A Very Early Start?



*Alexander and Thomas Eaton Turner enjoying their first session at their grandmother's piano at the age of 8 months. Their grandmother is Anne Turner!*

# Information from ESA

The Annual General Meeting of the European Suzuki Association Ltd. was held at Stour, East Bergholt, Suffolk, England on 3. October 1998. Minutes of the AGM are available to any A member on request. Copies of the ESA's Annual Report and Accounts are also available from the ESA office.

The next AGM and Board Meeting will be held on Friday and Saturday 1-2 October 1999 in London SW. The AGM will be on Saturday 2. October at Oak Lodge School, London SW12. Please contact the ESA office for directions if you wish to attend the AGM at 4.30pm.

## First ESA Teacher Trainers' Conference 2-3 October 1999

at Oak Lodge School, London SW12  
Arrival on Friday evening or Saturday morning: The conference will start at 11am on Saturday and finish at 4pm on Sunday. Further details from the administrator. Please contact your instrumental representative with proposals regarding the programme.

## The Board of the ESA

Addresses are given only where not listed on p. 1 or in the association section.

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e-mail: corkybird@compuserve.com  
(Deputy: Ruben Rivera, 91 Quai Pierre Scize, F-69005 Lyon, France)  
e-mail: RubenRivera@compuserve.com

*Additional instruments are represented on the board as follows:*

**Viola:** Marja Olamaa  
**Flute and voice:** Marja Olamaa/  
**Double Bass:** Carey Beth Hockett  
**Guitar:** Elio Galvagno

### Country Directors:

(Deputies, without vote, in brackets)  
**BELGIUM:** Anne-Marie Oberreit  
(Koen Rens – alternate)

**DENMARK:** Marianne Rygner  
Hjelmegade 8,  
2100 København Ø  
(Tove Detreköy)

**FINLAND:** Marja Olamaa  
(Airi Koivukoski)

**FRANCE:** Christophe Bossuat  
(Karen Kimmett)

**GERMANY:** Kerstin Wartberg  
(Rudolf Gähler)

**G. BRITAIN:** Clare Santer  
(Director elect:  
Sara Bethge)

**HUNGARY:** László Csány  
**ICELAND:** Kristinn Örn Kristinsson  
Odinsgata 4  
101 Reykjavik  
e-mail: krik@islandia.is  
(Kjartan Mar Kjartansson)

**IRELAND:** Trudy Byron-Fahy  
Maymount,  
Magazine Rd, Cork  
Ireland  
(Magsie Goor)  
Fax: +353 1 286 8297

**ITALY:** Elio Galvagno,  
Via della Croce n. 58,  
12037 Saluzzo, Italy  
Tel/fax+39 175 46119  
(Antonio Mosca)

**NETHERLANDS:** Huub de Leeuw  
(Susan M Johnson)

**POLAND:** Kasia Borowiak,  
(Tytus Borowiak)

**SPAIN:** Ana Maria Sebastian  
(Ruth Prieto)

**SWEDEN:** Sven Sjögren  
(Leif Elving)

**SWITZERLAND:** Lola Tavor,  
6 Chemin Rieu,  
CH-1208, Geneva  
(Sandrine Schär-Chiffelle  
& Dominique Jeanneret)

## Suzuki Institutes and Associations & Teacher Training Courses in Europe Talent Education Suzuki Institute Belgium (TESIB)

Jeanne Janssens, Gemeentestraat 16, B-2300 Turnhout, Belgium –  
Fax: +32 14 412830.

ESA representative: Anne-Marie Oberreit, Avenue Geo Bernier 7, B-1050 Brussels, Fax: +32 2 6493871  
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  
e-mail: bsi@suzukimusic.force9.co.uk  
Teacher training for violin, piano, flute and cello. Residential courses, held in London, beginning April.

### The Danish Suzuki Association

Chairman: Jan Matthiesen, Max Müllersgade 23 3tv, DK 8000 Aarhus C.  
Fax: +45 86 19 60 65.

Teacher training courses in violin, piano and cello.

### Finnish Suzuki Association

President: Marja Olamaa, Kotipolku 16, 00600 Helsinki, Finland.  
Tel/Fax: +358 9 793 593

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 4 78 27 38 16  
Teacher training for violin, piano, cello, and guitar in Lyon. Violin in Paris.

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

### Hungarian Suzuki Association

Chairman: László Csány, Budapest, Teréz krt. 8, 1066 Hungary – e-mail: czany@hotmail.com

### Icelandic Suzuki Association

Soltun 24, 105 Reykjavik, Iceland  
Fax: + 354 561 5777  
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. Diploma and degree course at Cork School of Music

**Italian Suzuki Institute**

Chairman: Antonio Mosca, Via Guastalla 10, I-10124 Turin, Italy,

Fax: +39 11 88 54 27

(or *ESA representative*)

Teacher training for violin, cello, piano and harp in Turin, guitar in Saluzzo.

**Suzuki Association of The Netherlands (SVN)**

Stationsweg 81-B, 2515 BK 's-Gravenhage. Fax: +31 30 27 19700.

Chairman: Martin Loose,

e-mail: mloose@nedernet.nl

Teacher training for violin with Susan Johnsson, Bolsstraat 29, 3581 Utrecht and for piano with Huub de Leeuw, Bilderdijkstraat 19, 3532 VA Utrecht.

**Polish Suzuki Association**

Secretary: Czeslawa Weremko,

Centrum Rozwoju Uzdolnien, ul. Indyjska 21, 03-957 Warszawa

Piano Teacher Training with Kasia Borowiak, 6 Handsworth Way, South Oxhey, Herts WD1 6NS, England. tel/fax: +44 181 428 1936

e-mail: borowiak@crumusic.idps.co.uk

Violin and Cello courses planned

**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:**

www.swesuzuki.org

President: Sven Sjögren, Gjutegården 2, S-43645 Askim, Sweden, NEW Fax: +46 31 68 51 13.

e-mail: sven.sjogren.swsuz@telia.com

Secretary: Ingrid Litborn, Corianders alle, S 783 30 Säter.

Teacher training for violin, viola, cello, piano and flute

**The Suzuki Institute of Switzerland**

President: Daniel Lack; Professional

Administrators: Piano: Lola Tavor Violin Sandrine Schär-Chiffelle and Dominique Jeanneret

Secretary/Treasurer: Cynthia Fang, Case Postale 117, 1211 Geneva 17. Switzerland.

Piano teacher training in Geneva.

Occasional Violin courses planned.

Please note new phone/fax code:  
Tove and Bela Detreköy  
+45 33 22 58 56

**Suzuki Associations in other Continents****International Suzuki Association**

President: Mrs Waltraud Suzuki

Chairman of the Board: Hiroko Yamata.

Secretary: Pat D'Ercole, Treasurer: Haukur F. Hannesson.

Administrator Japan: Yukiko Kono, 3-10-3 Fukashi, Matsumoto, Nagano-ken 390, Japan Fax: +81 263 36 3566

Chief Executive Officer: Dr Evelyn Hermann, P.O. Box 2236 Bothell, WA 98041-2236, USA

Fax: +1 425 485 5139

Editors of the *ISA Journal*: Masayoshi and Eiko Kataoka, Suzuki Institute of St. Louis, 311 Elm Valley Drive, St. Louis, MO 63119, USA

Fax: +1 314 968 5447

**Suzuki Association of the Americas (SAA)**

www.suzukiassociation.org

Chair: Patricia D'Ercole

Admin. Office (Pam Brasch): PO Box 17310, Boulder, CO80308, USA.

Fax: +1 303 444 0984

e-mail: suzuki@rmi.net

**Australian National Council of Suzuki Talent Education Association**

President: Harold Brissenden. Office: Talent Education of Australia (NSW):

Janet Clarke, Executive Director, P.O. Box 814, St. Ives, 2075 NSW, Australia.

Tel: 612 94888260 Fax: 612 94888601.

**ESA Teacher-Trainer Examiners**

Newly appointed teacher trainers' names are printed in Bold.

**Violin**

Alison Apley

Judith Berenson

Helen Brunner

Judy Bossuat

Christophe Bossuat

Trudy Byron-Fahy

Tove Detreköy

Leif Elving

Shannon Hawes

Lilja Hjaltadottir

Susan M Johnson

Jeanne Janssens

Karen-Michele Kimmitt

Phillipa Lees

Hannele Lehto

Felicity Lipman

Jan Matthiesen

Lee Robert Mosca

G. Britain

USA

G. Britain

USA

France

Ireland

Denmark

Sweden

Denmark

Iceland

NL

Belgium

France

Ireland

Finland

G. Britain

Denmark

Italy

**Liana Mosca**

Marja Olamaa

Jyrki Pietila

Marianne Rygner

Clare Santer

**Sandrine Schär-Chiffelle**

Ana Maria Sebastian

Sven Sjögren

Sue Thomas

Kerstin Wartberg

**Italy/Switz.**

Finland

Finland

Denmark

G. Britain

**Switzerland**

Spain

Sweden

G. Britain

Germany

**Viola**

Edith Code

Eva Nilsson

**Ilona Telmanyi**

Denmark

Sweden

**Denmark**

**Piano**

Anne Birthe Andersen

Kasia Borowiak

Colette Daltier

Caroline Gowers

Peter Hagn-Meincke

Riitta Kottinurmi

**Kristinn Örn Kristinsson**

Huub de Leeuw

Esther Lund Madsen

Christine Magasiner

Ruth Miura

Anne Marie Oberreit

Stephen Power

Kristjana Palsdottir

Thomas Rydfeldt

Kevin Smith

Lola Tavor

Anne Turner

Denmark

GB/Poland

France

G. Britain

Denmark

Finland

**Iceland**

NL

Denmark

G. Britain

Finland

Belgium

G. Britain

Iceland

Sweden

GB

Switzerland

G. Britain

**Cello**

Sara Bethge

Annette Costanzi

Angela East

Ann Grabe

Anders Grøn

Haukur F Hannesson

Penny Heath

Carey Beth Hockett

Christine Livingstone

Anja Maja

Antonio Mosca

Alison McNaught

Ruben Rivera

GB

USA

G. Britain

France

Denmark

Iceland

G. Britain

G. Britain

G. Britain

Finland

Italy

G. Britain

France

**Flute**

David Gerry

Marja Leena Mäkilä

Sarah Murray

Barbara Newland

Rebecca Paluzzi

Belinda Yourn

Canada

Finland

G. Britain

G. Britain

USA

Australia

**Guitar**

Philippe Francais

Elio Galvagno

France

Italy

**Singing**

Mette Heikkinen

Paivi Kukkamaki

Finland

Finland

**Harp**

Gabriella Bosio

Italy

Addresses are available from the ESA office. This is currently at 39 High Street, Wheathampstead, Herts AL4 8BB, England

Eunice Morley G. Britain has resigned as a piano teacher trainer.

# Workshops and other Events in 1999-2000

## BELGIUM

**Workshop in Leuven**  
**31 Oct.-2 Nov. 1999**  
**Piano – Violin – Cello –**  
**Chamber Music**  
 Further information from  
 Brussels Suzuki Association  
 Tel/fax: +32 2 534 33 05

## TESIB

### SUZUKI WORKSHOP for STRING TEACHERS (violin, viola and cello)

**18-23 April 2000 in Turnhout**  
 Arrival 18 April (early afternoon),  
 Course starts at 19.00  
 Departure 23 April (after lunch)  
 For more information, please contact  
 your national association  
 (from 15 September 1999).  
 The deadline for registration is 15  
 December 1999.  
 Only 120 participants in all (violin +  
 viola + cello) can attend this workshop.

## FINLAND

**Annual Workshop for Children**  
**Hotel Elivuori, Vammala**  
 4-9 July 1999  
 Individual and Group lessons  
 Violin, cello, piano, flute,  
 guitar, singing  
 Master classes for advanced students  
 Foreign and Finnish Teachers  
 Details from Airi Koivukoski:  
 Tel: 358 5 218 3023  
 Fax: +358 5 218 3024

## FRANCE

**La Cote St. Andre (nr Lyon)**  
**Courses for Teachers and students**  
 19-23 April 1999  
 violin, cello, piano, chamber music  
 Information from FMSF  
 13 rue Royale  
 69001 Lyon  
 Tel: +33 4 78 30 05 64  
 Fax + 33 4 78 27 38 16

## GERMANY

**National Workshop at Remscheid**  
**for teachers and students**  
 30 April-2 May 1999  
 directed by Kerstin Wartberg

28-30 May: Workshop in Münster,  
 directed by Hans-Martin Schwindt

30 October-1 November: Workshop in  
 Hof, directed by Flora Weisser.  
 German Suzuki Institut, Kerstin  
 Wartberg, Ankerstrasse 34,  
 D 53757 St. Augustin

## GREAT BRITAIN

### International Flute Workshop by the Sea!

for students and teachers  
 at Seaford, East Sussex  
 5-10 August 1999  
 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 1999

**Cello course:** 23-26 July  
 at Edgehill College,  
 a new venue in Devon  
 Details: Penny Heath, Ivy Lea Cottage,  
 Lake Lane, Dockenfield, Nr. Farnham,  
 Surrey GU10 4JB  
 Tel: 01252 795358

### Violin & Chamber Music at Riddlesworth, Norfolk

25-30 August  
 Details: Mary Sandbrook,  
 15 Cambridge Road, London SW20 OSQ;  
 tel: +44 181 947 2885

### Thames Suzuki Association: London Piano Summer School for students of all levels

26-30 July 1999  
 at Istock Place, Roehampton,  
 London SW15  
 International Faculty – Accommodation  
**Also Teacher Development course.**  
 Details: Jane Slater,  
 Denmark Avenue, London SW19 4HF  
 Tel + 44 181 946 1264

### Temple Dinsley (Hertfordshire)

**16-19 August 1999**  
 Suzuki Violin, Cello, Piano  
 Contact: Jane O'Connor-Afia  
 17 St. Gabriel's Road, London NW2 4DS  
 Tel: +44 181 930 9120

### Summer Course for Children

Violin – Cello – Piano  
 at **Bryanston**, Dorset  
 22-29 August 1998  
 Faculty and students come from  
 England, other parts of Europe and the  
 States, Bryanston, in Dorset, was a  
 stately home and is set in magnificent  
 parkland with excellent facilities for  
 both music and sport.  
 Details from Nick Pullinger, London  
 Suzuki Group, 96 Farm Lane,  
 London SW6 1QH.  
 Tel/fax: +44 171 386 8006  
 e-mail: lsg@the-place.net

### The Second BSI National Suzuki Teachers Conference at Newton Park, Bath 3-5 September 1999

Guests from other Suzuki associations  
 are most welcome.  
 Further information from:  
 BSI, 39 High Street, Wheathampstead  
 Herts, AL4 8BB, England

## IRELAND

**Leinster Suzuki Group**  
 Annual Workshop in Rathdrum,  
 Co Wicklow  
 19-24 July 1999: Teacher Training  
 20-24 July 1999: Children  
 Further details from Magsie Goor,  
 Annacrivey House, Enniskerry, Co  
 Wicklow, Ireland.  
 Fax +353 1 286 4355.

## SUZUKI ASSOCIATION OF THE AMERICAS

Information on conferences and work-  
 shops 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.  
**Or see the Website:**  
[www.suzukiassociation.org](http://www.suzukiassociation.org)

## BSI Music Shop

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39 High Street  
 Wheathampstead  
 Herts AL4 8BB, England  
 Tel: +44 1582 832424  
 Fax: +44 1582 834488  
 e-mail: mary@suzukimusic.force9.co.uk

# News from the ESA Board

Mrs Waltraud Suzuki was the honoured guest at the ESA's last board meeting and AGM held in Suffolk on 3 and 4 October 1998. The purpose of her visit was to be at the meeting, meet old friends and take a few days of complete rest by the North Sea in Aldeburgh, Suffolk. The meeting was also attended by Mrs Suzuki's niece, Erika and by our honorary vice-president, Henry Turner.



ESA's new Board Member from Hungary, László Csány (centre), flanked by Christophe Bossuat and Clare Santer.

## Changes to the Board

At this meeting several new directors were elected while others resigned. **Marianne Rygner** was the new representative elected by the **Danish Suzuki Association**, following the resignation of Peter-Hagn-Meincke. He remained on the board as Hon. Treasurer. **Huub de Leeuw** has replaced **Susan Johnson** as the representative of the **Suzuki Association of the Netherlands**. **László Csány**, a Suzuki parent represents the newly established **Hungarian Suzuki Association**. As Hungary already has a thriving Teacher training programme, run by Tove and Bela Detreköy, the association was able to join the ESA as a full member association.

**Clare Santer** resigned as ESA **violin and viola representative**, but remained for one more year as the British Suzuki Institute's representative. Her place as instrumental Director was taken by **Marja Olamaa**, who was already a board member, representing the **Finnish Association**, following her unopposed election to the post. **Anne Turner of Great Britain**, who had been the piano director since the establishment of instrumental representatives, formally resigned at this meeting. Her place was taken by her former deputy, **Christine Magasiner**, also of GB, following her unopposed election. The new piano deputy was Kasia Borowiak, who had been proposed for the post, but decided to back Christine Magasiner. **Anne Turner** remains the piano representative to the ISA piano committee.

The deputy Chairman warmly welcomed all new members, and especially the new member association, the Hungarian Suzuki Association. He also thanked all retiring directors for their contributions, and paid a special tribute to the two retiring instrumental directors, Anne Turner and Clare Santer.

## A brief report from the Board Meeting and AGM

The meetings gave all participants an overview of Suzuki

activities in Europe during the past year, as well as future developments. It was reported that the establishment of new National Suzuki Associations in **Estonia** and **Norway** were imminent. Both the new associations are expected to apply for membership or associate membership of the ESA at its next meeting. Anyone interested in contacting the **new Norwegian Association** should do so through the Secretary of the interim board: Mr Bjørg-Odrunn Hestnes Landa, Smågamyrveien 25, 4033 Forus, Norway.

## New rules for appointment of Teacher Trainers

Much of the meeting was dedicated to deliberations on the procedure for appointment of new teacher trainers. As the ESA grows and fewer people know each other, new guidelines are needed.

Two specific proposals were agreed:

'Until the 1999 ESA board meeting no applications for teacher trainer status will be accepted, pending the implementation of a new teacher trainer selection process.'

To appoint a sub-committee whose task is to work out and present a proposal for teacher trainer selection. During the course of this work, the necessary consultation and feedback from teacher trainers, teachers and national associations must be carried out. The members of the committee appointed are: Sven Sjögren (chair), Carey Beth Hockett (cello), Marja Olamaa (violin) and Christine Magasiner (piano) – see also *Christine Magasiner's letter to the piano teachers*.

## ESA Examination Fees

The rules for payment of fees to examiners were confirmed as follows:

The Board Meeting of the European Suzuki Association held on October 3-4, 1998, at Stour House, East Bergholt, Suffolk, UK, confirms that all examination remunerations paid to teacher-trainers/examiners for examining Suzuki teachers in Europe are net amounts to be paid to the examiner directly, all taxes or national health/insurance charges, for which the National Suzuki Association may be responsible as employers, are to be paid by the national Suzuki associations themselves and not by the examiner him- or herself.

At present the net remuneration for Suzuki teacher trainers/examiners in Europe are as follows:

- one whole day of examining (5 hours maximum), the fee to the examiner is £70 Sterling
- for each hour commenced over and above the 5 hours on the same day, the fee is £14 per hour.
- for a second (or third) day (maximum 2.5 hours) the fee payable is £40.
- for additional hours (between 2.5 and 5 hours) on the second (or third) day, the fee to the examiner is £14 per hour.
- if the second (or third) day is 5 hours or more, the same rules apply as to a first whole day of examining.

# News from Around Europe

## Belgium

### Suzuki Association Turnhout – TESIB

1998 was an exceptionally demanding school year especially due to the numerous concerts we have been giving. In February 1998 we had, in addition to our house and traditional concerts, a national violin, cello and viola workshop in Retie with 150 students and teachers from Denmark, Finland, England, France, Germany and Belgium. This was followed by a magnificent and impressive anniversary concert '100 year Suzuki' in deSingel (Antwerp) with the co-operation of all Belgian groups, and this resulted in 305 students on stage.

Moreover we went to Paris with 83 violinists, for the Concert at the Palais de Congrès. Undoubtedly both students and teachers will have gained a lot of experience, organisational as well as musical. Afterwards we went to Hungary with 10 of our students in order to enable the Hungarian teachers to get further acquainted with the method and to observe as well. The Hungarian student violinists joined in very diligently.

The 'final chord' consisted of 4 'clean-up days' in Malle with 83 Belgian children and a Japanese tour group of 22 violinists and 6 cellists conducted by Mr Murakami. It was a unique experience for our children to have had lessons from 6 different Japanese teachers. On August 8th this short yet intense week was rounded off and even crowned with a concert in deSingel which was again a really marvellous homage to Professor Suzuki.

Thanks to everyone who contributed to all this!

## Finland

### Cello

Cello teachers are in regular contact with each other. Training for teachers took place in October 1997, in February 1998 and again in October 1998. Carey Beth Hockett (UK) and Anja Maja were the teacher trainers.

Cello workshops for children were held in March and November 1998. Altogether more than 50 children participated. The workshops were designed and carried out by eight teachers who took part in teacher training. About the same number of cellists participated in the Suzuki Association's summer course in 1998 and played in the Christmas concert in Kuopio.

Six cellists from Finland played in the commemoration concert for Mr Suzuki in Paris on 10. May 1998 and nine cellists played in the Nordic Suzuki concert in Stockholm on 29. August 1998.

### Flute

Level one teacher training was arranged in Helsinki for five teachers by Marja-Leena Mäkilä. She also trained 11 teachers in Örebro, Sweden. The exams took place in May 1998. Examiners were Sarah Murray-Hanley (UK), Haukur F. Hannesson (Sweden) and Marja-Leena Mäkilä (Finland).

Flute students have attended national Christmas concerts and workshops in winter and summer. The Swedish flautist Anders Ljungar-Chapelon gave a masterclass in the national workshop in Ellivuori. A flute group also performed in the concert "A celebration of Suzuki" in Vantaa on 17. October 1998.

Marja Leena Mäkilä taught at a workshop in Seaford, England, run by the British Suzuki Institute in August 1998. A Finnish Suzuki flute family also attended the course.

## Violin

Violinists have participated in the Suzuki Association's winter course and summer course 1998. Koen Rens from Belgium was the guest teacher in both courses. Bela Detreköy from Denmark gave a masterclass at the national summer workshop in Ellivuori.

Thirteen Finnish violinists with teachers Marja Olamaa and Hannele Lehto participated in a commemoration concert for Mr Suzuki in Paris on 10. May 1998. Finnish violinists also played in Berwaldhallen in Sweden on 29 August 1998 and in the Celebration of Suzuki concert in Finland on 17. October 1998.

Marja Olamaa has trained violinists twice in Hungary. She has also taught in Belgium, Sweden and England.

On 1. November 1998 the "Ung Nordisk Ton" concert was held in Sweden. Elina Lehto, violin and Marttiina Ahlström, flute were the representatives from Finland.

The violin teacher trainers are Marja Olamaa and Hannele Lehto.

## Piano

Pianists have had workshops in Kuopio, in Lahti, in Ellivuori (the guest teacher was Ruth Miura from France) and in Kyrönkaija during 1998.



*Riitta Kotinurmi receiving the Mikkeli Prize*

Teacher trainer Riitta Kotinurmi was awarded her town's culture scholarship for her work as a Suzuki teacher and teacher trainer. She participated in a piano teacher trainer conference in London in May 1998, and was also in Lithuania in August and in Brussels in October 1998.

Finnish and Swedish pianists gave a concert in Stockholm on 28 November 1998.

Esther Lund Madsen from Denmark will give the masterclass for piano teachers in Lahti in January 1999.

## Voice

The first "singing in the Suzuki Style" Level 1 examinations were taken in 1998. Congratulations to Marjorie June Brown



*Suzuki children commemorating Dr Suzuki on the 100th anniversary of his birth, 17. October 1998..*

(Australia), Jaume Fargas (Barcelona) and Suzanne Stojkov (Sweden). During spring 1999 we are expecting teachers from Iceland, Australia and USA. Because voice examinations are a new thing and teachers come from all over the world for training the examiners will initially be from Finland: Mette Heikkinen, Marja-Leena Mäkilä and Päivi Kukkamäki.

Päivi Kukkamäki gave teacher training and masterclasses at Stevens Point, USA in August 1998. Ten Finnish singers will also participate in the Pan-Pacific conference with Päivi in Australia in January 1999, and six singers will fly to Japan in March 1999. We will welcome 17 families and their teacher Mary Lu Hofer from USA to Finland in June 1999.

The Suzuki Families' Association organised a "Celebration of Suzuki" concert in Vantaa on 17. October 1998. Violinists, flautists, cellists and singers also performed together, for example in *Peace Round* and Suzuki's *Onegai*.

Teacher trainers are Päivi Kukkamäki and Mette Heikkinen.

### Doctoral Thesis on Suzuki Singing

The following is a summary of Päivi Kukkamäki's research for her degree from the Sibelius Academy in Helsinki. Anyone interested in Suzuki singing should contact Päivi Kukkamäki at Rekolantie 40-42, 01400 Vantaa, Finland. Fax +358 9 874 2552 - e-mail: paivi@iki37.pp.fi

#### *The Effect of Singing on the Life of a Growing Child from Pregnancy to the Age of Six*

In this study children participated weekly in guided musical activity. The stress was placed on singing. The research covered a time period from the mother's pregnancy to the child's sixth year.

The main questions were: How can the age of the child and the developmental phases of the child's personality be seen in musical activity; how does early musical activity influence the life of a growing child; and what do teachers have to take into consideration when teaching music to small children?

Twenty-three children (14 girls and 9 boys) were observed in groups of 3-5 children during the years 1987-1993. When the children were about three years of age, they started to get individual tuition as well. In 1991 a control group of 17 children was set up. The nine girls and eight boys were from three different day-care centres.

The dissertation comprises qualitative descriptions and analyses of the test groups and the children. In addition to this, the children's musical and linguistic skills were tested. The parents' musical background is also described.

A child's development in relation to music is divided into the following phases: pregnancy, new-born, symbiotic, differentiation, practising, rapprochement, phallic-narcissistic and phallic-oedipal. The research clearly proves a child's developmental phases affect his/her musical activities. Teachers should take this into account in their work. The children in the test groups developed a far richer vocabulary than the children in the control group. Singing became an important part of their daily life and listening to music increased noticeably in their families.

During the research, a teaching method suitable for early childhood was developed. At first, *Singing in the Suzuki Style* can be used as a method, which enhances interaction between a parent and a child. As the child grows more independent, interaction between child and teacher is more and more important. A familiar, positive environment, a permanent group (especially for younger pupils), the same teacher and steady progress in teaching add up to the feeling of safety. Thus a child has more energy for and interest in learning and experiencing new things.

## France

The Fédération Méthode Suzuki en France's Concert Centenaire of May 1998 brought together 1200 children and 100 teachers from 18 different countries to honour Dr Shinichi Suzuki. A professionally made video tape of the event was produced as a souvenir for all those who participated, and many projects in 1999 have been launched as a result of this concert.

Two teacher training centres have been developed, one in Paris, led by Karen Kimmett and one in Lyon, led by Christophe Bossuat. In addition, in May 1999 a new violin teacher training class will start in the Conservatoire de Pantin, one of the most important conservatoires in the

Paris area. More interest in the Suzuki Method appears to be developing in the public. Various conference organisers have invited teachers to present the Suzuki Pedagogy.

The National Teachers' meeting was held in October 1998. The principal themes discussed were those of better communication between teachers, and between parents and teachers; the image of the Suzuki method; and how to reach and better serve the public musically and pedagogically. With the arrival of the year 2000, many teachers spoke about the future of musical education and its place in a child's life.

Interaction between the associations has really increased. Recently a joint concert was held of the associations from the centre of France and the Paris area took place in Paris. In May, the Institute Suzuki of Lyon will present its annual concert with other associations nearby as well as from Besançon. Suzuki associations in the Marseille area held their third successful ski and violin workshop. The Cello School of Marseille, led by Chantal Darietto Latil, created a special performing group, an octet, whose goal is to perform new compositions and explore new arrangements for the cello, thus enhancing the repertoire. Eight concerts a year are planned to present these new works.

The 16th annual National Suzuki workshop will take place in April at Easter time at La Cote St. André (the birth place of Berlioz) just outside Lyon. The workshop has evolved over the years and now offers playing opportunities in orchestra, chamber music, solo recitals, private lessons as well as the standard Suzuki group playing. Teacher trainees are also present, continuing their observations and training. This year many friends from Switzerland and Spain will be coming. A New Year's Concert to welcome the year 2000 is in the planning stages. France, Spain and Italy will join together for a concert which will be broadcast all over Europe.

<http://perso.wanadoo.fr/jp.auduc-musique.suzuki>

We have also changed the format of our journal and want to continue to develop its role as a forum for exchange among its readers. **Videos and photos from the Concert Centenaire are still available for purchase. For further information, please contact us at FMSE, 13 rue Royale, 69001 Lyon, France.**

## Germany

Interest in the teacher training courses is growing despite the widespread prejudices about the Suzuki method in official circles (local music schools, music high schools and conservatories). Similarly there are still many false statements about the Suzuki teaching concept to be found in lectures, books and periodicals. To correct such statements in itself takes much time and

energy. However, we consider that the best way to overcome these prejudices is by developing the teacher training.

This is happening both in terms quality and quantity. The new teaching materials for the courses, which have been created over last few years, offer particular enrichment. These materials will be presented to all those who are interested at our next continued training course in May '99.

This is probably a European record: during 1998 thirty-five exams were taken by German teachers (ESA exams in January and December, and internal tests in May 1998).

The programme in 1998 included introductory course (in Remscheid and Nürnberg, lectures as well as a major concert (the Suzuki violin school in Munster celebrated its 10th anniversary). Special highlights were the National Workshop at the Music Academy in Remscheid in May and the big workshop in Nürnberg in September, under the direction of Frank Richter. Here there were more than 200 violin, viola and cello students gathered, with their parents and with more than 40 teachers from Germany, Austria and Switzerland, who taught, observed or took part in introductory courses. We were privileged to have as our foreign guest teachers Tove and Bela Detreköy and Sven Sjögren, who enthralled the participants with their enthusiasm. The splendid final concert was a fitting climax to this great workshop.

## Great Britain

### The Suzuki Centenary Celebration Concert

25th October 1998 at the Royal Festival Hall in London,

This event, in which about 800 children, the pupils of over 60 different teachers from all parts of the UK took part, was undoubtedly the highlight of 1998.

The idea behind this concert was to celebrate the fact that the Suzuki Method is for all children. It was important, therefore, to enable as many children as possible to take part, to have no selection and to trust the teachers to prepare all those who played in the large groups and ensembles so thoroughly that only a short rehearsal on the day was needed to put on a splendid concert. The only exception was the huge chamber orchestra, directed by Sven Sjögren, which met for a few hours on the day before, and a chorus, consisting mainly of young pianists, who also attended a workshop on the previous day with Sue Harris, a well known trainer and conductor of young choirs. The big violin groups, directed by Helen Brunner (the younger group) and Felicity Lipman (book six and above) only met that morning, as did the cellists directed by Carey Beth Hockett and the flautists directed by Sarah Murray-Hanley. Lynn Morley brought her own guitar group, the only one in the country, from Ipswich.



Young Cellists during the Festival Hall rehearsal



Sven Sjögren rehearsing 400 students for the Playtogether

The only solo items were by four pianists, and by young professional Suzuki soloists, Katharine Gowers, violin (accompanied by Charles Owen) and Nicholas Curror (piano).

The final item in the concert was an enormous playtogether with children from the hall coming up on stage to join their more advanced colleagues. Thanks to the inspirational direction by Sven Sjögren and a brief but intensive rehearsal immediately before the concert this worked extremely well, and lots of children travelled back to their different parts of the country, still full of excitement.

The concert was a resounding success thanks to amazing teamwork by the organising committee, headed by Amanda Martin and Suzanne Porter, and thanks to the hard work of teachers and children everywhere.

A review by Helen Wallace in *The Times* showed deep appreciation of the Suzuki philosophy and its results: "There is a tonal focus, a powerful dark buzz to the Suzuki string sound at its best which puts some orchestral sections to shame", she writes and concludes with the following paragraph, "Suzuki's last, and most important, demand was intensive parental involvement. The children in the Festival Hall will have learnt much from their parents, who act as their "home teacher" and attend all lessons. It succeeded in Suzuki's Japan, where nice mothers still do not work. It can succeed in Britain – and the results are mind-boggling."

### Centenary Lecture and Recital at the Japanese Embassy in London



After the recital at the Japanese Embassy: Mrs Suzuki with Kasia Borowiak and her pupil Michael Davidson, 12. Michael played Chopin's *Fantaisie Impromptu*, and last year also won the advanced class in the EPTA piano competition in London.

The Japan Society invited Anne Turner to give a lecture at the Japanese Embassy to mark the hundredth birthday of Dr Suzuki. They were delighted when she told them that both Mrs Waltraud Suzuki and the chairperson of the ESA, Eleonore Fürstin zu Salm-Salm were able to be present at this special event on October 6th 1998. Anne brought eight of her own piano students, aged 4 to 14 to show the development of the method during a short lecture/demonstration. This was followed by a recital, where the children from Scotland were joined by two violinists, pupils of Felicity Lipman, and one of Kasia Borowiak's piano pupils from the London area.

## Hungary



*Teachers and Students at the Summer Workshop at Lake Balathon, Back row, from left: Jeanne Janssens, Tove Detreköy and Bela Detreköy*

## Italy Guitar in Europe

*by Elio Galvagno*

We have had the great satisfaction of seeing more than 100 children playing guitar in Paris. Philippe Francais and I ascertained the good progress of new European classes.

With my own group I had the honour of playing in Sarajevo on 30 May 1998 in the presence of the Minister of Culture and on 31. May 1998 in Mostar at the Pavarotti Center International.



*Piccoli Musici*

The Piccoli Musici, a chamber orchestra consisting of 25 children, guitarists, cellists and violinists performed in both concerts. The children stayed with families of children from the Sarajevo Elementary School.

The situation there is still tragic.

2000 books and have already been donated to the library of the school with the help of the CD produced and sold by the children, and they also brought musical equipment so that the school could start music tuition for its pupils. The Minister for Culture in Bosnia Herzegovina was present and thanked the children for their help.

We will continue our small movement of solidarity. The children of Sarajevo and Mostar asked us to send, scores, music and ensemble music, because all books were burned during the war. **If anyone wishes to contribute the address is: Pavarotti Center International, Mostar, Bosnia Herzegovina.**

## The first National Assembly of the Italian Suzuki Piano School in Perugia on 24 October 1998

On Saturday 24. October in the Sala del Notari in the Palazzo dei Priori in Perugia, the first National assembly of the Italian Suzuki piano school was held. The concert was organised by the Umbrian Suzuki association, "Music Together", whose president is Silvia Moretti, and was dedicated to the memory of Shinichi Suzuki on the occasion of his hundredth anniversary. Twenty-three pianists aged between 4 and 14 took part, representing Suzuki schools and associations in Italy, and coming from Trieste, Milan, Turin, Pesaro, Perugia, Viterbo, Molfetta and Cosenza. Five Swiss children from Geneva were also guests, students of Lola Tavor, who attended the assembly in her role as the teacher trainer of all the Italian teachers.



The music included works by Bach, Haydn, Mozart, Schubert, Beethoven, Debussy, Prokofiev, Bartok and Shostakovich. The young pianists performed their works with command of style, confidence and musicality. Apart from the solo pieces, there was also chamber music with violin, piano pieces for 4 and 5 hands and a string quartet.

It was a great success and the public keenly followed the almost two hours of music. The atmosphere was rendered all the more splendid by the choice of the Sala dei Notari as venue, and the magnificent Fazioli grand piano, tuned by the technician Davide Lupattelli. At the end of the concert the public, which had packed the hall, warmly applauded all the pianists and their teachers, thus confirming the interest in the music and in the Suzuki method which enabled the children to play with such attention to the sound produced and an interpretative skill which is difficult to find in such young pianists.

## Poland Teacher Training in Poland

*by Kasia Borowiak, chair person, Polish Suzuki Association*

After extensive promotion of the Suzuki Method, including demonstrations during the 1995-1997 National Piano Teachers'

Conferences in Gdansk, Suzuki Piano Teacher Training was launched in February 1997 in Poznan. In August 1998 ESA examinations were held, resulting in the first group of trainees attaining their ESA levels.



*The first Polish Suzuki teachers, with their examiners (seated from left): Christine Magasiner, Kevin Smith and Kasia Borowiak.*

We were always aware how very important it was for the successful introduction of the Method in Eastern Europe, for the Teacher Training Programme itself and for the long term benefit of Suzuki in Poland, that the method should be promoted on a national scale. The choice of location for the course also proved vital. We were lucky to have been invited to use the H. Wieniawski Specialist Music School in Poznan (600 pupils) as our venue for the course, with unlimited use of their extensive facilities. It makes the course easily accessible to all participants and creates the right kind of environment every time we meet. To repeat the success of the Piano Programme we are in the process of launching violin and cello courses on a similar scale.



*Kasia Borowiak Teaching Adam 7 during Summer 98 Children's Workshop.*

It would have been much harder, or even impossible, to start the programme if it had not been for the donations from Summy-Birchard, the European Suzuki Teaching Development Fund and the Shinichi Suzuki Teacher Development Fund and extensive help from the ESA office. We must thank Anne Turner and Christine Magasiner for their generosity, hard work and enthusiasm during sessions of the course, and Birte Kelly for her expertise and continuous support. Please accept our sincere thanks. WE COULD NOT HAVE DONE IT WITHOUT YOU!

## Switzerland

### The Third National Swiss Suzuki Workshop, March 15-17 1998

The third national Swiss Suzuki workshop took place in Gwatt between Interlaken and Bern from May 15-17, 1998, in an exceptional setting right on the edge of the Lake of Thoune and at the foot of the Swiss Alps. More than 130 children and their families from all the regions of Switzerland, from France, Italy and even from the USA (The Tour group of the State College Suzuki Program in Pennsylvania) participated in order to prepare several concerts under the direction of eminent European and American professors. This was the first time in Switzerland that young people studying the three instruments taught according to the Suzuki method, violin, cello and piano, were united. Each student received group lessons based on the Suzuki repertoire, courses in folk music, a course in kinesiology and a course in arts and crafts. The pianists received private lessons as well.

The opening concert was given by advanced students. We heard two Impromptus by Schubert, a Vivaldi sonata for two cellos and to close the concert a most varied program given by the students of Melinda Daetsch of the State College Tour group. This concert was rich in musical colour and in the pure joy of playing. The presence of the Tour Group was extremely stimulating for the Swiss violinists.



During the workshop the young people were able to attend a concert given by the Léman Trio (L. Mosca, L. de Marchi and L. Tavor), a chamber music concert, a piano concert and a show given by musical clowns.

The closing concert, which included all the students of the workshop, took place in Thoune in the "Schadausaal". The concert opened with brio: two Bach piano concertos for both one and two pianos accompanied by an orchestra composed of the advanced students under the direction of Sven Sjögren. They then accompanied a concerto for two cellos by Vivaldi. Then we heard a wonderful rendition of the Czardas by Monti directed by Christophe Bossuat. Towards the end of the program one hundred violinists and fifteen cellists interpreted an arrangement of a traditional Japanese song "Sakura" in honour of Dr. S. Suzuki. The concert closed with Dr. Suzuki's "Twinkle" variations.

The musical experiences in this workshop will be unforgettable for its participants. It was also very special for the Swiss to bring together participants speaking their three national languages and representing their three principal cultures. Because of the unusual multicultural aspect of Switzerland, the workshop had an international flavour, underlined even further by the presence of the Tour Group from the USA. All those who participated understood rapidly that their common language was their music.

Sandrine Schär-Chiffelle, Director and Organiser of the Workshop at Gwatt, Switzerland – Le Sentier 11, 2534 Orvin, Switzerland Telephone : (032) 358 19 22

# Teacher Trainees' Exam Results 1998-9

## GERMANY

12-13 December 1998

| Violin             | Level |
|--------------------|-------|
| Almuth Boynick     | 1+2   |
| Julia Brühne       | 1+2   |
| Claudia Cassel     | 1+2   |
| Pia Deimling       | 1+2   |
| Anja Hillers       | 1+2   |
| Agathe Jerie       | 1+2   |
| Elisabeth Krüger   | 1+2   |
| Christiane Lause   | 3     |
| Elisabeth Faber    | 4     |
| Wolfgang Kauper    | 5     |
| Veronika Kimiti    | 5     |
| Flora Weisser      | 5     |
| Michaela Zirnbauer | 5     |

*Examiners: Karen-Michele Kimmett (F), Susan Johnson (NL), Kerstin Wartberg*

## GREAT BRITAIN

7-8 March 1998

| Violin                      | Level |
|-----------------------------|-------|
| Beverley Sortland (USA)     | 1     |
| Daniela Atlan (Switzerland) | 1+2   |
| Anne McLean                 | 1+2   |
| Lesley McLeod               | 1+2   |
| Debra Levy                  | 1+2   |
| Luigi Suvini                | 1+2   |
| Natalia Gittings            | 3     |
| James McGeorge              | 3     |
| Robert Martin               | 3     |
| Cornelia Rogers             | 3     |
| Rachel Underwood            | 3     |
| Lynda Harkess               | 4     |

*Examiners: Phillipa Lees (Irel.), Shannon Hawes (DK), Alison Apley*

3-5 April 1998

| Piano                            | Level |
|----------------------------------|-------|
| Marie Barton (Scotland)          | 1     |
| Caroline Perjesi (DK)            | 1     |
| Nicola Bradford (Scotland)       | 2     |
| Angela Bushnell                  | 2     |
| Justyna Dwornicka-Nowak (Poland) | 2     |
| Catherine Evans                  | 2     |
| Larinda Galloway (Scotland)      | 2     |
| Michael Oatey                    | 2     |
| Michael Adams                    | 3     |
| Lynda Stahl                      | 3     |
| Danina Milic (Bosnia)            | 4     |
| Joke van Kregten (NL)            | 4     |
| Joke Alberda (NL)                | 5     |
| Naomi Kusano (Italy)             | 5     |
| Kristinn Örn Kristinsson (Icel)  | 5     |
| Jenny Macmillan                  | 5     |

*Examiners: Peter Hagn-Meincke, Caroline Gowers, Anne Turner, Christine Magasiner, Kasia Borowiak*

1997 Supplement

In Scotland – September 97:

| Piano            | Level |
|------------------|-------|
| Nicola Bradford  | 1     |
| Larinda Galloway | 1     |
| Lavinia Gordon   | 1     |
| Archie McLellan  | 1+2+3 |
| Raquel Moreno    | 3     |

*Examiners: Anne Turner (Scotland), Anne-Marie Oberreit (B) – Caroline Gowers (GB)*

22-23 July 1998

| Cello                      | Level |
|----------------------------|-------|
| Lynne Crook                | 1     |
| Jaqueline Hamelink (NL)    | 1     |
| Pieter van der Grinten     | 1     |
| Marieke van der Heyden     | 1     |
| Rivke van der Staak        | 1     |
| Judith Brearley            | 1+2   |
| Marie Howard               | 1+2   |
| Sasha Routh                | 2     |
| Melissa Cassiman (Belgium) | 2+3   |
| Nienke van den Dool (NL)   | 2+3   |
| Anne van Laar              | 2+3   |

*Examiners: Ruben Rivera (F), Alison McNaught (GB), Carey Beth Hockett / Sara Bethge.*

Seaford 4 August 1998

| Flute                  | Level |
|------------------------|-------|
| Anna Brett             | 4     |
| Anke van der Bijl (NL) | 4     |

*Examiners: David Gerry (Canada), Marja Leena Mäkilä (Finland) Sarah Murray-Hanley*

27-8 February 1999

| Violin                  | Level |
|-------------------------|-------|
| Susan Coleman           | 1+2   |
| Emili Cuenca (Spain)    | 1+2   |
| Shenagh Franklin        | 1+2   |
| Sophie Rackham          | 1+2   |
| Beverley Sortland (USA) | 2     |
| Lesley McLeod           | 3     |
| Debra Levy              | 3     |
| Luigi Suvini            | 3     |
| Polly Waterfield        | 3     |
| Cornelia Rogers         | 4     |
| Marzena Kawczynska      | 5     |

*Examiners: Phillipa Lees (Irel.), Karen Kimmett (F), Alison Apley*

27-28 March 1999

| Piano                            | Level |
|----------------------------------|-------|
| Maro Boghossian                  | 1     |
| Mercé Ricart Esparch (Spain)     | 1     |
| Janet Harper                     | 1     |
| Angela Bushnell                  | 3     |
| Justyna Dwornicka-Nowak (Poland) | 3     |
| Catherine Evans                  | 3     |
| Mira Ross                        | 3     |
| Elizabeth Brooks                 | 4     |
| Jenny O'Neill (Ireland)          | 4     |
| Annabelle Whiteman               | 4     |
| Joke van Kregten (NL)            | 5     |

*Examiners: Esther Lund Madsen (DK), Huub de Leeuw (NL), Caroline Gowers (GB)*

## DENMARK

21-22 November 1998

| Violin                       | Level |
|------------------------------|-------|
| Katarina Larsen              | 1     |
| Charlotte Hald Lauridsen     | 1     |
| Annette Nielsen (Faeroe Isl) | 1     |
| Sámal Petersen (Faeroe Isl)  | 1+2   |
| Anne-Berit Halvorsen N       | 1+2   |
| Turi Unni-Gunn Vethal        | 1+2+3 |
| Claus Kannevorff             | 3     |
| Rikke Konoy                  | 3     |
| Anna Podhajska (Icel)        | 5     |

*Examiners: Marja Olamaa, Finl., Sven Sjögren, Sweden; Tove Detreköy / Shannon Hawes*

## POLAND

31 July-1 August 1998

| Piano              | Level |
|--------------------|-------|
| Beata Abramcyk     | 1+2   |
| Anetta Musial      | 1+2   |
| Beata Pollak       | 1+2   |
| Jadwiga Prochota   | 1+2   |
| Anna Homik         | 1+2+3 |
| Marzena Jasinska   | 1+2+3 |
| Joanna Ustarbowska | 1+2+3 |
| Magdalena Walicka  | 1+2+3 |

*Examiners: Christine Magasiner (GB), Kevin Smith (GB), Kasia Borowiak.*

## SWEDEN

26-29 June 1998

| Violin                          | Level |
|---------------------------------|-------|
| Helen Bergström                 | 1     |
| Lina Brissman                   | 1     |
| Göran Eklund                    | 1     |
| Catarina Fasth                  | 1     |
| Louise Forsberg                 | 1     |
| Sara Freij Hamnerdall           | 1     |
| Karin Hjalmarsson               | 1     |
| Agneta Holmer-Maeland (Norway)  | 1     |
| Maria Ille-André                | 1     |
| Ing-Marie Kettel-Andersson      | 1     |
| Andreas Kongshaug               | 1     |
| Staffan Lindqvist               | 1     |
| Elisabeth Lundberg              | 1     |
| Henrik Lundberg                 | 1     |
| Cecilia Luther                  | 1     |
| Margareta Nilsson               | 1     |
| Johanna Nygren                  | 1     |
| Anna Carin Persson              | 1     |
| Kitty Pääkkönen                 | 1     |
| Britta Skärby-Vindenes (Norway) | 1     |
| Eva Unosson                     | 1     |
| Anna Vårdstedt                  | 1     |
| Anette Wallin                   | 1     |
| Hana Wiklund                    | 1     |
| Sonja Nichols                   | 4     |
| Marianne Sundström              | 4     |
| Ingrid Litborn                  | 5     |

*Examiners: Marja Olamaa (Finland), Tove Detreköy (Denmark); Sven Sjögren*

May 1998

| Flute                             | Level |
|-----------------------------------|-------|
| Anna Björkman                     | 1     |
| Annika Gerlec                     | 1     |
| Lotta Grane                       | 1     |
| Jørgen Hedegård Andersen (DK)     | 1     |
| Gunnel Henriksson                 | 1     |
| Anders Ljungar-Chapelon           | 1     |
| Lisa Nyberg                       | 1     |
| Maria Selling                     | 1     |
| Anja Sköld                        | 1     |
| Andrea Heinriksdottir (Faroe Isl) | 1     |

*Examiners: Sarah Murray-Hanley (GB), Haukur Hannesson (Sweden), Marja-Leena Mäkilä*

5 May 1998

| Piano                    | Level |
|--------------------------|-------|
| Katarina Gustafsson-Dock | 1     |
| Anita Borgström          | 1+2   |
| Cecilia Emond Martinsson | 1+2   |
| Lena Norrving            | 3     |