

THE EUROPEAN SUZUKI TEACHERS' NEWSLETTER

Volume 25 Spring 2005



Official Publication of the European Suzuki Association Ltd (ESA)

The ESA's mission is to further Dr. Shinichi Suzuki's Approach to education.

The organisation's area of operation is Europe, the Middle East and Africa, as decided by the International Suzuki Association of which the ESA is a member.

The cornerstone of maintaining quality in Suzuki teaching is Suzuki Teacher Training. Please contact the office for details.

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Gothenburg Suzuki Group Chamber Orchestra with their conductor, Sven Sjögren before their summer evening chamber music concert on Sunday 6 June 2004

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Please send contributions to the European Suzuki Association's **Web-Journal** at any time during the year: editor@europeansuzuki.org

Deadline for next Newsletter: 31 December 2005

*Correspondence to the ESA Board should be addressed to the Deputy Chairman
Correspondence on to instrumental matters may be sent to the ESA instrumental representatives (addresses on centre pages).*

The ESA Web-Journal

– a new resource for all ESA members

http://www.europeansuzuki.org/web_journal

The new web journal was launched as promised on 1 March 2005, causing some delay to this Newsletter. It is not intended to *replace* the Newsletter at this stage, but offers a cheaper and easier medium for international publication and distribution.

Each article appears as a PDF file, which can be saved and printed later for further distribution to students. Teachers who do not have broadband connections may well have a parent who does and it is hoped that all teachers and families can have access to the excellent articles, which have are being contributed by their colleagues from all over the world.

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New Articles Invited

Please send your articles by e-mail to editor@europeansuzuki.org

Henry Turner

Last summer ESA members and friends were sad to receive the news of the death of Henry Turner on 4th July 2004.

Henry Turner helped to establish both the British Suzuki Institute and the European Suzuki Association. He served for many years and with great distinction on the ESA and ISA Boards of Directors.

Henry Turner was born in Copenhagen in 1918; his mother was Danish and his father was a British diplomat. The family moved to the UK when Henry was six, and he grew up and was educated in England and Scotland, but also spent some time in Vienna and became a fluent German speaker. After war service and having completed his degree in modern languages at Oxford, he joined the Bank of England and served in several overseas postings, mainly in the Middle East. After his marriage to Anne in 1960, the family lived for some years in Kuwait before returning to Aldenham in Hertfordshire, where Dr and Mrs Suzuki stayed on several visits to the UK.

Anne's interest in Suzuki piano teaching and her first visits to Matsumoto coincided with Henry's retirement from the Bank of England. He became a support not just for Anne, but for the whole Suzuki movement. In his work for the Suzuki community, he gave freely and generously of his huge knowledge, experience and wisdom. He had a sharp and perceptive mind and a wonderful sense of humour, but there was no sharpness in his manner, which was unfailingly courteous and gentle.

A fuller account of Henry Turner's life and contribution to the Suzuki Community can be found in the ESA Web-Journal.

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A Concert is a Present

by Koen Rens (Suzuki violin teacher trainer - and former Suzuki child - Belgium)

How do I Survive my Scary Teacher?

by Caroline Tuijtel (Suzuki flute teacher, Amersfoort, Holland)

A few thoughts on the visits of the ESA teacher trainers

by Jennifer Tennant (Suzuki parent, South Africa)

In Memoriam:

Judith Berenson: obituary by Sheila Barnett

Linda Collier: a memorial concert by Anne Johnson

Henry Turner: obituary by Birte Kelly

Music and Dyslexia – and how Suzuki helps

by Jennifer Macmillan (Suzuki piano teacher and instructor, Cambridge, UK)

My Experience as a Suzuki Voice Teacher and what it Means to Me

by Katrina Pezzimenti B.Mus. (Melb), Assoc. Dip. A. Opera (VCA)

A Reflection on Expression

by John Mathai (Suzuki parent, Norway)

Suzuki Guitar Course in Denmark

by Anne Dorte Laub Hansen (Suzuki Guitar teacher Denmark)

Suzuki in Turin: When Shinichi Suzuki Amazed Turin

by Antonio and Lee Mosca (pioneers of the Suzuki Method in Italy)

with a direct link to [14th Suzuki Method World Convention Turin](#)

A Workshop Odyssey

by Michelle Collins (Suzuki parent, Cork, Ireland)

The True Beauty of Repetition

by Sven Sjögren (president of the Swedish Suzuki Association)

Two Dutch Suzuki Boys in the US

by Annet Jansen (Suzuki parent, Boston, US)

OTHER NEWS AND INFORMATION

News from individual countries can be found on their pages of the main ESA website: www.europeansuzuki.org. A list of Workshops and Events is maintained regularly.

Please send in your information and news regularly. The office has new improved software and updating is **very quick and easy** for any material received by e-mail.

ISA News

From 1 August 2005, the Chairmanship of the Board of the ISA will go to the Pan-Pacific Suzuki Association. PPSA's Board Director is Mr Yasuki Nakamura from Sydney.

Birte Kelly's 5 year term as at-large board member will come to an end, and Dr Haukur F. Hannesson has been elected as an at-large member, and as Treasurer of the ISA.

At the ISA Board meeting held in Seoul on 15-17 October 2004, the board renewed its commitment to international co-operation on the publication of new editions, through the International Instrument Committees.

Thanks to the dedication of the International Violin Committee, the new international edition of violin books 1-3 has been completed. The recording session for books 1-3 with William Preucil, Jr. took place in Florida at the end of March. Christophe Bossuat was present.

On the visits of the ESA teacher trainers

by Jennifer Tennant

The bi-annual visits by the European Suzuki Association teacher trainers may be a highlight of the teachers' year, but they are no less important to the children who get the opportunity to attend workshops or training sessions.

My son Aidan, who is now 10, has had the privilege of attending a couple of the workshops over the past two years. And his enjoyment of the event – the intelligent interaction and the lightness of being that the trainers bring – never diminishes. While realising that the training is aimed primarily at the South African violin teachers, I think the children too get an enormous amount out of sessions they attend.

Aidan looks forward to the chance of interacting with both Karen and Christophe. He loves Christophe's quirky sense of humour that nonetheless makes telling points during the lesson – and help breaks down any shyness – and the personal way he interacts with each child. And I know that he takes Karen's advice to heart, sometimes finding through her a fresh way of looking at a particular piece or technique. Their visits to South Africa bring a freshness to familiar terrain.

This December brought a new dimension to the South African training sessions: a morning workshop just for the children run by a new member of the team in South Africa, Koen.

With the exception of a short mid-morning break Aidan and his classmate worked from 9am to about noon. And, at the end of the morning, Aidan was disappointed it had to end. Together Koen and the boys played musical games, while at the same time learning various techniques, polishing familiar pieces and putting into practice the Suzuki theory on repetition. They also learned some musical history and found a whole new way of listening to, and playing, Humoresque. Koen even found the time, during a short break, to chat about Suzuki group classes and the difference between the sexes – even at the age of 10 – and the need for boys to be more physically involved.

As an onlooker, it is wonderful to watch how all three teacher trainers constantly, and consistently, model what is expected of the children – intellectually, emotionally and physically. And make no mistake, the children are aware of it too. At the end of the December workshops Aidan was bubbling with enthusiasm, talking about meeting Christophe, Karen and Koen again next year.

From a parent's perspective: "What more could anyone want?"

European Suzuki Teaching Development Trust

Registered Charity Number 1092897

About the Trust The Trust was set up in 1994 by individual members of the (ESA) to help musicians and teachers in Eastern Europe who wanted to become Suzuki teachers. The Trust was registered as a Charity in July 2002.

The Objects of the Trust are 'to advance the education of the public, particularly children and young people, about all aspects of the teaching methods, philosophy and practices of Dr Shinichi Suzuki in Europe and elsewhere.'

The trust helps to establish new high quality Suzuki teacher training programmes in countries where these do not exist at present and continues to support existing development programmes. The Trust works closely with the ESA and its teacher trainers and relies on the expertise and generosity of experienced Suzuki teacher trainers from national Suzuki associations across Europe.

Grants paid by the Trust in 2004	£££
Cello Teacher Training in Lithuania	1,879
Croatia (piano teacher training)	260
Conference bursaries (12 teachers)	2,310
Total grants 2004	4,449

Recent and future projects

Last year saw the start of the Trust's new major development programme in Lithuania. The cello course directed by Annette Costanzi will hold its first exams in June 2005. This will be followed by piano with Ruth Miura, a regular visitor to Lithuania for a number of years. A new violin course with Koen Rens is also planned.

Grants for teacher representatives from our 'new' ESA countries to attend the Conference in Greenwich in September 2004, also enabled the Trustees to meet with members of the new associations and plan future projects. The trustees have budgeted for grants in excess of £16,000 to include three instruments in Lithuania, piano and violin in Croatia and continuing development in South Africa.

Fundraising and donations for new programmes

The trustees would like to thank all those who continue to support the work of the Trust, by holding concerts, making donations, and working for the projects supported by the Trust.

Please contact the administrator's office for further information or if you would like to help in any way

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Donations to the Trust in 2004	£££
European Suzuki Association	5,479
Lewes Suzuki Association	50
Jean Middlemiss	200
Christine Magasiner	1,000
North Surrey Suzuki Association	150
International Music Publications	1,250
Donations in memory of Linda Collier	5,470
Total donations 2004	13,375

Donations to the Trust in 2005	£££
Donations in memory of Linda Collier	1,050
Jean Middlemiss	200
Christine Magasiner	1,000
Total donations to 15 March 2005	2,250

Young Musicians' Charity Concert

Guest Soloist: Marianne Thorsen
Purcell Room
South Bank Centre London
Sunday 10 July 5.30pm

Promising young musicians aged 8-18 present a varied programme of chamber music and solos in aid of *Hope & Homes for Children* and the *European Suzuki Teaching Development Trust*.

The concert will finish with a performance by Marianne Thorsen, violinist in the Leopold String Trio and leader of the Nash Ensemble, accompanied by the concert pianist Viv McLean.

*Tickets: £15 and £12.50
(Children £12.50 and £10)*

SBC Box Office: Telephone: 08703 800 400
Book on line: www.rfh.org.uk

The concert, in which past and present Suzuki students will perform, has been generously supported by Jean Middlemiss.

About Hope & Homes for Children

Our Vision is a world where every child feels loved

Our Mission is to give hope to the poorest children in the world – those who are orphaned, abandoned or vulnerable – by enabling them to grow up within love of a family and the security of a home, so they can fulfil their potential.

Memorial Concert for Linda Collier

by Anne Johnson

Linda Collier, who was a Trustee of the British Suzuki Institute from 2001 and became Treasurer in 2003, died suddenly and unexpectedly in January last year. She was an accomplished pianist who had enjoyed the instrument as a child and took it up again with great interest and enthusiasm as an adult after her children started learning Suzuki piano. She took lessons with Philip Colman at Trinity College of Music and in 2003 was awarded the Associated Board's performing diploma.

However, Linda not only enjoyed music herself, she also loved to help others enjoy it. For her three children, Chloe (aged 13), Immy (aged 11 in February this year) and Jamie (aged 6) – this was a remarkable commitment, as, in addition to the piano, this involved Linda taking on a complete quartet with Chloe's flute, Immy's violin and viola and Jamie's cello. She regularly accompanied children's Suzuki groups and other musicians, both adults and children, who wished for the chance of playing with an accomplished pianist whose motivation was the sheer joy of playing.

Soon after Linda's death, her immediate family and some of her many friends decided to arrange an informal concert, involving both adults and children, to celebrate her life and her love of music. Putney High School generously offered the use of their splendid hall and the concert took place in the afternoon and early evening of Saturday 25th September. It was a reflection of the affection and high regard that so many people had for Linda that even on a busy Saturday in the middle of term some 300 people came along, many of whom had heard about the concert by word of mouth. The tables in the hall were prettily arranged with fresh flowers, and many of Linda's friends had made sandwiches and cakes for everyone to enjoy, with copious tea, throughout the concert.

Linda's family decided that they would like to establish a fund in Linda's name to support the training of music teachers in Eastern Europe, where frequently music teaching is only offered to children singled out as gifted, rather than being available to all who would love the chance to learn.

The cellist Annette Costanzi (who teaches Jamie), has offered the following insight into the need in Eastern Europe for music tuition:

"The European Suzuki Teaching Development Trust was set up to train Suzuki teachers in countries where it had otherwise not been available focusing mainly on Eastern Europe. I had been going to Hungary to train teachers there for the time that I was also working with Jamie and Linda. Linda took an interest in all that was Suzuki and particularly in what was being done to spread the 'good work'. She and

I would talk about how easy it is to take things for granted and that working in these places offered a glimpse into our own good fortune. Those Hungarian teachers have all passed their level 3 exams and are doing very well. I am now training teachers in Lithuania. I find the experience enlightening and the teachers there very receptive. Without this fund, such work would not be possible. Linda and I both liked the idea of a 'quiet revolution' through working with families and teachers in the Suzuki way."

Those attending the concert and others who were unable to attend on the day generously contributed in excess of £6,500, with Gift Aid bringing the total to £7,775, which can now be put to such good use in memory of Linda.

There was a wide range of music to enjoy, played by Chloe, Immy and Jamie; some of their friends from school and some of the friends they have made through their music. A lot of good practice had obviously gone on over the summer. The items included an adults' choir singing "I Could Have Danced All Night" and "Moon River"; many duets involving various combinations of instruments - 2 pianos, 2 clarinets, a flute and a clarinet, and 2 violas followed by a viola trio (which one little girl enjoyed so much that she got up to dance); and various quartets, in addition to some solo performances. The latter included Chloe's spirited and prettily played "Le Petit Nègre" by Debussy; Immy's moving performance on the viola of Shostakovich's beautiful "Romance from Gadly" and Jamie's playing, with an enormous smile, of a French folk song on his little cello.

As a finale, all the musicians took to the stage for "The Toy Symphony" (a piece which is most commonly attributed to Mozart's father Leopold), and there were even some brave volunteers from the audience to be additional toys. To add to the fun the conductor unexpectedly took it twice as fast as he had during the rehearsal, much to everyone's amusement. The occasion finished with wine and canapés to the accompaniment of adults playing light music and children experimenting with the various musical toys used by the orchestra.

It was a happy occasion, a fitting tribute to someone who derived such pleasure and fun from making music with her friends and family.

Footnote: If any readers would like to, they can contribute by sending a cheque, made payable to "European Suzuki Teaching Development Trust", to the Administrator: Birte Kelly, Stour House, East Bergholt, Colchester, CO7 6TF or paying a donation direct to the Trust's CAF Bank A/C No: 00009998 Sort Code 40-52-40. Gift Aid declarations are very welcome and can be obtained from Birte Tel. No. 01206 299448

Judith Berenson

We are very sad to announce the death of Judith Berenson on 14 December, 2004, at her home in Lauderhill, Florida. She was 76.

Judith Berenson was a pioneer of Suzuki violin in Europe and co-founder of the Suzuki Institute of Switzerland. She started teaching by the Suzuki Method in 1973, and in 1980 went to study with Dr Suzuki in Matsumoto. Judith grew up in a closely knit family of Russian immigrants in New York where she started playing violin at an early age, with the support of Jascha Heifetz, who gave her a half-size violin and a tuition scholarship at the New York Music Settlement. She majored in music and educational psychology at UCLA, and initially her career focused on performance. Her husband's career took the family to Switzerland, where she lived from 1959 until 1995.

Sheila Barnett, a friend and mother of one of her students writes, 'Judith's students profited greatly from a most valuable combination of her own early traditional educational experience, and her total commitment to Dr. Suzuki's philosophy and principles. Her years of Suzuki teaching were marked by much success, as her students made steady progress and both she and many of them took part in numerous public performances and concerts, in Switzerland and at Suzuki conferences and workshops in Europe, the USA and Australia.'

A longer version of Sheila Barnett's account of Judith Berenson's life and achievements can be found in the ESA web-Journal, or contact the editor for a copy.

Suzuki Organ News

ESA teacher trainer Gunilla Rönnerberg will be directing a Suzuki Organ teacher training course for the SAA at the Chicago Summer Institute (2-10 July 2005)

Suzuki Voice News

Voice Teacher Training has its first level 5 teacher, Katrina Pezzimenti of Australia. There are trained Suzuki voice teachers in 15 countries. In July 2005 a Book 1 teacher training course will be directed by Päivi Kukkamäki at the American Suzuki Institute, Stevens Point.

Teachers and students from all over the world are preparing to come to the International Convention in Turin, where they will present an International Song Recital "Songs for Sharing" on 13 April 2006 at the Verdi Conservatorium.

Eye Dominance and String Playing: Does It Matter?

by Judy Weigert Bossuat

Reprinted from *American String Teacher*, Volume 55, Number 1 (February 2005), with permission from the American String Teachers Association with National School Orchestra Association.

More than 20 years ago a *Reader's Digest* article explained that dominance pertains not only to a preference for hand use but also to eyes and feet. This article sparked my theory that eye dominance might affect the head position of a string player. Years of experimentation have led me to suggest that string teachers should take eye dominance into account when teaching. Prepare a blank sheet of paper and keep your instrument handy in order to try these experiments yourself.

WHAT IS EYE DOMINANCE?

Just as people are right-handed or left-handed, they can be right-eyed or left-eyed. Even when you think you are looking at something with both eyes, one of them often takes precedence.¹ One way to test eye dominance on a basic level is to cut a 3/4-inch diameter hole in the center of a piece of paper. Hold the paper with both hands, arms fully extended. Focus on an object through the hole and slowly bring the paper toward your face, keeping the object in view. You probably will take the paper directly to one or the other of your eyes. Repeat this exercise, then try the experiment again but take the paper to the opposite eye. Notice if you lost sight of the object for a second.²

On violin and viola, the head naturally balances with the left arm. Without the instrument in your hands, experiment by imitating a violin hold and changing your head angle. When your head tilts to the right, your left elbow will rotate away from your body. Tilt your head to the left and the elbow naturally comes closer to the body.

As you take up the instrument itself, keep your left eye closed, forcing yourself to be right-eye dominant. With your jaw on the chin rest, your head will be in a position that allows the cervical vertebrae to continue in a straight line up from your spine, even with your head turned slightly to the left. With the left hand in first position, check to see that you can see all four strings at the bow contact point and down the fingerboard. You probably can see all four strings without a right or left tilt to the vertebral axis.

Repeat this exercise with your right eye closed, forcing left-eye dominance. If you place your head in the same straight position of the cervical vertebrae, you might discover that you cannot see all four strings. The top string is hidden behind the second string. Experiment to see what modifications are necessary in order to see all four strings. You may find yourself doing what many students do: tilting the head far to the right or left, or perhaps moving the chin over to be even with the tailpiece.³

Notes

1. See Hannaford, 1997 and 1995.
2. Eye dominance has long been taken into account in sports like archery and target shooting. See "Determining your Dominant Eye" at <http://archeryweb.com/archery/eyedom.htm> (8/10/2004).
3. Recent vision research shows that eye dominance can change when the relative image size is larger through the right or left eye or with a change in horizontal eye position. See Banks, Ghose, Hillis.

This head-tilting solution produces a whole-body imbalance. Tension in the unbalanced left arm impacts fingering, shifting, and facility, ultimately impacting the right-arm tone production. When moved to the center, the chin puts pressure on the tailpiece and can cause variance in the string tuning and intonation. This phenomenon becomes especially apparent immediately before a large shift, as weight on the left thumb is transferred to the jaw/shoulder hold.

Experiment again, holding or pretending to hold a cello or bass. Close the right, then the left eye, while placing your left hand even with your eyes. In this case, with the left eye open, you can see what the left hand is doing without turning your head. When using only your right eye, your hand is visible only if you turn your head to the left, move your hand further forward (as if the cello were placed almost straight up and down), or if the hand is moved to upper positions. Taking this into consideration, we begin to understand why children have a tendency to pull the cello neck away from their bodies when they play—especially if they are right-eye dominant visual learners. They are just trying to see. Granted, cellists usually play with binocular vision (using both eyes) so the effect may not be as dramatic until other objects of visual concentration are added, such as the music stand or conductor.

Watch your students play, noticing their head postures. No matter how carefully you have taught them, each performer's body tendencies dictate what he or she ultimately does when playing. Try the paper test. Most of my crooked-headed violinists have turned out to be left-eyed. Many right-eyed cellists have an overwhelming desire to pull the neck to the left, away from their bodies. These position variations are caused by the simple wish to see what is happening. Add to this mix our directives as teachers to "watch your bow contact point" or "check your finger placement," and you can imagine the difficulties we inadvertently create.

The same theories seem to apply to guitar. Students who turn their heads far to the left to see what they are doing with their left hands are strongly right-eye dominant, which has an effect on guitar angles, spine twisting, and left-hand facility.

Imagine the effect of left-/right-eye dominance on harp, which is played to the left. Complicate the situation by adding a music stand placed to the right of the strings and hands. Some students are able to adapt quite easily. For others, knowing the effects of eye dominance might help to provide some answers, slight position adaptations, and perhaps more patience and understanding.

SOLUTIONS

Center chin rests help solve the visual problem for violinists and violists. For many years there has been a center chin rest that fits on full and 3/4 violins and violas. More recently, a chin rest adapted for small instruments has become available. This chin rest attaches to the left of the tailpiece but has a large cup that extends far to the right. This gives students the possibility of moving their chin positions toward the center until they can see all four strings, still maintain correct cervical position, and not affect the tuning of the instrument by the chin pushing on the tailpiece. There is no bump on these chin rests, so children find them comfortable. Of course, some teachers argue that center chin rests may lead to other problems in the upper positions, but creating correct spine position and body balance is an important basis for decision making and long-term healthy playing.

For beginning cellists, a small square of adhesive Velcro in a first position thumb spot will help the children get a feel that they are in the right place and encourage them not to move the neck of the cello away from their bodies in order to see their left hand.

Left-eyed violinists and violists are more comfortable working on the middle two strings, as their visual dilemma is caused by the highest string. Classroom heterogeneous methods generally start players on the middle two strings, so the head angle problem may not show up immediately. Right-eyed cellists are more comfortable working in fourth position, bassists in "middle position." Some newer method books offer the option for bassists to begin in lower or middle position. Consider eye dominance as a factor when choosing which position to use.

ORCHESTRA SEATING

Eye dominance plays a huge role in one's comfort level when playing in orchestra. The best case scenario is when players can line up their dominant eye, the music, and the conductor in a relatively straight line of vision. The worst case scenario is when those three points create a zigzag. Performers tend to line up their eye with the music, making the conductor superfluous. Even continual admonitions from the conductor to watch do not lead to much improvement, but rather can result in a higher level of tension for the player. Because of the zigzag angles, watching the conductor could require memorization of whole sections of the music with the potential for getting lost reading the music.

We often ask students to share stands. We often seat them in orchestras through audition. Students are creative when trying to solve the problems these two situations present. Have you ever noticed concertmasters sitting with their knees facing the audience? Those students were attempting to align the left eye, music, and conductor.

Allowing beginning orchestra students to play with individual stands gives each student the opportunity to line up eye, music, and conductor while keeping good posture. Although a bit cumbersome, this also encourages students to mark their own music during rehearsals. Taking eye dominance into consideration when setting up stand partners can reap results and improve an orchestra's sight-reading ability.

EXPERIMENT!

Eye dominance seems to affect string playing. Any aspect of a person's physiology that can potentially disrupt the flow of whole body balance and correct muscle use deserves serious consideration. Recognizing the effects of eye dominance and being able to offer practical solutions to problems can have positive consequences on students' playing comfort and efficiency. Experiment with your orchestras and students. For me, this tiny bit of information has reaped huge benefits.

Judy Weigert Bossuat lectures in string pedagogy at the University of the Pacific in Stockton, California; is the master teacher of the String Project at California State University, Sacramento; and maintains an active private studio. Currently president of the California Chapter of ASTA WITH NSOA, she holds degrees from State University New York-Potsdam Crane School of Music and the Suzuki Talent Education Institute in Matsumoto, Japan. She will present information related to the above article at the 2005 ASTA WITH NSOA National Conference in Reno, Nevada, during a session titled "Optimizing Physical Comfort and Balance."

A 5-year-old budding violinist was the first child who came to mind 20 years ago when I read the *Reader's Digest* article. Claire worked incredibly hard trying to try to keep her head straight to no avail. Claire turned out to be left-eyed, but years ago there was no chin rest that could help solve her problem. My solution was to have her practice playing all of her A major pieces in D and G major. When in A major, she practiced with an airline sleep mask over her eyes. When she was not trying to look, she could keep her head straight and her body balanced. The eye dominance theory helped Claire, her mom, and me to be more patient as she went through the process of learning to keep her body straight while playing her violin.

This past summer, I was teaching a 10-year-old-boy at a workshop. Eric (false name) had worked hard to play his *Bourrée* by Bach. It was note perfect, in tune, from memory, and showed good bow preparation and a basically acceptable position. Still, there was a big problem. It sounded bad—tense, harsh, stiff—and actually was quite unpleasant to listen to.

Eric seemed to have enormous amounts of tension in his jaw. Working to relax the jaw was only minimally successful until I discovered he was left-eye dominant and changed his chin rest. Voila! The transformation was unusually spectacular. The sound changed dramatically and was free and beautiful. Eric heard it. Everyone in the room could hear it. His mother heard it and got all teary-eyed. Eric had been trying so hard to fight his body's desire to be crooked that the tension showed in the sound. The smile on his face was magnificent as he was able to reap the benefits of all his hard practice.



Judy Bossuat teaching at Ottawa KS 1996. © Arthur Montzka

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Information from ESA

The Annual General Meeting of the European Suzuki Association Ltd will take place at **Newnham College, Cambridge** on **Saturday 17. September 2005 at 5 pm**. **All A & B members are very welcome**. Please inform the office if you intend to be there.

The next Board Meeting will be held from 1 pm on Saturday 17 September 2005 and will finish by 1 pm on Sunday 18 September. The venue is Newnham College Cambridge. **All board members should confirm as soon as possible.**

The Board of the ESA

Addresses are given only where not listed in the association section.

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Honorary Treasurer: Marianne Rygner, Denmark e-mail: rygner@ofir.dk

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Violin: Marja Olamaa, Finland
 e-mail: marjaolamaa@hotmail.com
 (Deputy: Christophe Bossuat, France)

Piano: Kasia Borowiak, 6 Handsworth Way, South Oxhey, Herts WD19 7NS, England.
 tel/fax: +44 181 428 1936
 e-mail: borowiak@crumusic.idps.co.uk
 (Deputy: Christine Magasiner – e-mail: christinemagasiner@blueyonder.co.uk)

Cello: Ruben Rivera, 91 Quai Pierre Scize, F-69005 Lyon, France
 e-mail: rubenrivera@wanadoo.fr
 (Deputy: Annette Costanzi, e-mail a.costanzi@onetel.net)

Flute: Sarah Hanley, Glebe Villas, 16 Ghenhalls, St. Erth, Hayle, Cornwall TR27 6HJ
 e-mail: suzukiflutes@hotmail.com
 (Deputy: Marja Leena Mäkilä, Finland e-mail: mlmakila@hotmail.com)

Additional instruments are represented on the board as follows:

Viola & voice: Marja Olamaa
Double Bass: Ruben Rivera
Guitar/harp: Elio Galvagno

Country Directors:

(Deputies, without vote, in brackets)

BELGIUM: Koen Rens
 (Anne-Marie Oberreit)
DENMARK: Marianne Rygner
 (Tove Detreköy)
CROATIA Danijel Zeljak

ESTONIA: Sirje Subbe-Tamm
 (Karmen Käärmees)
FAROE ISLANDS: Sámal Petersen
 (Jakku Heinesen)
FINLAND: Marja Olamaa
 (Airi Koivukoski)

FRANCE: Christophe Bossuat
GERMANY: Kerstin Wartberg,
 (Friederike Wilckens)

G. BRITAIN: Sue Thomas
 c/o BSI Office
 (Clare Santer)

HUNGARY: Miklós Király
 H-1039 Budapest
 Ady Endre utca 11.
miking@dpq.hu

ICELAND: Mary Campbell
 Nesbali 4, 170 Seltjarnarnes,
mary@suzukitonlist.is
 (Adalheidur Matthiasdottir)

IRELAND: Trudy Byron-Fahy
 (Magsie Goor)

ITALY: Elio Galvagno
 (Antonio Mosca)

LITHUANIA: Terese Vamauskiene
 (Deja Aukstkalnyte)

NETHERLANDS: Anke van der Bijl
 Burg Martenssingel, 111,
 2806 CS Gouda,
flautissimo@endoria.net
 (Joke ten Haaf)

NORWAY Anne-Berit Halvorsen
 (Britta Skärby-Vindenes)

POLAND: Magdalena Walicka
 ul. Kasprzaka 64m. 4, 91-078 Lodz
 (Kasia Borowiak)

SOUTH AFRICA: Lee Marais

SPAIN: Ana Maria Sebastian

SWEDEN: Sven Sjögren
 (Leif Elving)

SWITZERLAND: Lola Tavor,
 6 Chemin Rieu,
 CH-1208, Geneva
 (Sandrine Schär-Chiffelle e-mail:
A.S.Schaer@bluewin.ch
 & Dominique Jeanneret)

375 Kensington High Street
 London W14 8QH
 Tel: + 44 20 7471 6777
 Fax: +44 20 7471 6778
 e-mail: bsi@britishsuzuki.com
Sales of Suzuki Music and Materials. Teacher training for violin, viola, piano, flute and cello. Residential courses, held in London, starting April. Also viola and recorder

Croatian Suzuki Centre

President: Mrs. Borna Rajić *Secretary and ESA Representative:* Danijel Zeljak
 Biskupa Galjufa 5, HR-10000 Zagreb, Croatia.
 Tel + 385 1 46 15 329

E-mail: Suzuki-centar@cot.hr
 See also website: www.cot.hr
Teacher Training for Violin with Veronika Kimiti. Piano with Kasia Borowiak planned

Danish Suzuki Association

www.suzukiforbund.dk
Chair and ESA Representative Marianne Rygner, Hjelmsgade 8, 2100 København Ø, Denmark.
 e-mail: rygner@ofir.dk
Teacher training courses in violin, viola, piano and cello and guitar

Estonian Suzuki Association

President: Juta Ross, Vaikne 12, Keila 76610 Harjumaa. Phone: +372 6781 737
 e-mail: juta@ross.ee
ESA Representative: Sirje Subbe-Tamm, Lauliku 57, 10914 Tallinn.
 e-mail: subbe@hot.ee
Violin Teacher Training with Sven Sjögren

Faroe Islands Suzuki Association

Sámal Petersen, Chairman, Vid A 13, FO 180 Kaldbak. Tel +298 31 08 36
 e-mail: samfiol@post.olivant.fo
samal@torshavn.fo
Violin Teacher Training

Finnish Suzuki Association

President: Marja Olamaa, Kotipolku 16, 00600 Helsinki, Finland.
 e-mail: marjaolamaa@hotmail.com
Teacher training for piano with Riitta Kotinurmi: violin Marja Olamaa and Hannele Lehto, cello Anja Maja, flute Marja-Leena Mäkilä, and voice Päivi Kukkamäki.

Fédération Musicale Suzuki en France

www.suzuki-musique.org
President: Christophe Bossuat,
 13 Rue Royale, F-69001 Lyon, France
 Fax: +33 4 78 27 38 16; e-mail:
christophe.bossuat@wanadoo.fr
Teacher training for violin, piano, cello, and guitar in Lyon.

German Suzuki Association

Klosterstraße 9 – 11, D-95028 Hof, Germany.
 Tel +49 (0) 92 81) 72 00-0
 Fax +49 (0) 92 81) 72 00-72
 e-mail: info@hofer-symphoniker.de

Suzuki Associations & Teacher Training Courses in Europe

Talent Education Suzuki Institute Belgium (TESIB)

http://membres.lycos.fr/tesib/nl/tesib_nl.htm

President: Mari-Anne Heck Pecher
Secretary and ESA representative:

Koen Rens, Lange Weg 26
 B 2275 Wechelderzande, Belgium
koen.rens@pandora.be
Teacher training: Violin with Jeanne Janssens, Wilfried van Gorp and Koen Rens. Piano with Anne-Marie Oberreit and Ruth Miura

British Suzuki Institute (BSI)

www.britishsuzuki.com
Administrator: Minette Joyce
 British Suzuki Institute, Kensington Charity Centre, 4th Floor, Charles House

President: Wilfried Anton.
Vice-President & Director of Teacher Training:
 Kerstin Wartberg, Ankerstr. 34, D-53757 St.
 Augustin, Germany.
 Fax: +49 2241 202461.
 e-mail Suzuki.Wartberg@t-online.de
Teacher Training for Violin at all levels,
several venues. Cello course in Hof.

Hungarian Suzuki Association

Chairman: László Kenessey, Budapest,
 H, 1036 Óbudai u. 11. Hungary
 e-mail: zene@KSZKI.hu
ESA Representative: Miklós Király
 H-1039 Budapest, Ady Endre utca 11.
 e-mail miking@dpg.hu
Violin Teacher Training with Jeanne
Janssens. Cello teacher training with Annette
Costanzi.

Icelandic Suzuki Association

www.suzukisamband.is
Chairman: Julia Hannam, Buland 16, 108
 Reykjavik. e-mail: juliah@klaki.net
Secretary: PO Box 5453, 125 Reykjavik.:
stjorn@suzukisamband.is
ESA Representative: Mary Campbell
 e-mail: corn@centrum.is
Teacher training for violin, cello, piano.

Suzuki Education Institute of Ireland

www.suzukiireland.net
 e-mail: info@suzukiireland.net
Chairman: Sheila Benney
Teacher Training: Trudy Byron-Fahy,
 Maymount, Magazine Road, Ccrk, Ireland.
 Tel: +353 214 345877.
 e-mail: byronfahy@eircom.net
Violin teacher training in Cork and Piano
Teacher Training in New Inn, Co. Galway.

Italian Suzuki Institute

www.istitutosuzukiitalia.org
Chairman: Elio Galvagno, Via della Croce n.
 58. 12037 Saluzzo, Telfax: +39 0175 46119.
 e-mail: xelio@libero.it
Teacher training for violin, cello, piano, harp
(and new research project for Mandolin) in
Turin; guitar in Saluzzo.

Lithuanian Suzuki Association

President: Teresa Vamauskiene,
 Vaistines 6, Kaunas 3000, Lithuania
 e-mail: teresevar@takas.lt
Vice-president: Deja Aukstkalnyte,
 e-mail: deja@talentas.lt
Teacher training for piano with Ruth Miura and
for cello with Annette Costanzi.

Norwegian Suzuki Association

Website: www.norsuzuki.no
Chair: Anne-Berit Halvorsen,
 Amebrátveien 38B, 0771 Oslo.
 e-mail: abhalvorsen@sensewave.com
Teacher Training for violin with Sven Sjögren.
Further training planned. (New research
project for Trumpet)

Suzuki Association of the Netherlands

(SVN), Stationsweg 81-B, 2515 BK 's-
 Gravenhage. Fax: +31 70 3889899.
Chairman: Martin Loose, Fax +31 70
 4400160 e-mail: m.a.loose@planet.nl
Teacher training: violin, piano, flute cello.
Music sales (mail-order)

Polish Suzuki Association

Chair: Magdalena Walicka
Secretary: Czeslawa Weremko,
 Centrum Rozwoju Uzdolnień, ul. Indyjska 21,
 03-957 Warszawa
Teacher Training for piano and violin.

South African Suzuki Association

Contact and ESA representative-elect:
 Lee Marais, PO Box 4775, Rivonia 2128,
 Republic of South Africa.
 e-mail: suzukisa@cinet.co.za
Violin Teacher Training with Christophe
Bossuat and Karen Kimmett.

Spanish Suzuki Federation

Director: Ana Maria Sebastian,
 Avenida de Navarra, 44, 20013
 San Sebastian, Fax: +34 943 273422
 e-mail: fedesp@hotmail.com
Violin teacher training in San Sebastian and
Madrid. Occasional courses for other
instruments.

Swedish Suzuki Association

www.swesuzuki.org
Secretary: Sven Andersson,
 Flamgränd 20, 393 64 Kalmar
 e-mail: sekreterare.swsuz@telia.com
President: Sven Sjögren, Gjutegården 2,
 S-43645 Askim, Sweden.
 Fax: +46 31 68 51 13.
 e-mail: sven.sjogren.swsuz@comhem.se
Teacher training for violin, viola, cello, piano,
flute, guitar and organ.

The Suzuki Institute of Switzerland

President: Jörg Bader, Bellevuerain 3,
 2562 Port. - e-mail: jbader@antima.ch
Professional Administrators:
Piano: Lola Tavor Violin Sandrine Schär-
 Chiffelle & Dominique Jeanneret
Piano teacher training in Geneva.

International Suzuki Association

Website: www.internationalsuzuki.org
President: Professor Koji Toyoda, c/o. TERI,
 Japan (see address below).
Chairman of the Board: Gilda Barston, c/o
 Suzuki Association of the Americas.
 E-mail: cellojilda@aol.com
Chief Executive Officer: Paul A. Landefeld,
 The Suzuki Institute of Dallas, 212 S
 Cottonwood Drive, Richardson, Texas
 75080, USA.
 Fax: 001 972 437 6468.
 e-mail: ceo_isa@verizon.net

Suzuki Associations in other Continents

"Regional Associations"

Suzuki Association of the Americas

(SAA) www.suzukiassociation.org
Chair: Joanne Melvin
Executive Director: Pam Brasch, PO Box
 17310, Boulder, CO80308, USA.
 Fax: +1 303 444 0984
 e-mail: suzuki@rmi.net

Pan-Pacific Suzuki Association

President: Yasuki Nakamura
 e-mail: yasukinakamura@hotmail.com
 Office: Talent Education of Australia (NSW):
 Janet Clarke, Executive Director,
 P.O. Box 814, St. Ives, 2075 NSW, Tel: 612
 94888260 Fax: 612 94888601.

Japan: Talent Education Research Institute (TERI)

www.suzukimethod.or.jp
 e-mail: teri@suzukimethod.or.jp
President: Professor Koji Toyoda. Office: 3-
 10-3 Fukashi, Matsumoto, Nagano 390,
 Japan. Tel: 81 263 32 7171 Fax: 81 263 32
 745. *Secretary:* Mitsuko Kawakami,
 e-mail: mkawakami@suzukimethod.or.jp

Asia Suzuki Association

Member national associations at present in
the following countries: Korea, The
Philippines, Singapore, Taiwan.
President: Mr Kyung-ik Hwang, Korea.
 Administrative Officer: Mr Cheol-Woong
 Jeong, Hyozadong 1-603-4, wansangu,
 Jeonju city, Korea. -Tel: +82 63 222 6661
 Fax: +82 63 224 6660.
 e-mail: suzukikr@chollian.net

ESA Teacher-Trainer / Examiners

Teacher Trainers appointed September
2004 are indicated in bold

Violin

Alison Apley	G. Britain
Kathrin Averdung	Germany
Judith Berenson	USA
Helen Brunner	G. Britain
Judy Bossuat	USA
Christophe Bossuat	France
Trudy Byron-Fahy	Ireland
Mary Campbell	Iceland
Heather Clemson	G. Britain
Tove Detreköy	Denmark
Leif Elving	Sweden
Mysie Ferguson	G. Britain
Flora Gáll	Germany
Wilfried van Gorp	Belgium
Shannon Hawes	Denmark

Lilja Hjaltadóttir	Iceland
Jeanne Janssens	Belgium
Agathe Jerie	Switzerland
Veronika Kimiti	Germany
Karen-Michele Kimmett	Canada / F
Phillipa Lees	Ireland
Hannele Lehto	Finland
Johannes Lievaart	Netherlands
Felicity Lipman	G. Britain
Jan Matthiesen	Denmark
Lee Robert Mosca	Italy
Liana Mosca	Italy
Marja Olamaa	Finland
Barbata Parham	G. Britain
Jyrki Pietila	Bermuda
Anna Podhajska	Iceland
Genevieve Prost	France
Koen Rens	Belgium
Marianne Rygner	Denmark
Clare Santer	G. Britain
Sandrine Schär-Chiffelle	Switzerland
Ana Maria Sebastian	Spain
Cathy Shepheard	Germany
Sven Sjögren	Sweden
Sue Thomas	G. Britain
Mary Trewin	G. Britain
Kerstin Wartberg	Germany

Viola	
Edith Code	Denmark
Eva Nilsson	Sweden
Ilona Telmanyi	Denmark

Piano	
Anne Birthe Andersen	Denmark
Kasia Borowiak	GB/Poland
Colette Daltier	France
Caroline Gowers	G. Britain
Grant Mead	G. Britain
Peter Hagn-Meincke	Denmark
Marzena Jasinska	Poland
Riitta Kotinurmi	Finland
Kristinn Om Kristinsson	Iceland
Huub de Leeuw	Netherlands
Mary McCarthy	G. Britain
Esther Lund Madsen	Denmark
Christine Magasiner	G. Britain
Ruth Miura	Belgium
Anne Marie Oberreit	Belgium
Stephen Power	G. Britain
Kristjana Palsdottir	Iceland
Thomas Rydfeldt	Sweden
Kevin Smith	G. Britain
Lola Tavor	Switzerland
Anne Turner	G. Britain

Cello	
Sara Bethge	G. Britain
Annette Costanzi	G. Britain
Angela East	G. Britain
Ann Grabe	USA
Anders Grøn	Denmark
Haukur F Hannesson	Iceland
Penny Heath	G. Britain
Carey Beth Hockett	G. Britain
Chantal Latil	France
Christine Livingstone	G. Britain
Anja Maja	Finland
Antonio Mosca	Italy
Alison McNaught	G. Britain
Ruben Rivera	France
Friederike Wilckens	Germany

Flute	
Anke van der Bijl	Netherlands
Pandora Bryce	Canada
David Gerry	Canada
Marja Leena Mäkilä	Finland
Sarah Murray-Hanley	G. Britain
Barbara Newland	G. Britain
Rebecca Paluzzi	USA
Belinda Youm	Australia

Guitar	
Philippe Français	France
Elio Galvagno	Italy
Harald Söderberg	Sweden

Voice	
Mette Heikkinen	Finland
Päivi Kukkamäki	Finland

Harp	
Gabriella Bosio	Italy

Organ	
Gunilla Rönning	Sweden

Instructors

The following instructors have been appointed by their national associations, according to the ESA guidelines agreed in October 2000:

British Suzuki Institute:	
Susan Bird, Lavinia Ferguson, Jennifer-Anne Macmillan (piano)	
German Suzuki Association:	
Constanze Wurzel (violin)	
Michaela Zimbauer (violin)	
Netherlands SA Anne van Laar (cello)	
Spain: Arantza Lopez (cello), Maria Jesus Cano (violin)	

Addresses of teacher trainers and instructors are available from the national associations and from the ESA office: ESA, Stour House, East Bergholt, Suffolk, CO7 6TF

Teacher Trainees' Exam Results 2003-05

BRITAIN	
April 2004 (London)	
Piano	Level
Gill Gordon	1
Linda Lethbridge	1
Grainne Sheehan (Ireland)	1
Iza Yaben (Spain)	1
Sarah Bartlett	2
Claudia Cali (Italy)	1+2
Lynette Gottlieb	2
Esther Reinders	2
Ivana Murray	3
<i>Examiners: Anne Birthe Andersen (DK), Riitta Kotinurmi (F); Kevin Smith, Caroline Gowers, Chris Magasiner</i>	

March 2004 (London)	
Violin	Level
Matthew Batty	1
Harriet Benton	1
Stephanie Flack	1
Sarah van Vlymen	1
Stella Guillem Fabregas	1
Louise Hunter	1+2
Sheila Biddle	2
Helen Butterworth	2

Anna del Nevo	2
Trisha Mathews	2
Rosie Toll	2
Anne Lardner	4
Margaret Parkin Colyer	4
Hannah Biss	5
Mona Kodama	5
Karina MacAlpine	5
<i>Examiners: Phillipa Lees (Irel), Lilja Hjaltadóttir (Icel.) Alison Apley</i>	

1 August 2004

Cello	Level
Tessa Oakley	2
Jo Wallington	2+3
Isabel Quiros	3
Andrea Cook	3+4
<i>Examiners: Ruben Rivera (F), Friederike Wilckens (Germany); Penny Heath.</i>	

August 2004

Flute	Level
Diana Dickerson	2
Elizabeth Rowan	3
<i>Examiners: Anke van der Bijl, David Gerry, Sarah Hanley</i>	

Scotland December 2004

Violin	Level
Song Sue Williams	1
Hector Scott	1+2
Jenny Fraser	1+2
Anne Noble	3
Sheena Coia	4
Jane Panter	5

DENMARK
September 2004

Guitar	Level
Bengt Andreasson (S)	1
Kristian Buhl-Mortensen	1
Maria Camitz	1
Jens Carlander	1
Simon Vester Christensen	1
Anne Dorte Laub Hansen	1
Leif Hesselberg	1
<i>Examiners: Tove Detreköy (DK), Elio Galvagno (I), Harald Söderberg (S)</i>	

October 2004

Piano	Level
Svetlana Langhoff	1
Camilla Svanberg	1
Malim Carlsson (S)	1
Johan Rideus (S)	1+2
Ylva Eidebrandt (S)	1+2
Lilla Hara (H)	3
Miklós Király (H)	5
Gunilla Rönning (S)	5
<i>Examiners: Caroline Gowers (GB), Thomas Rydfeldt (S), Esther Lund Madsen (DK), Anne Birthe Andersen (DK)</i>	

November 2004

Violin	Level
Stefan Baadsager	1
Anna Christina Nielsen	1
Signe Scharling	1
Dorte Nørgaard	1+2
Lars Slengerich	2
Mette Tamborg	2
Mads Bo Falk	3
Bjarke Gundersen	3
Susanne Svenstrup	3
Elzbieta Kwas (PL)	5
<i>Examiners: Marja Olamaa (Finl.), Leif Elving (S), Wilfried van Gorp (B), Koen Rens (B), Tove Detreköy, Jan Matthiesen</i>	

November 2004

Viola	Level
Susanne Svenstrup	1 + 2
Birgitte Bak Estrup	2 + 3
Sarah Buckley (Iceland)	3
Mysie Ferguson (GB)	5
<i>Examiners: Eva Nilsson (S), Marja Olamaa (Finl.), Ilona Telmányi (DK)</i>	

December 2004

Cello	Level
Thomas Asli	2
Therese Adorján Dyhr	2
Judith M Kristiansen	2
Peter Tönshoff	2
Marie Vestergaard	2
Ingrid Søfteland Gudim (N)	2 + 3
Hilde Sponberg Hansen (N)	2 + 3
<i>Examiners: Anja Maja (Finl.), Sara Bethge (GB), Anders Grøn (DK)</i>	

FINLAND

Voice	Level
Katrina Pezzimenti (Australia)	5
Mervi Sipola-Maliniemi	2
<i>Examiners: Mette Heikkinen, Marja-Leena Mäkilä, Päivi Kukkamäki</i>	

GERMANY

21-23 May 2004

Violin	Level
Liana Mogueilevskaia	1+2
Dorothea-Friederike Gruppe	1+2
Ditte Barth	1+2
Jeannette Kaupa	1+2
Danijel Zeljak (Croatia)	2
Stefanie Kellner (Austria)	3
Monika Witzany (Austria)	3
Silvia Orza	3
Astrid Petzold	3
Larissa Degner	4
Esther Freymadl	4
Uta Mehlig	4
Almut Hesse	4
Daria Barezza (Switzl/Croatia)	5
Annette Wiesen	5
<i>Examiners: Tove Detreköy (DK), Jeanne Janssens (B), Kerstin Wartberg</i>	

4-5 November 2004

Cello	Level
Esther Beitelrock	1
Anne Kuhnlein	1
Jürgen Roeder	1
Ulrike Volle	1
Friederike Ziegler	1
Christine Lohrmann	2
Martin Fusenig	3
Aleksander Huber	3
Erika Umanez	3
Carol Bez	3+4
<i>Examiners: Anja Maja, Finland, Carey Beth Hockett, Great Britain, Friederike Wilckens</i>	

HUNGARY

Budapest 10, July 2004

Cello	Level
Marian Gajzago	2+3
Michael Detrekoy (Denmark)	3
Erika Haraszti	3
Amy Turk	3
<i>Examiners: Haukur F Hannesson (Sweden), Alison McNaught (UK), Annette Costanzi</i>	

IRELAND

29 January 2005

Violin	Level
Aoife Jones	1
Teresa Foley	1
Victoria Birlea	1
Artur Johnson da Silva	1
Hilda Leader Galvin	1
Ian Thistlethwaite	1
<i>Examiners: Johannes Lievaart (NL), Sue Thomas (GB), Trudy Byron-Fahy</i>	

ITALY

September 2004

Piano	Level
Maddalena Maria Ruffino 1+2	1+2
Cinzia Albertario	3
Francesca Bisson	3
Rosa Pepe	3
Harald Dauschan (Austria)	4
Marina Monge	5
<i>Examiners: Christine Magasiner (GB), Kasia Borowiak (Poland), Lola Tavor</i>	

ICELAND

July 2004

Violin	Level
Kristin Halla Bergsdottir	2
Gudmundur Palsson	2
Mary Weiss	2
<i>Examiners: Christophe Bossuat, Koen Rens; Mary Campbell</i>	

October 2004

Violin	Level
Marcin Lazarz	2
Helga R. Óskarsdottir	3
Helga Steinunn Torfadottir	3
Thordis Stross	3
Ásdís Thorsteinsdottir Stross	4
Ewa Maria Tosik-Warszawiak	4
<i>Examiners: Tove Detreköy (DK), Lilja Hjaltadottir (Icel.) Jeanne Janssens, Anna Podhajska</i>	

September 2004

Piano	Level
Agnieszka Panasiuk	2+3
Lidia Kolosowska	4
Thorunn Hulda Gudmundsdottir	5
<i>Examiners: Kristinn Örn Kristinsson (Icel.), Marzena Jasinska (Pl) Kasia Borowiak</i>	

POLAND

29 July 2004

Violin	Level
Dorota Obijalska	2
Anna Cwiklinska	3
Danuta Ferus-Zurek	3
Aleksandra Fraczek	3
Anna Mulowska-Plaskota	3
Elzbieta Kwas	4
<i>Examiners: Jeanne Janssens (B), Marja Olamaa (Finl), Tove Detrekoy</i>	

SPAIN

10-11 May 2003

Violin	Level
Maria Menayo	1
R. Maite Sanchez	1
Miguel A. Torres	1
Maite Abad	2
Carlos Albuisch	3
Regina Eusey	3
Luis Garcia	3
Santiago March	3
Concha Morato	4

Beatriz Oroz	4
Joan V. Sanchis	4
<i>Examiners: Jeanne Janssens (B), Trudy Byron-Fahy (Irel.), Ana-Maria Sebastian</i>	

8-9 May 2004

Violin	Level
Rovira Ma Dolora Canals	1
Paloma Carretero	1
Valeria Kairova	1
Laura Lopez	1
Elena Roiz	1
Ignacio Serrano	1+2
Maite Sanchez	2
Miguel Torres	2
<i>Examiners: Jeanne Janssens (B), Christophe Bossuat (France); Ana-Maria Sebastian</i>	

SWEDEN

17-18 April 2004

Cello	Level
Gunvi Liljebblad	1
Gun Albeman	2
Kristina Åkered-Fransson	2
Charlotte Liss	2
Anders Neiker	2
Tina Olsson	2
Agneta Ölund	2
Pawel Panasiuk	2+3
<i>Examiners: Anja Maja (Finl), Annette Costanzi (GB), Haukur F. Hannesson</i>	

17-18 April 2004

Violin	Level
Kenneth Beinerfelt	2
Magnus Eriksson	2
Karin Hedlund	2
Andreas Kongshaug	2
Ebon Ulmeryd Persson	2
Åsa Pettersson	2
Susan Reistad	2
Elof von Schantz	2
Lena Wallenbrand	2
Eva Unosson	4
<i>Examiners: Marja Olamaa (Finland), Shannon Hawes (DK); Sven Sjögren, Leif Elving</i>	

August 28 2004

Organ	Level
Helena Ambertson	1
Bo-Johan Francke	1
Eva-Lis Hammarström-Lindén	1
Christina Ivarsson	1
Annika Nilsson	1
Thony Sjöström	1
Eva-Lena Svanberg (Australia)	1
Gudrun Wessman	1
<i>Examiners: Haukur F. Hannesson, Thomas Rydfeldt, Gunilla Rönnberg</i>	

Flute	Level
Katarina Beckman	2
Anna Fridhill	2
Karin Lindström	2
<i>Examiners: Anke van der Bijl (Holland), Shannon Hawes (Denmark), Marja-Leena Mäkilä</i>	

The Importance of Educating Parents: The World Needs Suzuki Early Childhood Education

By Dorothy Jones

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What do the following have in common?

- ◇ Nine Suzuki teachers
- ◇ Several Suzuki baby class moms
- ◇ A psychologist who owns a private school in the USA
- ◇ A young woman who works with special needs children in a preschool
- ◇ An Early Childhood teacher
- ◇ A behavior specialist who works with young children and their families
- ◇ A Montessori Director from Trinidad
- ◇ A nun working with native Indian children in northern British Columbia
- ◇ A young man eleven years of age who assists his mother in baby classes

In August I was privileged to offer an Early Childhood Education teacher training workshop in Calgary, Alberta, with 21 participants. As I introduced myself and got to know who was in this class, I began to ask the question "What are all these people from different walks of life doing in this Suzuki Teacher Training class? Over the 5 days, the answer became very clear. They wanted an answer to the questions "How do we reach children of families who simply cannot afford the luxury of a weekly baby music class? What about those children from all walks of life who are emotionally distressed or far behind in their physical and cognitive development?"

We are inundated with the troubles of our times—war-torn communities, terror, poverty, crime and all the problems of the "inner city." Consider these conclusions that were the result of a long-term research study. The researchers recorded for one hour each month, for two and a half years, every language interaction between 42 children and their parents from three socioeconomic levels. Two statements resulting from this study stand out.

"Verbal stimulation (roughly the number of words a young child hears at home) may be the most important predictor of the child's future academic, economic and social success."

"The difference in the amount of verbal stimulation received by children of poor families and those of the middle class is so huge as to be essentially unbridgeable."

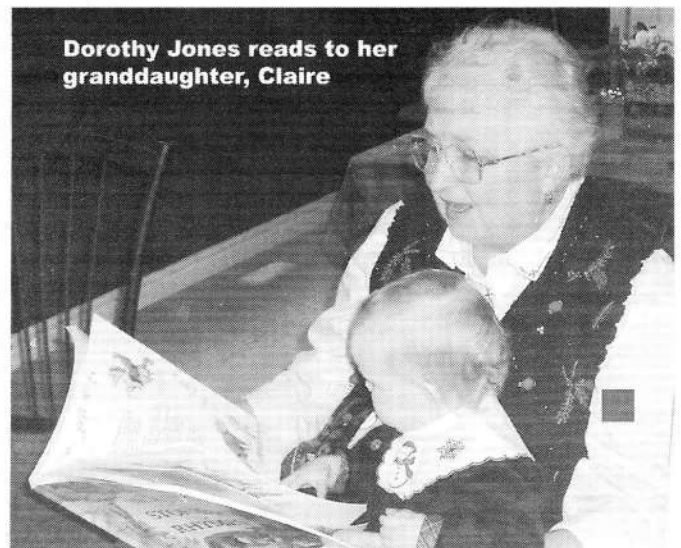
Now ask yourself, as I did, "what is all the research into early literacy telling us?" We know with certainty now that children who develop verbal skills early and children from families where the parents spend quality time talking to them are far better equipped for school when it finally starts at the ripe old age of five years.

The fact that children who miss out on an enriched verbal environment in the early years will never catch up, is very scary. Our school systems cannot afford to pour the necessary remedial money into the solution for this problem. There is no "magic pill" that a child can take later in life. Children who do not get the chance to develop verbal skills early, are simply given a "life sentence" with no chance of parole.

These frightening conclusions were the result of a long-term research study by Betty Hart and Todd R. Risley who published a book called *Meaningful Differences in the Everyday Experience of Young American Children*. Their study found great differences between the language experience of welfare children and working-class children. They found differences—not just the number of words but how many were addressed directly to the children. Children of professionals heard more words of encouragement and fewer imperatives and prohibitives.

These results were highlighted in an article by William Raspberry, columnist for the *Washington Post*. He called his article *Wordly Wise: To Close Gap, Teach Parents*. He was reporting on the results of Hart and Risley's research.

Raspberry's conclusion is that we must teach parents! Knowing that no country could afford to fund a program big enough to help all preschool children develop adequate language acquisition, and believing that all parents love their children and want them to be happy and successful, he personally vowed to see what he could do in his own community to teach parents "some of the necessary tricks," so that they could, in turn, help their own children.



I concluded that the diverse group of individuals who had come together in Calgary this year was arriving at the very same understanding. They see in their own walk of life the need to help children through helping the parents. They recognize the importance of the Suzuki Baby Music class for infants and toddlers. Even one hour per week will increase the vocabulary dramatically. Thorough mastery of the songs in the Suzuki Baby Class curriculum provides the vehicle for vocabulary development in a happy and cooperative fashion. Most of the songs are folk songs and contain interesting stories, interesting rhyming words and actions that involve the whole body. One hour per week with parental follow-up at home produces amazingly literate children who begin school with a head start.

What I see in almost all my Suzuki Early Childhood Education Teacher Training classes these days are Suzuki teachers, parents, educators and other thinkers from all over the world realizing that early development is a must!

"Kindergarten is too late" as Masaru Ibuka proclaimed in his 1977 book.

We know that the schools cannot afford to solve this problem after the age of five. We know that publicly funded education from birth is out of the question in our society. We are now starting to realize that in just one hour per week, we can do something about not only the vocabulary and literacy level of our society, but we can help parents better understand their children and help them prepare for a world that is changing rapidly. The attitudes and values that we hold are set much earlier than we ever realized. We need a program that is within reach for all parents—for agencies, for private schools, for individual parents—that will provide an enriched environment for lifelong learning.

The Suzuki ECE class for babies and their parents is a viable vehicle for ensuring that *all* children's verbal skills are well developed by the time they enter school. It recognizes the importance of parent education, and teachers devote much time developing a partnership with parents to help them create a natural, enriched learning environment in the home.

Using nursery rhymes and songs to cultivate phonological awareness, children learn to listen to the sounds of the words and the brain receives the input it will need to categorize words by their internal structure. The carefully chosen stories which are read to the children promote hearing similarities between words. Children begin to enjoy the sounds of words. The parents are encouraged to use the same rhymes and stories at home, thus ensuring thorough mastery:

Dr. Suzuki wrote often about language development. He believed that we must prepare, teach and then foster learning and understanding.

"Among the abilities that grow in children, I have noted language ability. How easily and smoothly it grows in every child, and to such an extraordinarily high level. How are we to explain this?"

We don't get set by saying 'now work hard,' when we teach children how to speak. While people live happily talking to one another every day, a young child naturally adapts to that linguistic environment before one knows it, and a 'desire to speak' germinates. That leads to daily training, and to smooth mastering of high ability. I have come to understand that the knack of the most skillful education must consist in the natural style. Teachers and parents should ponder this question. One who tries to 'skillfully inspire the child's desire to learn' is the one who is good at fostering".

Shinichi Suzuki left a wonderful legacy. Those of us who are fortunate to teach using the mother tongue approach could also work with babies and their parents. Not only would the children and their parents be well prepared to enter a Suzuki instrumental studio, but the resulting language acquisition would guarantee strong readiness for school. What our world needs is thousands of Suzuki baby programs. Gradually ways will be found to ensure that *all* babies can enjoy the stimulation, love and joy that results.

Perhaps music, Suzuki style, will yet save the world.

Dorothy Jones is a long time Teacher Trainer in Suzuki Piano and Suzuki Early Childhood Education. She divides her time between London, Ontario, Canada and Clearwater, Florida. Dorothy has made annual trips to Australia for several years to set up a teacher training process in Suzuki Early Childhood Education there. For more information about Suzuki Early Childhood Education Programs and training dates please refer to www.suzukiece.com.

When Shinichi Suzuki Amazed Turin

by Antonio and Lee Mosca, pioneers of the Suzuki Method in Italy

Shinichi Suzuki visited Turin in 1986 and presented a concert by a group of children who amazed the city with their talent. He spent three days at our school: he listened to all of the students, and as was his custom, gave each of them a chocolate candy. We then received a letter from him, from Japan, praising the school and the high level he had found. With this encouragement, we continued to work with passion and improve ourselves further, attending various courses conducted by the Maestro in Europe in Japan. In Italy, at that time, the Suzuki method was almost unknown.

Anyone who, like us, has lived for forty years in the 'Suzuki world', knows what benefits the student can gain through this method of musical education. The Suzuki method has had the power to rearrange our lives and, like many other soloists in the most famous European orchestras, we have become its untiring promoters, with the awareness that teaching children means offering them the possibility of understanding and loving music, that will remain with them for their entire lifetime. The study of an instrument allows one to participate in the great family of the Orchestra which, along with the triangle "teacher – child – parent" creates a barrier against the moral and spiritual degradation of our times: "A beautiful sound, a good heart",

The 14th Suzuki Method World Convention (Turin

April 12-17 2006) will be held 8 years after the death of Maestro Shinichi Suzuki; its task is to continue the Maestro's heritage and message, that "all the children in the world, thanks to music, can be happy and have a better life".

The Convention is planned as an educational and artistic event to show the Suzuki method to all the world. It aims for all that is best, and will provide space for orchestras of the many Suzuki schools throughout the world. Two Gala Concerts will allow for 14 soloists to appear with the two most important symphony orchestras of Turin. With the four Junior and Senior Concerts, we will be able to listen to at least 60 children, selected from all over the world. There will be several other special concerts including one by 200 cellists. The Grand Final Concert in the Olympic stadium will be a homage to Maestro Suzuki and Pablo Casals, united by the ideal project of ensuring that music will become an instrument of peace and a bond between populations.

See you in Turin at Easter 2006!

The full version of this article can be found in the ESA Web-Journal: www.europeansuzuki.org/web_journal. For details of the Convention and to register, see www.14suzukiworld-convention.net



Lee and Antonio Mosca

News from ESA's 21 National Associations

Further details are available from the information pages and from the ESA website www.europeansuzuki.org

The Talent Education Institute of **Belgium** has a new website with links to local groups and the Belgian Suzuki Orchestra.

The **British** Suzuki Institute has a new office in London, a new website and a new administrator. Please see the information pages for details. Alison Apley has retired as Director of violin teacher training and Barbara Parham has been appointed. The venue for the teacher training courses has also changed, and the Executive and School committees have created a new syllabus and prospectus, within the ESA guidelines and system.



Croatian violinists direct by Danijel Zeljak at Japan-Croatia Exchange Concert in Zagreb 30 April 2004

The newly established national association in **Croatia** has obtained support from the Ministry of Education and is working to set up new training course for Violin and Piano with help from the European Suzuki Teaching Development Trust.

The **Danish** Suzuki Association reports a record number of teacher trainees during 2004. The first Danish Guitar teachers, trained by Harald Söderberg, Sweden, took their level 1 in September 2004.

Children from **Estonia** took part in a winter workshop in Sweden and had guests from Norway during their own summer workshops. The children and teachers enjoy these international exchanges.

International contacts are also important for the students and teachers from the **Faroe Islands**. They had a successful workshop in April with teacher trainers from Belgium and in the summer some of the students visited Hungary. Two students from the association have won major prizes in Icelandic and Danish competitions.

The **Finnish** Suzuki Association continues to offer regular teacher training for violin, flute, cello, piano, and voice, and to organise several workshops each year.

In **France**, in addition to the annual national workshop in April, the main event of 2005 will be a national concert in Lyon on 7 May with participation from Suzuki students from neighbouring countries. In 2004 teachers trainers from France were invited to many other countries.

Following the appointment of several new teacher trainers in **Germany**, new programmes for both cello and violin are under way and each year there are several major workshops in different areas.

Kerstin Wartberg has announced the publication by Warner Bros of her new series of books on successful practice for violin, entitled *Step by Step*.



Dr Anton addressing the International Symposium

Wilfried Anton, President of the German Suzuki Association was invited to the 50th Grand Concert and the International Symposium "The Origins of Suzuki Method and Looking to the Future" in Tokyo in March 2004. He was a panellist at the symposium and gave a report about the current situation of the Suzuki method in Germany and the plans to expand the use of the Suzuki method in Germany and set priorities for teacher training courses. The German Suzuki Association believe these plans will promote the specific methods of Suzuki and the enormous benefit of early childhood music education. Our hope is that in the future, Suzuki representatives all over the world will work together to promote the Suzuki method based on the philosophy of Shinichi Suzuki.

Suzuki in **Hungary** continues to grow steadily. Violin teacher training continues, directed by Jeanne Janssens and cello teacher training directed by Annette Costanzi. Several piano teachers have qualified following study in Denmark.

The **Icelandic** Suzuki Association has announced the election of a new board and appointed a new ESA representative (see information pages). Teacher training courses for violin and piano continue with help from visiting teacher trainers.

Ireland has a new piano teacher training at New Inn, Galway, directed by Mary McCarthy from Edinburgh (but originally from Ireland). Violin teacher training continues in Cork.

The main focus in **Italy** is on the preparations for the 14th International Suzuki Convention in Turin in April 2006. The plans are exciting. Registration has begun, and the deadline for concert auditions is September 2005.

The **Lithuanian** Suzuki Association is working hard to establish its organisation and make its new teacher training courses a success. Supported by the European Suzuki Teaching Development Trust, the first exams for the cello course, directed by Annette Costanzi, will take place in June, followed very soon by exams for piano and the continuation of the piano course directed by Ruth

Miura. A new violin course with Koen Rens is planned for a summer 2005 start.

The Suzuki Association of the **Netherlands** has appointed Anne van Laar as cello instructor and is looking forward to adding a new instrument. Flute teacher trainer Anke van der Bijl has taken over as ESA representative from Huub de Leeuw. The association continues to run a very successful music shop selling a wide range of Suzuki materials.

In **Norway** the association continues to expand its activities. It has a website, a journal and regular workshops. In addition to violin and piano teaching the association is pioneering a research project for trumpet.



Norwegian violinists in national costume

The **Polish** Suzuki association has a new chair and ESA representative. Following the conclusion of the major development project for piano, violin, guitar and cello, teacher training continues for violin with Tove Detreköy, assisted by Anna Podhajska and for piano with Marzena Jasinska and Kasia Borowiak. The piano programme has received official support from the Ministry of Education which is also supporting a piano teachers' conference in Warsaw in July 2005.

South Africa now has a new level 5 violin teacher, Lee Marais, and teacher training courses for violin continue to thrive directed by Christophe Bossuat and Karen Kimmitt. Koen Rens was examiner in December and also taught on the workshop held in connection with the teacher training. Teachers and students get together several times a year and the standard of the students' playing is developing as a result of the teachers' dedication to their training.

In **Spain** violin teacher training continues and there will soon be the possibility of a cello teacher training course

In 2004, the **Swedish** Suzuki chamber orchestra Kozmos made a tour to Belgium and France. The association held several successful summer workshops with visiting teachers from France, Denmark and Belgium. Teacher training continued for violin and cello in Bollnäs, flute in Malmö and organ in Örebro.

Last year's main event in **Switzerland** was a highly successful national workshop with guest participation from several countries, including a group from the USA. See a full account on the ESA website: http://www.europeansuzuki.org/National_Associations/switzerland.htm

Time for Inspiration

European Teachers' Conference at Greenwich, 3-5 September 2005

Nearly 200 teachers from 27 countries enjoyed the magnificent setting, the wonderful weather and the stimulating and packed programme of this conference. Veterans from the 'early days' of Suzuki gatherings were happily reunited, while for many it was all new and exciting. The excellence and variety of the speakers was outstanding, and the only real complaint was the inability to be in two, or more, places at one time.

The British Suzuki Institute, and especially its quartet of organisers chaired by Sue Thomas, deserve huge thanks from us all in the European Suzuki Association. At our ESA meetings just before the conference and in informal conversations throughout, we laid the foundations for several new and exciting projects.

We also got to meet colleagues who had been board members for some years and been unable to come to meetings before. Thanks to grants from the *European Suzuki Teaching Development Trust*, funded by a major donation from International Music Publications, and the fundraising efforts of the organising committee and other members of the BSI, they, and several others, were able to attend this time.

They came and got so much more than just a meeting. We hope they will all continue to come to board meetings, but realise that this was a hard act to follow.

While we are now all looking forward to the tremendous inspiration of the much bigger gathering in Turin, where ESA instrument directors will help to run special meetings for teachers, it is also time for another team to start planning the next event for teachers.

The 'Time for Inspiration' team is hoping that others will have been inspired to start organising.

Birte Kelly, Deputy Chairman, ESA



The 'Time for Inspiration' team at Greenwich: Sue Thomas, Helen Brunner, Annette Costanzi and Christine Magasiner (L to R)

Here are a few of the appreciative comments received after the Conference:

'Thank you to the committee for your apparently effortless and efficient, highly and brilliantly organised conference set in the most amazing surroundings. I know it takes hours of blood, sweat and toil to produce this sort of result'

'... such a variety of excellent speakers and teachers both on the philosophy and the practical sides... I loved meeting with the pioneers from all over Europe'

'I got a lot of inspiration from you all, and I am very thankful. We will spread the inspiration as far as possible.'

'...you may well have changed the direction of European Suzuki teaching by putting on such a marvellous weekend – maybe soon we will realise that "Every Adult can" as well as the child!'

'What a success TIME FOR INSPIRATION was! I am especially happy for the often young representatives from the 'new countries' to come and find an ESA/BSI so full of joy, generosity and constructive thinking.'

Report from ESA's Board meeting and AGM 2004

Representatives from 20 countries, including the three new member countries, were represented in Greenwich. The four instrument directors were all present, as was the vice president, Haukur F. Hannesson. The meetings were chaired by Birte Kelly (deputy chairman).

Organisational News

Two associate members, the Suzuki Associations of Croatia and South Africa became full members and a new full member was elected: the Lithuanian Suzuki Association. All three countries have long term teacher training programmes directed by Teacher Trainers from other countries.

The new board members from new full member countries were:

Croatia: Daniel Zeljak (violin)

South Africa: Lee Marais (violin)

Lithuania: Terese Varnauskiene (piano)

A number of board members resigned and their successors were elected.

British Suzuki Institute: Sarah Bethge (cello) resigned; Sue Thomas (violin) was elected.

Iceland: Anna Podhajska (violin) resigned; Mary Campbell (violin) was elected.

Netherlands: Huub de Leeuw (piano) resigned; Anke van der Bijl (flute) was elected.

Poland: Kasia Borowiak resigned as country representative, remaining as piano representative; Magda Walicka (piano) was elected.

Annual Report and Accounts 2003

The ESA reported good results and excellent growth of membership in several countries: Denmark, Germany, Great Britain, Finland and France.

A tight budget and the strength of the Euro against Sterling and Dollar also helped our result and enabled us to make a donation of Euros 8,000 to the European Suzuki Teaching Development Trust.

ESA was pleased to report on international (ISA) recognition of Organ, Voice and recorder programmes.

We were also pleased with the progress of the preparation of the new Violin editions of books 1-3, and proud of ESA input for the project.

Both ESA and ISA are now budgeting more funds to international instrument committee work.

New ESA Web Journal

The board agreed to establish a new journal with articles for teachers and parents. This will be a resource for national associations to download, translate, print or e-mail to their members. It was agreed that each country and each instrument committee should commission an article for this journal. The deadline for the first issue was 31 January 2005.

New Teacher Trainer appointments

The ESA Board made seven new appointments of teacher trainers. Please see names in **bold** in full list on pp 9-10

New rules on recognition of qualifications from other regional associations

A sub-committee appointed in 2003 had produced a report and a substantial recommendation of new rules for recognition of teachers from other regions (e.g. SAA and PPSA).

Their report and first draft had been circulated to board members and national associations for discussion, and the final version was published ahead of the meeting. The board accepted the proposals which are now incorporated in the new edition of the **ESA Teacher Training and Examination Manual**. This is available from national associations or by e-mail on request from the ESA office: info@europeansuzuki.org

ESA Certificate and Diploma

The project to design certificates and diplomas for the two main ESA qualifications (level 3 and level 5 respectively) is still strongly supported by all board members. It is hoped that progress can soon be made.

The current plan is that diplomas and certificates, once approved, will be issued from the ESA office. However, to ensure that papers will be awarded only to qualified teachers, applications will be routed through each national association. It is envisaged that there will be a fee for issue, to cover printing and handling costs.

ESA NOTICEBOARD

Workshops for children and teachers around Europe in 2005-6

For up-to-date information, please contact organisers and National Associations (see centre pages) or the ESA web-site: www.europeansuzuki.org – For USA and Canada: www.suzukiassociation.org

BELGIUM

International Suzuki Workshop
VIOLIN-CELLO-PIANO
30 Oct-1st November 2005
in Leuven (15 min from Brussels)
Contact: Brussels Suzuki Association
10 rue Fernand Bernier, B-1060 Brussels
www.suzukimusic-brussels.be
e-mail: suzukibrussels@hotmail.com

DENMARK

One week Viola course in July
Contact Ilona Telmányi +45 45811486
e-mail: ilona@mail.dk

National Workshop
in Copenhagen
26-27 November 2005
Contact Danish Suzuki Association
Hjelmegade 8, 4tv, DK 2100 København Ø
e-mail: rygner@ofir.dk

FRANCE

National Workshop
With international participation
Aurec sur Loire 18-23 April 2005
Details: FMSF, 9 rue Royale, 69001 Lyon
www.suzuki-musique.org

GERMANY

National Suzuki Children's Workshop
29-30 October 2005 in Remscheid

National Suzuki Teachers' Conference
19-20 November 2005 in Remscheid

Contact for both events
Kerstin Wartberg, phone +49(02241)28946,
fax +49(02241)202461,
e-mail: suzuki.wartberg@t-online.de

HUNGARY

International Suzuki Workshop
for violin and cello
9-16 July 2004 in Siófok-Sóstó
Details Hungarian Suzuki Association,
H-1033 Budapest, Harrer Pál u. 7
Fax +36 1 3888 569
e-mail: obszpe@axelero.hu or
kenessey@enternet.hu

IRELAND

Summer Course in Cork
for Violin and Cello Students
4-7 July 2005
The course is non-residential,
but visitors will receive help to
find accommodation
Contact Trudy Byron-Fahy
e-mail: byronfahy@eircom.net
Tel: +353 21 434 5877

GREAT BRITAIN (UK)

Cambridge Suzuki Summer School
July 25-29 2005
Children's courses for Piano and
Chamber Music
Course Director: Stephen Power
+44 - 01223-264408
www.suzukipianocambridge.org.uk

Culford Suffolk -Summer Courses for cello, flute and recorder

Cello Course
for children and teachers
26-29 July 2005
Details from Penny Heath:
Tel: +44 1252 795358;
e-mail: penny2h@dia1start.net

International Flute Summer Camp for teachers & children 25-29 July 2005

Directed by Sarah Hanley
Glebe Villas, 16 Ghenhalls,
St. Erth, Hayle,
Cornwall TR27 6HJ
Tel: +44 1736 756009
e-mail: suzukiflutes@hotmail.com

Recorder Course

24-29 July 2005
Details from Nancy Daly
Tel: +44 7976 741 207
e-mail: nancy@recorderie.co.uk

Peak District Suzuki Piano Course 6 - 9 August 2005

Details: Melissa Merry, +44 1332 840517
e-mail: btwilmshurst@hotmail.com
www.peakssuzuki.com

Temple Dinsley

Violin, Cello and Piano
Children's Course: Pretwinkle – Bk 4
14-17 August 2005 (book by May)
Angela Thompson-Smith Tel +44 020 8969 1266
angela@athompson-smith.demon.co.uk

Bryanston 2005

21-28 August
LSG International Summer School:
violin, viola, cello, piano
Blandford Forum, Dorset
Details: Nick Pullinger, LSG
Tel/fax +44 1372 720088
nick.pullinger@btconnect.com

BSI Teacher Training at Bryanston

Violin & Piano
21-28 August
Contact BSI +44 20 7471 6777
or see www.britishsuzuki.com

Riddlesworth (Suffolk)

Violin & Chamber Music Course
22-26 August 2005
Details from Mary Sandbrook
Telephone +44 20 8947 2885
e-mail: rsandbrook@aol.com

ITALY

CHITARRISSIMA 2005
Saluzzo 28 August-4 September
for Suzuki Guitarists
Information: Elio Galvagno
Tel and Fax 39 0175 46119
e-mail xelio@libero.it

CELOMANIA 10-15 August, 2004

Chiaverano, Turin, Italy
e-mail: info@suzukicenter.it
www.suzukicenter.it
tel. 0039011885427
(9:00 a.m. - 1:00 p.m.)

14th Suzuki Method World Convention Turin 12-17 April 2006

Deadline for registration and
Concert auditions
September 2005

Contact:
Headquarters: +39 011 885427
Conference Office: +39 011 2446911
<http://14suzukiworldconvention.net>

NORWAY

National Workshop

22-26 June 2004
Agder Folkehøgskole, Kristiansand
Details on www.norsuzuki.no
or from Anne-Berit Halvorsen,
Arnebråttveien 38B, 0771 Oslo.
e-mail: abhalvorsen@senswave.com

SWEDEN

Workshops for students

Flute - violin - viola - cello
19-23 June 2005

At Katrinebergs folkhögskola, Vessigebro, Varberg

Violin - cello - piano - organ

27 June - 1 July 2005
At Södra Vätterbygdens Folkhögskola,
Jönköping

Violin - individual lessons - chamber music

30 July - 6 August 2005
At Bohus- Malmön

Details of all courses from
Sven Andersson
Flamgränd 20, S-393 64 KALMAR
Phone +46 480 47 43 55
e-mail sekreterare.swsuz@telia.com
www.swesuzuki.org

Suzuki Guitar teacher (ESA level 3)
relocating to Freiburg
seeks teaching opportunities.
Please contact ulrikeschober@aol.com