



European Suzuki Journal

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Letter from Matsumoto



forget them when she was playing ball or was rocking. She volunteered to practise every day until I departed..

Meine kleine Ferienfreundin heit Veronika, ist 3 1/2 Jahre alt, lebt in sterreich auf einem Bergbauernhof und lie mir, nachdem sie mich geigen hrte keine Ruhe, bis ich ihr eine Box bastelte. Sie lernte Grundstellung und erste Basisbungen innerhalb einer Stunde zwischen Ballspielen und Schaukeln – und hatte an den nchsten Tagen nichts vergessen ... und bte von sich aus jeden Tag, bis ich abfuhr!

Waltraud Mayr

Matsumoto 29th May 1982

In the meantime, I have learnt a lot. First of all, I came to a clear understanding that it is absolutely necessary to spend at least one year in this country. I believe that there is only one procedure of learning, viz. continuous observation of and listening to Dr. Suzuki as well as being witness to the excellent violin performances by the children. In this fashion, I am beginning to understand slowly, slowly the essence of his method. Those who eventually wish to teach in this manner should not merely comprehend this method intellectually but also emotion-

ally. Since most of the European teachers are "second hand teachers" and not genuine Suzuki children, they should receive a study grant not only covering a long period of residence at Matsumoto but they should also receive careful guidance and attention. Otherwise, the day will come when the teacher will be confronted with puzzles and problems or he will be confronted with the loss of control over the effects of the performance.

Last not least, this method causes a revolution within the family. If correctly explained, the parents will not only understand the power of procreation inherent in their children but they will also learn to understand that a one-time effort does not suffice. They will learn to see that the Suzuki method is a way on which they with their children have to proceed playfully as well as consequently day by day. Every good and every valuable thing is demanding a high prize.

Helge Thelen

Translated by Josephine N. Schramm

Veronica is my little, 3 1/2 years old Austrian friend who lives on a mountain farm. While I was vacationing there, she insisted on learning to play the violin. Within an hour, she familiarized herself with basic touches and exercises using the mock violin I had made for her. She did not

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Matsumoto, den 29.5.82
Inzwischen habe ich wieder viel Neues hinzuge-
lernt. Vor allen Dingen ist mir jetzt klar gewor-
den, da es wirklich notwendig ist, mindestens
ein Jahr hier zu verbringen. Ich spre deutlich,
da nur das langfristige Immer-Wieder-Zuschau-
en bei Dr. Suzuki und das Erleben der wirklich
guten Geigenkinder langsam, langsam klar wer-
den lt, was diese Methode eigentlich ist. Das
Erfassen derjenigen, die die Methode eines Ta-
ges unterrichten wollen, soll ja nicht nur intel-
lektuell sein, sondern ein wenig vom inneren
Erleben getragen sein. Da aber fast alle europ-
ischen Lehrer sagen: „second hand“ Lehrer und
nicht wirkliche Suzuki-Kinder sind, mu das
Studium hier in Matsumoto lang sein und auch
aufmerksam und sorgfltig durchgefhrt werden.
Sonst wird es eines Tages fr den Lehrer Rtsel
geben, oder er kann die geballte Leistung, die
er eventuell hervorruft, nicht auffangen.
Diese Methode ist letztlich eine Revolution in-
nerhalb der Familie. Bei richtiger Klarlegung
verstehen die Eltern pltzlich, welche Kraft in
ihren Kindern liegt, aber sie sehen auch, da es
mit einer einmaligen Anstrengung nicht getan
ist; sie sehen, da die Suzuki-Methode ein Weg
ist, den sie zusammen mit ihren Kindern Tag
fr Tag gehen mssen, spielerisch, aber uner-
bittlich. Alles langfristig Gute, alles durch und
durch Wertvolle hat einen hohen Preis ...

Matsumoto 18th August 1982

During the period from July 15 to August 2, 1982, the so-called SUMMER SCHOOL took place, an event which I consider to be the most spectacular of all events I had ever attended. Here I was able to feel the essence, fascination as well as the stimulation created by Suzuki's method.

The period was divided into two sections in each of which 800 children from all over Japan studied in workshops. They were grouped according to their mastery of the violin. Every morning from 9.00-10.30 o'clock the children studied basic techniques in rooms assigned to individual groups, working on selected musical scores with the objective in mind to reach a certain level of accomplishment; e.g. Bach's Bourrée or Corelli's La Folia. Teachers from as near as Matsumoto or from far away conducted these lessons. Under the supervision of Dr. Suzuki a haiku-card-game was played from 11.00-12.00 o'clock. By this game the children learn to react and to memorize. In their workshops the children have learned by heart „haiku“ which is a short form of Japanese poetry existing of 3 lines and 17 syllables. Later the effects of this game were demonstrated in the city concert hall.

From 13.00-14.30 o'clock two events were arranged for presentation in the concert hall: 1 – A general group workshop conducted under the supervision of Dr. Suzuki and 2 – a concert presenting individual performances. The general group workshop was organized in such a manner that the most difficult pieces preceded the lighter ones. The children came to the stage in age groups, the oldest first, until all children had gathered and they all played "Twinkle, twinkle little star" accompanied by Dr. Suzuki at the piano. All of them thoroughly enjoyed themselves and the atmosphere was marvellous. Needless to mention that the teachers were not confronted with problems of controlling the masses of children since the Japanese have a natural feeling of discipline.

In our Kaikan Hall the concert was repeated under the same conditions.

From 14.30-16.30 o'clock, an afternoon concert was presented in the concert hall; solo performances were featured. Two times during this period evening concerts were presented in the concert hall from 18.30-21.00 o'clock.

I was deeply moved by the seriousness, the concentration, the maturity as well as by the musicality of the children and their play. These children were not at all disturbed or driven by selfish desire "to be good". These children were free of self-satisfaction and vanity and did not ask for personal recognition. In an astounding manner all of them demonstrated Suzuki's demand for simplicity and relaxation even while playing the most difficult passages. From Paganini to Tschaiakowsky, a full range of violin concerts were presented. Suddenly I understood Suzuki's demand: "To produce pure string sound without any personal colour: This is basic ability."

The vibration of the violin string effects each student in a personal way and touches his individual depth. The more profound he feels his experience the more independent the sound is cleared of annoying and superficial influences such as: "I would like to play so and so." Enormous intensity and brilliance are gained through this personal experience. This coincides with Suzuki's daily lecture: "Bow plays violin – not you." The ability of playing does not only depend on technique but primarily on the depth of experience. Children who from early childhood on have had the right teacher as well as appreciative parents and had listened to right interpretations of music, will do nothing else but demonstrate this "basic ability" in their play. Their play has turned into subconsciousness as well as into direct knowledge. Born of such roots the play becomes naturally relaxed and strong. Strength is a quality born of genuine inner experience.

In one of my letters I wrote that we the

candidates for the title Suzuki-teachers, are gently but firmly guided. This is general practice. It is quite normal to demand the uttermost and to give the uttermost. No drill of technique is requested. The objective aims are tonal quality and musical intensity. While attending the lessons for children I was perpetually amazed by this phenomenon.

We have to establish new standards in Germany. We have to move on further than we are ready to move for the time being. If we do not move on we shall never be able to understand Suzuki, and consequently we shall be removed from establishing the Suzuki method in Germany. Gently and playfully – but firmly – we have to strive after genuineness. Great efforts are needed to achieve genuineness.

Fortunately, I have recorded on tape all musical events and have taken pictures (slides) and recordings will provide us in Germany with the possibility to get a feeling of the processes involved in teaching and in performing, thus enabling us to compare and to establish our own standards, objectives and goals.

By Helge Thelen
translated by Josephine N. Schramm
Matsumoto, den 18.8.82

In der Woche vom 16.7.–2.8.82 fand hier die sog. SUMMER SCHOOL statt, ein Ereignis, das für mich eigentlich das spektakulärste bisher war. Hier konnte ich deutlich erleben, was Suzuki-Methode bedeutet und was für eine faszinierende Bewegung Suzuki ins Leben gerufen hat.

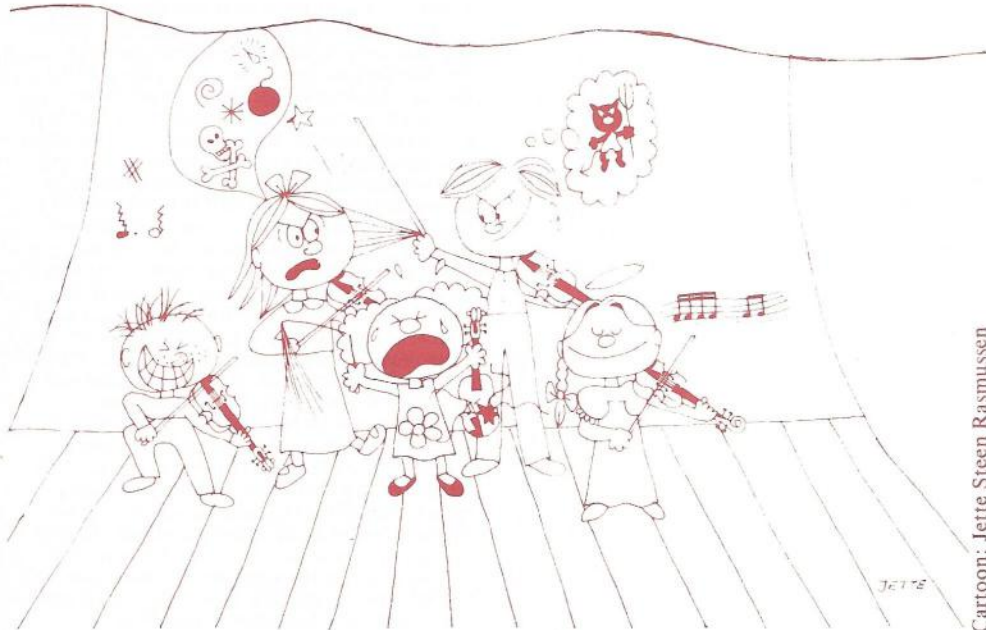
Diese Woche war in zwei Teile geteilt, in denen jeweils mit ca. 800 Kindern gearbeitet wurde, die aus ganz Japan zu diesem Schulungskurs angereist waren. Die Kinder wurden in Gruppen gemäß ihres Spielstandes auf der Geige eingeteilt. In eigens dieser Gruppe zugeordnetem Raum wurden dann morgens von 9–10 Uhr 30 in einer gruppenlosen Basistechnik gemacht und alle Stücke, die für die Schulungswoche vorgesehen waren, bis zu dem jeweiligen Leistungsstand der Gruppe (z.B. Bachs Bourée oder Corellis La Folia) erarbeitet. Lehrer aus der näheren und fernen Umgebung von Matsumoto leiteten diese lessons.

Von 11.00–12.00 Uhr fand dann unter Leitung von Dr. Suzuki ein haiku-card-game statt, das auf spielerische Art und Weise das Reaktions- und Merkfähigkeit der Kinder trainierte. Die Kinder lernen diese haiku (aus 3 Zeilen v. 17 Silben bestehende kurze jap. Gedichtform) von früh auf in den Gruppenstunden. Dieses Spiel wurde in der Konzerthalle der Stadt durchgeführt.

Von 13.00–14.00 Uhr waren zwei Ereignisse vorgesehen: eine große, allgemeine Gruppenstunde in der Konzerthalle unter Leitung von Dr. Suzuki und ein Konzert mit Einzeldarbietungen der Kinder. Der allgemeine Gruppenunterricht war so organisiert, daß von den schwereren zu den leichteren Stücken hin gearbeitet wurde; es betraten also nach und nach immer mehr und immer kleinere Kinder die Bühne, bis beim „Twinkle, Twinkle Little Star“ alle einmütig dastanden und mit Suzuki am Klavier dieses Stück spielten. Es machte allen riesigen Spaß und es war eine phantastische Atmosphäre. Unnötig zu erwähnen, daß die Lehrer bei der natürlichen Disziplin der Japaner keine Schwierigkeiten hatten, diese Kindermassen zu bewältigen.

Das gleichzeitig durchgeführte Konzert war in unserer Kaikan-Halle. Von 14.30–16.30 Uhr fand in der Konzerthalle ein Nachmittagskonzert statt, wieder mit Einzelbeiträgen. Zweimal hatte man dann in dieser Woche von 18.30–21.00 Uhr ebenfalls in der Konzerthalle ein Abendkonzert angesetzt.

Der Ernst, die Konzentration, die Reife und die



Cartoon: Jette Steen Rasmussen



Musikalität, mit denen ich die Kinder habe spielen sehen, erschütterten mich tief. Diese Kinder waren in keiner Weise gestört oder besetzt von dem egoistischen Wunsch, gut zu sein: sie waren frei von jeder Selbstbespiegelung, die da fragt: wie wirke ich. Sie demonstrierten alle in frappierender Weise Suzukis Forderungen nach Natürlichkeit und Selbstverständlichkeit selbst bei schwierigsten Passagen. An Stücken war bis hin zu Paganinis Etuden und Tschai-kowskys Violinkonzert alles vertreten. Ich begriff schlagartig, was Suzuki meint, wenn er sagt: „To produce pure string sound without any personal colour this is basic ability.“ Das Erleben der schwingenden Saite ist bei jedem Schüler unterschiedlich tief. Je tiefer dieses Erleben ist, desto freier ist der Ton von störenden, oberflächlichen „ich-will-so-und-so-spielen-Einflüssen“ und hat eine enorme Intensität und Strahlkraft. Das deckt sich mit Suzukis ständiger täglicher Predigt: „Bow plays violin not you“. So ist diese Fähigkeit natürlich nur bedingt eine Frage der Technik, sondern in erster Linie eine Frage der inneren Erfahrung. Kinder, die von früh auf den richtigen (!) Lehrer und verständnisvolle Eltern haben und die richtigen (!) Interpretationen von Musikstücken hören, können gar nicht anders, als diese „basic ability“ in ihrem Spiel zu demonstrieren; es ist eine unterbewusste Struktur, ein unmittelbares Wissen geworden. Und nur was aus einem solchen heraus geboren wird, ist natürlich entspannt und kraftvoll. Überhaupt hat letztlich nur Kraft, was von echter innerer Erfahrung getragen wird. In einem meiner Briefe schrieb ich, daß wir, die Anwärter auf den Titel Suzuki-Lehrer, sanft aber unerbittlich geleitet werden. Diese Art und Weise ist hier allgemein üblich. Es ist völlig normal, immer das Äußerste zu verlangen und auch das Äußerste zu geben und zwar nicht in Bezug auf das Antrimmen von Technik, sondern in Bezug auf Tonbildung und musikalische Aussagekraft. In den Unterricht für Kinder, denen ich beiwohnte, erstaunte mich dieses Phänomen immer wieder. Wir werden in Deutschland völlig neue Maßstäbe setzen müssen; wir werden immer etwas weiter gehen müssen, als wir im Augenblick zu ge-

hen bereit sind, sonst werden wir Suzuki nie begreifen, geschweige denn die Methode in Deutschland etablieren. Sanft und spielerisch aber unbeirrbar das Echte anstreben. Alles, was echt ist, kostet aber großen Einsatz. Das ist Suzuki!

Glücklicherweise habe ich die musikalischen Beiträge dieser Woche in ihrer Gesamtheit auf Tonband aufgenommen und die Spielenden sowie alle wichtigen Vorgänge auf Diafilm fotografiert. Das gibt uns später die Möglichkeit, vieles zu entsprechenden Anlässen in Deutschland nachzuerleben, zu vergleichen und eigene Maßstäbe zu setzen und Zielsetzungen vorzunehmen.

Noa

Sachiko Tachibana

I am very happy to have a chance to share my experiences with you. We have had problems along the way, but I feel I can handle Noa much better now than before.

I took Noa to a Summer Suzuki Institute at Ithaca College to get started. All he learned there was how to bow. We first enrolled him in the Capitol University program when he was two-and-a-half. He was very interested in playing the violin from the beginning, but it was difficult to get into a routine. I had read books that said we should enjoy playing, so I was nervous about pushing him too much. I would ask “Should we play the violin?” and he would say “No, Mom, later” and again “No, Mom, later.” When we ended up practising only three or four

times a week I said to myself “This is not the way.” Only five or six months after starting did we finally develop a routine: daily practice was as normal as brushing ones teeth. When Noa was especially tired he would just bow and I would say “That is a beautiful bow.”

Some things which helped our practice were the use of stickers and drawing happy faces. Although he liked to play the violin, he didn't always want to do what I asked him. He sometimes felt like playing through a whole song but did not want to work on improving it. To help, I made a list of the specific points that needed attention and put a sticker next to each point when he completed practising it. Similarly, I drew empty circles which I would fill in with happy faces as he completed each song. This also helped to remind him of what was unfinished. After completing all the happy faces, he could choose his favorite song to play.

I prefer not to give Noa candy or money as a reward for playing. When he plays really well I clap hard and that is his favorite reward. Another good reward is a hug. I'll never forget when he played Allegro for the first time. He said, “Now I can play with the big kids,” so I use that for his motivation. Another time he played the D Scale at group lesson and made a mistake. When his father came home, Noa told him “Guess what? Mrs. Christopherson gave me another chance today so I didn't have to sit down.” Then, just a few weeks ago he asked

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The Suzuki Method: Alleinauslieferung für die
Bundesrepublik Deutschland, Schweiz und Österreich
durch **SCHOTT**

"When will I be on book five?" I said, "I don't know. Why do you want to be on book five?" He said, "Then I won't have to sit down at all." He is motivated not by material rewards, but by a desire to do more things.

I sometimes try to connect a song to something external that Noa is interested in (like Superman) or make up a story for the music to make it enjoyable. Recently he began thinking of stories for some songs by himself and thus he is rewarded with personal enjoyment from the music itself. If he likes the music, he plays it well. This in turn gets him closer to being permitted to play a new song which is also strong motivation.

Visual aids can be used to encourage him to do better. For a song or exercise like "I'm a little monkey" I'll hold a lion and say "Mr. Lion likes to hear a beautiful tone, not a squeaky noise. If you hold the bow softly you can play a sweet tone." He's very eager to make Mr. Lion happy by playing nicely. This is the start of the enjoyment of music as the reward.

One reason I didn't want to use material rewards was because I was afraid I might misdirect Noa's aim to something other than musical enjoyment. Children like to play games using the violin, and I believe a child will come to enjoy music if practice is fun. Noa now feels rewarded when I tell him, after he plays a song well, "It's getting better." It makes him very happy to hear this and it's often enough to make him want to practise more. I can see that he feels good when he plays well, and if he doesn't play well he knows he needs to work on the song more. It works best and it's most ideal if the music itself is the child's motivation.

Self-challenge is very important. I tell Noa "Don't worry about what other children are doing. Everyone is climbing up his own staircase — some fast, some more slowly, but you should worry about your own stairs. If you go too fast, you might trip and fall." The challenge is not to compare ourselves to others, but rather simply to improve. Making com-

parisons produces either discouragement or a feeling of superiority, both of which reduce motivation.

Though we practice every day, the length of time we spend is up to Noa. I try to quit before he gets tired so he'll want to come back and practice again the next time.

To make practice fun, I've used puppets, stuffed animals, cars, whistles and other things in various ways. We gather a group of stuffed animals together and each requests a different song. Noa gladly plays any song for the animals.

When it's necessary to repeat parts of a piece we do it for his favorite friends — first slowly for the young kids, then faster for his bigger friends. Sometimes we make believe the record is stuck, and Noa has to keep playing over and over until the repair man comes to fix it. A final way I make drills interesting is to

say we have to play first like we're crawling (slow), then walking, and finally running (fast).

Additional ideas: Circle a mistake in the music sheet, and allow the child to erase it when he plays it correctly; make a paper car or bus for the bow to ride on the string; find a secret language to speak with the child, for example, a particular finger is dubbed Santa Claus; color the lines in the music using a favorite color for the difficult parts and let the child choose the color he wants to practice.

I try to be positive at all times, not only in words but also in my attitude. Noa responds to advice such as "If you do it this way, you'll get better." Dr. Suzuki says to correct only one thing at a time. If Noa needs to work on making a straight wrist and I point it out in a negative way, he'll bend it even more. First I provide positive input and praise the good things before saying anything about the wrist: "Your foot was in a nice position, I hope sometime your wrist is good, too." This challenges him and makes him feel good at the same time.

Being positive is not always easy. Once while trying to correct his thumb I shouted, but realizing what I had done wrong I quickly told Noa, "What a stubborn Mrs. Thumb. Would you please scold her too." Noa scolded his thumb and told it to be straight. Since that time, when he forgets we blame the thumb instead of Noa.

I can have quite an effect on Noa just from the way I speak to him. For example, he's much easier to work with if I say, "Let's go bike riding after we practice 'happy face'," instead of "If you don't practice your violin, you can't go bike riding."

Surprising him during practice also to get him to cooperate. Once when he just lay down on the floor I decided I couldn't ask him to get up, but instead, I lay down with him and asked, "Do you enjoy playing the violin?" He said, "Mom, let's finish practicing violin and then go outside," stood up, and we continued playing.

If I have trouble getting him to practice I may play myself and purposely make a mistake. Often this quickly brings him back to correct me. If I get irritated because he acts silly, I tell him I'm going back to work since I have a lot of things to do, and ask him to let me know when he wants to play. Sometimes he doesn't come back, so I have to remind him again.

One difficult thing to deal with is Noa's dislike of being corrected. Therefore, I have to try to correct him without his realizing it. For example, if I'm trying to get him to hold the bow correctly, I'll let him feed small articles one at a time to a tiger puppet as long as he's holding the bow with a nice bent thumb. However, I make the tiger spit out the article if Noa was holding the bow wrong when he fed him. In other words, I try to use something other than the violin to get my

point across.

Noa is always excited and eager when he's learning a new song, but when time comes to polish the piece I may need to use visual aids to maintain his interest. I take marbles or buttons and count each out individually as he's playing so he can see, when he's finished, how many good points he had and how many things he needs to work on.

In our weekly work we make a list of all the pieces Noa knows and mark each song whenever he reviews it. In this way, he can see on the chart which songs he has and hasn't reviewed that week. Keeping a diary is also beneficial. This helps me to understand better the mistakes I'm making in working with Noa and also gives me insights into how to improve myself. I can also see what kind of progress Noa is making by reading over my notes.

I always try to remember the words Dr.

Suzuki stressed during Noa's lessons with him, "Let the child enjoy the music. Proceed slowly and steadily, don't rush. It will come."

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Why be a member of ESA?

We would like to report in more detail on activities of ESA as well as on important events which we have enjoyed. We wish to present our problems and last not least describe our plans as well as our financial worries.

A. ESA-Journal: The aim will be to communicate from country to country and within our own countries. The ESA-Journal should develop into a forum for discussions about musical pedagogy, should accept arguments, raise questions, etc. (see "Sound-Board"). It should connect us with the "Talent Education Institute" in Matsumoto, with Shinichi Suzuki and his teachers (see "Letter from Matsumoto"), and with SAA (Suzuki Association of the Americas), and the Suzuki Association of Japan. ESA-NEWS could also be a means of carrying advertisements, e.g.: Suzuki teachers wanted; vacation places for Suzuki children in foreign countries wanted; exchanges wanted; etc.

B. Activities: Since 1979, Suzuki personally and European teachers (A-Members) arranged three important **European Suzuki Workshops** for children as well as for teachers (see reports in the first two ESA-Journals of 1981 and of 1982). In 1980, the first workshop took place in Cambridge/England organized by the British Suzuki Institute, London; the second in Helsingör/Denmark by "Det Danske Suzuki Institut", Copenhagen in 1981; and the third in Oostmalle/Belgium by "The Talent Education Institute Belgium", Turnhout, in 1982. All those who were able to participate will remember the enjoyable interesting and stimulating experience, meeting people and making friends.

Since 1980, teacher training courses are conducted according to programs drafted by the ESA Committee who will continue to control and supervise them.

Advanced studies recognized by the ESA are being held in the following places: British Suzuki Institute, London, Great Britain; Association National Methode Suzuki en France, Lyon, France; Det Danske Suzuki Institute, Copenhagen, Denmark; Talent Education Institute Belgium, Turnhout, Belgium. Recently the Association of German Music Schools, with seat in Bonn-Bad Godesberg, has arranged advanced study courses. Tove Detreköy, Copenhagen, supervised them and Peter Weiss, Hannover, and other German Amembers of ESA conducted them.

C. Plans: So-called "Summer Schools" are planned like those conducted by Shinichi Suzuki in Matsumoto each summer which are attended by hundreds of enthusiastic children. Countless schools are organized in USA. Christophe and Judy Bossuat, Lyon, are organizing European summer school in France August 1983. We hope that next year an European workshop on a large scale will take place in the Southern part of the Federal Republic of Germany.

A long range plan is to organize European concerts performed by European children and we hope that these concerts will take place soon.

After having read the above it should be obvious that ESA is a serious undertaking, however, to meet our goals and objectives we are in need of funds! More membership fees are needed enabling us to promote the idea and the concept of the Suzuki method.

The publication of the **ESA Journal** will be one of the means of promotion. It is published twice a year, each edition is issued in 2500 copies (i.e. 5000 copies p.a.). At a later date, we plan to add German and French translations to the English version. So far, we have been

able to cover the printing costs which run approximately to DM 7.000 per year. **Membership fees** as well as fees received from **advertisers** paid for the cost of printing and mailing.

The reimbursement of travel and hotel expenses advanced by members attending our annual committee meetings cause genuine problems. Until 1982, committee members have paid their expenses using their private funds. But quite often committee members were unable to attend meetings because of high costs. We should be aware that all our committee members are A-members and are professionals who work hard and place their time and energy at the disposal of committee meetings. Therefore, they should be granted preference in being reimbursed for their travel and hotel expenses. Our members have to cover long distances between France, England, Danmark, Belgium and West Germany and flight as well as train fares and hotel accommodations are extremely costly.

We have kept our office expenses as low as possible. Translators have received nominal fees and most of the office work was done on a voluntary basis without cost to ESA. Yet, postage, telephone, office material add up to a nice sum.

Finances are a great worry and the problem can only be solved if we raise fees and ask for contributions. If we intend to promote Suzuki's methods we need more money than nominal membership fees have provided so far.

We wish to promote the true essence of musical pedagogy innovated by Shinichi Suzuki! His musical pedagogy requests that Suzuki children, their parents and teachers form one "family", that Suzuki pedagogy concentrates on creating harmony between children, parents and teachers during the process of learning and living. Let us continue to work for it.

By Marianne Klingler
and Josephine Schramm

Warum Mitgliedschaft in der ESA?

Wir möchten etwas ausführlicher über ESA-Aktivitäten berichten, über Veranstaltungen, die wir zu unserer Freude durchführen konnten, über Probleme und Pläne, die uns beschäftigen und letztlich auch über unsere finanziellen Sorgen.

A. ESA-Journal: Kommunikation untereinander, von Land zu Land und innerhalb unseres eigenen Landes sollte das Ziel sein. Dieses Journal sollte sich zu einem Forum für Diskussion über Musikpädagogik entwickeln, sollte Argumente bringen, Fragen aufwerfen, u.a.m. (s. „Sound Board“). Es soll uns verbinden mit dem „Talent Education Institute“ in Matsumoto, mit Shinichi Suzuki und seinen Lehrern (s. „Letter from Matsumoto“), mit SAA (Suzuki Association of the Americas) und der Suzuki Association von Japan. Die ESA-Nachrichten (ESA-News) könnten auch Anzeigen bringen, in denen Suzuki-Lehrer, Ferienplätze für Kinder im Ausland, usw. gesucht werden.

B. Aktivitäten: Seit 1979 hat Suzuki selbst und haben europäische Lehrer (A-Mitglieder) drei wichtige europäische Suzuki Arbeitsgemeinschaften (European Suzuki Workshops) für Kinder und Lehrer veranstaltet (s. Berichte in den beiden ersten ESA-Journalen von 1981 und 1982). Die erste fand 1980 in Cambridge, England statt, durchgeführt vom British Suzuki

Institute, London; die zweite 1981 in Helsingör, Dänemark, vom „Det Danske Suzuki Institut“, Kopenhagen; und die dritte 1982 in Oostmalle, Belgien vom „The Talent Education Institute Belgium“, Turnhout. Alle, die teilnahmen, werden sich mit Freude erinnern an die interessanten und anregenden Erlebnisse, an neue Bekanntschaften und an neu geschlossene Freundschaften.

Seit 1980 werden Lehrerfortbildungskurse veranstaltet nach Programmen, die vom ESA-Komitee ausgearbeitet wurden.

Von der ESA anerkannte Fortbildungskurse gibt es in folgenden Städten: British Suzuki Institute, London, GB; Association Nationale Methode Suzuki en France, Lyon, Frankreich; Det Danske Suzuki Institut, Kopenhagen, Dänemark; Talent Education Institute, Turnhout, Belgien. Seit kurzem hat der Verband der deutschen Musikschulen, Sitz in Bonn-Bad-Godesberg, mit der Veranstaltung von Fortbildungskursen begonnen. Diese werden unter Aufsicht von Tove Detreköy, Kopenhagen, von Peter Weiss, Hannover und deutschen A-Mitgliedern der ESA durchgeführt.

C. Pläne: Geplant werden sogenannte „Summer Schools“, wie sie Suzuki jeden Sommer in Matsumoto mit hunderten von begeisterten Kindern durchführt. Unzählige Sommer-Schulen werden auch in den USA organisiert. In Frankreich veranstalten Christoph und Judy Bossuat, Lyon, eine Sommer-Schule im August 1983. In der Bundesrepublik Deutschland wird hoffentlich im nächsten Jahr ein erstes größeres europäisches Workshop im Süddeutschen Raum stattfinden.

Als Fernziel sind europäische Konzerte mit unseren europäischen Kindern geplant. Diese Konzerte werden sich vielleicht schneller realisieren lassen, als wir annehmen.

Beim Lesen der obigen Ausführungen sollte uns bewußt geworden sein, daß ESA ein ernst zu nehmender Verband ist. Wenn wir jedoch unsere Ziele und Vorstellungen erreichen wollen, dann benötigen wir größere Geldmittel. Wir brauchen mehr zahlende Mitglieder, Beiträge und Spenden.

Geld ist nötig, um die Ideen und das Verständnis für die Suzuki Methode bekanntzumachen und zu fördern. Eines der Mittel, Suzukis Methode zu fördern, ist das **EAS-Journal**. Es erscheint zweimal im Jahr mit je einer Auflage von 2500 Stück (d.h. 5000 Stück p.a.). Zu einem späteren Zeitpunkt beabsichtigen wir, in die englische Ausgabe auch deutsche und französische Übersetzungen aufzunehmen. Bis jetzt konnten wir noch die Druckkosten, die ungefähr DM 7.000,- pro Jahr betragen, zahlen. Mitgliedsbeiträge und Anzeigengebühren deckten bisher die Kosten für Druck und Versand.

Echte Probleme bereitet die Rückerstattung von Reise- und Hotelkosten, die von den Mitgliedern, die zu den jährlichen Sitzungen kommen, vorgelegt werden sollten. Bis 1982 haben die Mitglieder alle Unkosten aus eigenen Mitteln bestritten. Es kam öfters vor, daß Mitglieder nicht teilnahmen, weil die Kosten zu hoch waren. Wir sollten uns im Klaren darüber sein, daß alle Komitee-Mitglieder A-Mitglieder und Fachkräfte sind, die hart arbeiten und ihre Zeit und Kraft den Komitee-Sitzungen ehrenamtlich

zur Verfügung stellen. Darum sollten ihnen bevorzugt Reise- und Hotelkosten erstattet werden. Denken Sie daran, daß unsere Mitglieder in Frankreich, England, Dänemark, Belgien und Westdeutschland wohnen und daß Kosten für Flug, Bahn und Hotel sehr hoch sind.

Für Büroarbeiten und Verwaltung haben wir unsere Unkosten so niedrig wie möglich gehalten. Die Übersetzer erhalten eine geringe finanzielle Anerkennung und die Büroarbeit wird unentgeltlich erledigt. Die Gebühren für Porto, Telefon, Büromaterial sind jedoch sehr hoch. Diese Ausführungen zeigen, daß Finanzierung, wie überall, ein echtes Problem ist und nur gelöst werden kann, wenn Beiträge eingehen und um Spenden gebeten wird. Wenn wir die Suzuki Methode verbreiten wollen, brauchen wir mehr Geld, als die zahlenden Mitglieder bisher eingebracht haben.

Lassen Sie uns weiterhin gemeinsam für das Wesentliche der von Suzuki gestalteten Musikpädagogik werben. Seine Musikpädagogik verlangt, daß Kinder, Eltern und Lehrer eine „Familie“ bilden, daß die Pädagogik sich darauf konzentriert, eine Harmonie zwischen Kindern, Eltern und Lehrern während des Lern- und Lebensprozesses zu schaffen. Lassen Sie uns seinen Vorstellungen gerecht werden.

ESA-News

Belgian Activities

Concerts

Place: Auditorium "Stedelijke Muziekacademie" Kerkplein 33, 2300 Turnhout.

A number of concerts are scheduled on Sunday morning, starting at 10.30 a.m., with exception of the concert of Saturday, December 11th, which will start at 6.00 p.m.

As changes of dates are possible, we recommend to check with the secretary Willy Arts (014/41.89.41)

1982	October 24th	solo
	November 14th	solo and group concert
	28th	
	December 11th	group concert

1983: January 23rd

This concert takes part in the yearly concert of the musicacademy and will take place in the concert hall of "DE WARANDE" at 3.00 p.m.

Febru

February see children-workshop

National Children-Workshop

In February 1983 several days of the "spring-holidays" will be devoted to a workshop. This workshop will be directed by Professor Margery ABER (Director of the American Suzuki Institute, Stevens Point, USA). She will be assisted

ESA - Members Summer 1982

	Category A	Category B	Category C
Belgium	5	23	156
BRD	8	14	41
Danmark	3	16	30
France	4	28	110
Great Britain	8	52	
Ireland		3	9
Sweden (uncompleted)	1	7	41
Switzerland	2	3	65
Total	29	134	443

by several European teachers.

Interested persons are invited to ask for written information, available at the secretariate of Talent Education Institute Belgium, Grote Markt I, 2300 Turnhout, Belgium. Please include a pre-addressed envelope, showing your name and address. (May we ask the Belgian residents to provide the necessary stamps as well).

Teacher Training Course (1982-1983)

First meeting took place: August 29th.

Starting date: November 8th.

Other dates: November: 15th, 22nd, 29th.

December: 13th.

January: 10th, 17th, 24th, 31st.

February: 7th, 21st, 28th.

SPRING-HOLIDAYS: work and

observation with Prof. Aber

(cfr. children-workshop).

March: 7th, 14th, 21st, 28th.

April: workshop with Dr. Suzuki

near London from the 3rd-9th.

Belgium 18th, 25th.

From conditions of admission and information, please write to Talent Education Institute Belgium, Grote Markt I, 2300 Turnhout (Belgium).

Various News

August 30th: Inaugural concert at the occasion of the new school-year.

September 1982: Mailing of the report, of the Third European Suzuki Workshop to the teachers.

September 20th: **Wilfried Van Gorp** has been admitted to the Royal Music Conservatory in Brussels. He succeeded "con brio" his entry exams for the "cours supérieur" of music, he is assigned to the violin class of Mrs. **Katy SEBESTYEN**.

October 2nd: Thirty-five children have been participated in a concert organized by: "Muziekvereniging van de koninklijke Maatschappij 'voor Dierkunde van Antwerpen', Jeugd en Muziek Antwerpen, and Kindervreugd."

November 1982: Meeting of the "Suzuki-Parents" - Turnhout.

November 20th: Public exams organized by the "Muziekacademie Turnhout." The following Suzuki-pupils will take part:
Higher Grade B: **Machteld de Dier, Veerle Van Gorp, Geert Verheyen.**
Higher Grade A: **Koen Rens, Leen Spaepen**
Middle Grade A: **Beatrys Wolters van der Wey.**

Christmas-Holidays: from December 19th till January 2nd.

Under Consideration: We are actively exploring the possibility of organizing more or less regular Belgian „PLAY IN“ days.

Activities of the "Ensemble des Jeunes Archets de Namur"

08.09.82: Restart of the courses

11.09.82: Relaxation-day, games and barbecue

27.09.82: Feast of "the Francophones"

Broadcasting by the Belgian Radio and Television "The Feast in Music"

20.11.82: Concert for the 3x20 at BEN AHIN

11.12.82: Feast of St. Nicholas

19.12.82: Concert at GELBRESSEE

20.12.82: Concert for the 3x20 at Belgrade

As changes are possible we ask (of advise) you to get into contact with Mrs. Beauwens (tel. 081/44.52.96)

France

Suzuki Summer School

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Japanese pedagogue, Shinichi Suzuki. It is patterned after his summer school in Matsumoto where he yearly assembles a group of teachers, students, and parents for a concentrated week of instruction, motivation and enjoyment. All children must be accompanied by a parent as being responsible for the child. The Institute functions in two areas described below:

Suzuki Student Institute - Violin and Piano

Daily schedule of private lessons and small group classes are arranged according to the child's level of advancement. Larger group lessons are also offered for instruction and enjoyment. Solo recitals, concerts, along with string orchestra for more advanced students are features of the Institute.

Enrollment is open only to violin and piano students studying the Suzuki li-

terature with a Suzuki teacher. Children should play well all Twinkle Variations to attend this Institute. Lessons will be given in French whenever possible or in English.

Each student is asked to play a matured and polished piece as a solo at the first meeting of his/her class on Tuesday. This will provide a good means for the teacher and students to get acquainted with one another musically.

The morning schedule will be reserved mainly for classes and individual practice (an important element for the success of learning), with afternoons available for other classes, recitals and recreation. Evening concerts will be available for other classes, recitals and recreation. Evening concerts will be scheduled early for the benefit of small children. Parents have a vital part in the success of the Suzuki Method and the Institute provides an opportunity for parents to communi-

cate better in a relaxed atmosphere.

Suzuki Teacher Observation

Teachers, interested persons and other non-family members will be able to observe lessons and concerts at the Institute for the complete week or on a daily basis by registering as an "observer". This does not serve as an actual "teacher training course" but can be of great interest to persons wishing to get an idea of the method or those already teaching who wish to learn more from watching experienced teachers in action.

There will be a weekly (550F) or a daily observation fee (100F per day or part of the day). Possibilities of housing in rooms for less than the full 6 days are minimal. Either hotels or personal camping gear would be possible. In any case lunch and supper can be ordered for less than the full week at a cost of 75 F per day.

Teacher training course for violin in Lyon it meets on the average of once a month on Saturday and Sunday. By the time the E.S.A. journal comes out, it will be too late for anyone to start the course for this year as we will have already had our first (and perhaps our second meeting).

Great Britain

News from the British Suzuki Institute.

Please note our new address (page 10)

We have had a very successful and exciting summer. The visit of the Japanese Tour Group to England, was an inspiration to us all and we are very grateful to Ibbs and Tillett for organizing the Tour. The B.S.I.'s concert was held on Wednesday June 9th in the Barbican Concert Hall and received very good reviews from the music critics. I should like to quote one from the Sunday Times — 13th June, 1982.

"Another category of music that sounds well is the violin and piano duo, to judge by the concert given there last Wednesday by the Suzuki Tour Group — eight young Japanese violinists and two pianists, aged between 8 and 13. But perhaps one ought not to generalise from these diminutive fiddlers, who in addition to their remarkably good intonation, discipline and ability, produce such astonishingly full and rich tone from their half or even quarter-sized instruments. They play with keen expressiveness, and one of them bowled me over by the largeness and sheer authority of her phrasing in Kreisler's Praeludium and Allegro. I am sure there is a lot our string teachers could learn from the Suzuki method. But the implications for society as a whole are even more revolutionary. The Japanese have demonstrated that musicality is not a talent reserved to a few but can be developed in most human beings if they begin young. Dr. Masaki Honda, the group's director, quoted Casals as saying that music could save

the world. At the very least society could save itself a great deal of trouble if it were to set up a Suzuki group in every community. The financial outlay would be more than covered by the drop in the cost of policing, hospitals and insurance, and people would have more fun. This is a dream; but it is a perfectly practicable one."

Parents, children and teachers gained inspiration, many doubters were convinced and all were impressed by the achievement of these very young musicians. During July and August we had two Workshops for Suzuki Teachers which were open to Europeans and we had two visitors from the States. Mrs. Kataoka directed the Piano Workshop at the Hertfordshire College of Higher Education and Mr. Hirose directed the Violin Workshop at the Rural Music Schools Association in Hitchin in Hertfordshire. Both Workshops were well attended and we are indebted to both Mrs. Kataoka and Mr. Hirose for their invaluable support of our teacher training programme.

In November, we hold our first E.S.A. Piano Examinations and readers will be interested to know that we now have six Europeans attending our piano teacher training course on a full time basis (they attend six weekends and two weeks each year for two years).

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Olten, Lausanne, Vevey, La Chaux-de-Fonds, Yverdon, Lugano

Dr. Suzuki's Visit to England.

Dr. Suzuki has promised to come to England in April 1983 to direct a **European Suzuki Teachers' Workshop**. We are very grateful to Marianne Klingler, Chairperson of the European Suzuki Association for giving us financial support and we have great pleasure in inviting all teachers who are interested to join us at the Hertfordshire College of Higher Education, Wall Hall, Aldenham, Watford, Herts, WD7 8AT from Monday 4th April (18.00) to Saturday 9th April (14.00).

VIOLIN WORKSHOP:

Directed by Dr. Shinichi Suzuki

PIANO WORKSHOP:

Directed by Mrs. Haruko Kataoka

CELLO WORKSHOP:

Directed by Anders Grøn and Annette Costanzi

(Books I and II with Annette, Books III and IV with Anders)

Application forms are available now from the Administrator (address above) and we hope that you will apply as soon as possible in order to secure a place on the course. The Course Fee is £ 50.00 for E.S.A. members and the accommodation is £ 87.00. Entries should be received before the 20th December, 1982. There will be a late registration fee of £ 5.00. Please apply now!

Flute Workshop. 1st–6th August, 1983

Directed by Mr. Toshio Takahashi. This will be held at the University of Warwick and E.S.A. Teachers are encouraged to interest their friends in this event. Application forms are now available.

The British Suzuki Institute are indebted to Marianne Klingler for the time and effort she puts into her very difficult job as Chairperson of the European Suzuki Association. We appreciate her concern and love for us all, realise (in part) her frustrations and difficulties in co-ordinating the E.S.A. Associations and congratulate her on her excellent Journal.

Switzerland

Kathi Ortner-Bretscher from Winterthur is looking for a teacher or replace her from Christmas to Easter, to teach her 14 pupils (mainly beginners). Her address is Neue Arlessheimerstr. 12, 4143 Dornach.

Among the special events which took place during the summer was a special fund-raising „street-concert“ given by a group of Kathi's pupils in a shopping area in Winterthur. The street came to a standstill for quite some time and the concert proved highly successful.

Kaoru Tomita from Germany gave a most rewarding 2-day workshop in Lucerne at the end of June, which was greatly enjoyed by some 30 of **Peter Rüttimann's** pupils.

From Geneva, a pupil of **Judith Berenson's**, one of the prize-winners in the **Swiss National Youth Competition** in May of this year, was invited to take part in the **Music Festival of Fribourg** in July, when young musicians from all over Swit-

zerland and further afield joined in a week's programme of concerts, many taking place in the open air in the picturesque streets and squares of the city of Fribourg. The Festival is held every four years, and is one of Switzerland's most important musical events.

ESA-M

The ESA

The European Suzuki Association (ESA)

At the international meeting of Suzuki teachers and children at San Francisco in 1977, Dr. Suzuki decided and said that he wanted us the Europeans to build up a "European Suzuki Association" in order to spread his ideas and to help through music teaching in early childhood to build a peaceful world for the future. The European Suzuki Association was founded in 1980 in London as a Company Limited by Guarantee. The Honorary President is Dr. Shinichi Suzuki, the Chairperson and the official office is care of Marianne Migault Klingler (Munich). The founding Committee, approved by Dr. Suzuki himself and other members are set out on the following list. All these members with the exception of M.M. Klingler (daughter of Karl Klingler, former violin-teacher of Sh. Suzuki in Berlin) and Pat McCarthy studied with Dr. Suzuki in Matsumoto.

President:

Dr. Shinichi Suzuki, Matsumoto, Japan.

Vice-President and Director:

Tove Detreköy, Copenhagen, Denmark.

Chairperson:

Diplom-Psychologin Marianne Migault Klingler, München, BRD.

Secretary of the Company:

Tim Constable, Solicitor, London.

Directors:

Jeanne Janssens, Brussels, Belgium;

Susan M. Johnson, Amsterdam, The Netherlands;

Felicity Lipman, London, England;

Patricia McCarthy, Cork, Ireland;

Judy Weigert Bossuat, Lyon, France.

Committee-Members:

Christophe Bossuat, Lyon, France;

Bela Detreköy, Copenhagen, Denmark;

Jeanne Middlemiss, Barnet Herts., England;

Anne Turner, Aldenham Herts., England.

Treasurer:

M.M. Klingler, München.

The Membership-structure of the ESA is as follows:

Category A Membership. (Annual subscription DM 40,—) This is the full voting membership of the European Suzuki Association Limited and is for music teachers, who have received diplomas from Dr. Suzuki himself or who have graduated in Suzuki pedagogy from a University in America or Canada, or who have studied in one of the European Institutes. These Institutes must be recognized by the ESA-Committee, and

their Teacher Training courses are concluded with an examination of the teachers by members of the ESA-Committee. An example is the British Suzuki Institut (BSI) in London, an other example "Association Nationale Methode Suzuki en France" Lyon.

Category B Membership. (Annual subscription DM 25,—) This is for music teachers whether attending recognised teacher training programs or not and whether or not teaching Suzuki method. Subscription will be collected by National bodies.

Category C Membership. (Annual subscription DM 10,—) This will be for parents, children and friends and will in most cases come by virtue of membership of National organisations. The subscription will be collected by National bodies and payed over to the ESA, M.M. Klingler, Munich. Bank account: M.M. Klingler, Unterkonto European Suzuki Association, Deutsche Bank München, BRD Konto-Nr. 3304300; BLZ 70070010.

The chief proposition and aim of the ESA was formulated at the first meeting on Januar 28th, 1979 in Bremen:

- Setting up arrangements for graduation of teachers and pupils.
- The laying down of a syllabus for the training examination of teachers and Training-programs.
- The control of the standards of teaching acceptable as a presentation of the Suzuki method.
- Organizing of European workshops.
- Annual meetings to contact and discuss.
- Cultivate the international relations to other Suzuki-Associations, as the Japanese and the American (SAA).
- Edition of an ESA-Journal, edited twice a year, containing information about Suzuki activities in Europe. The Association will also publish articles of a pedagogical, psychological and philosophical kind.

Addresses

I. List of A — Members

Belgium:

Jeanne Janssens, Amerikaanestraat 209, B-1050 Brussel
Colette Cogels, 44 Avenue de l'Uruguay, B-1050 Bruxelles
Anne-Marie Oberreit, 7 Avenue Geo Bernier, B-1050 Bruxelles
Tomiko Shida Lauwers: 204 Chaussee de Bruxelles, B-1810 Wemmel-Bruxelles
Gilberte — Marie Beauvens, Reumont 784 d, B-5730 Malonne

Bundesrepublik Deutschland:

Janelyn Lindley, Rechbergstr. 5, D-8070 Ingolstadt
Kaoru Tomita c/o Prantl, Straßbergerstr. 6/III, D-8000 München 40
Waltraut Mayr, Stockdorferstr. 37, D-8000 München 71

Sumio Tsubaki, Theodor-Körner-Str. 13,
D-5630 Remscheid
Hisayuki Ono, Kiehnlestr. 8,
D-7530 Pforzheim
Naoki Matsui, Klingenstr. 88,
D-5650 Solingen
Prof. Koji Toyoda, Nassauischestr. 53
D-1000 Berlin 31
Kerstin Wartberg, Fritz-Haberstr. 29
D-5660 Solingen

Danmark:

Tove Detreköy, 1 Halls Allee,
DK-Copenhagen
Bela Detreköy, 1 Halls Allee,
DK-Copenhagen
Anders Grøn (Violoncello), Langs Hegnet,
50 B, DK-2800 Lyngby

Great Britain

Felicity Lipman, 3 Arcad House,
Hampstead Way, GB London NW11 7TL
Helen Brunner, 24 Bedford Gardens,
GB London W8
Anne Turner (Piano), Little Abottsbury
Kemp Row, Aldenham Herts WD28BR
Ruth Miura c/o Gelling, 30 a Stanhop Av.,
GB London N33LX
Jeanne Middlemiss, 1 Ravenscroft Park,
Barnet Herts, 4ND EN5
Alison Apley, 40 Chevening Road,
GB London NW6
Anette Costanzi (Violoncello),
35 Clarendon Road,
GB London W11 4JB

France:

Judy Weigert Bossuat, 13 Rue Royale,
F-69001 Lyon
Christophe Bossuat, 13 Rue Royale
F-69001 Lyon

The Netherlands:

Susan M. Johnson, Daniel Stalpertstraat
15III, NL 1072 VZ Amsterdam

Sweden:

Sven Sjörgren, Giutegården 2
S-43600 Askings H. Backa

Switzerland:

Judith Berenson, 10 Route Florissant,
CH-1206 Geneva
Lola Granet – Tavor
6 Chemin Rieu, CH 1208 Genf

II. Suzuki – Instituts in Europe

Det Danske Suzuki Institute, Tove
Detreköy, 1 Halls Allee, DK Copenhagen,
Danmark
Talent Education Institute en Belgique,
Jeanne Janssens, Amerikaaanestraat 209,
Brussel, or
Begijnenstraat 17, B-2300 Turnhout
Association Nationale Méthode Suzuki
en France, Christian et Jedy Bossuat,
13 Rue Royael, F-69001 Lyon
British Suzuki Institute London (BSI)
The Administrator, 31 Watford Road,
Radlett, Herts WD7 8LG. Or:
B.S.I. c/o W.M. Couper Ltd.,
21–23 London Road,
St. Albans, Hertfordshire.
AL1 1L9

III. Representatives for European
Countries having no National Suzuki-
Institute:

Bundesrepublik Deutschland: Dipl.psych.
Marianne Migault Klingler, Südliche Auf-
fahrtsallee 49, D-8000 München 19
Ireland: Patricia McCarthy, 43 Maedow
Park Lawn Ballyvolane, Cork

Netherlands: Susan M. Johnson, Daniel
Stalpertstraat 15/III, NL 1072 VZ
Amsterdam

Sweden: Barbro Sörenson, Kakelösaagatan
11, S-43144 Möndal

Switzerland: Judith Berenson, 10 Rue
Florissant, CH-1206 Geneva. Secr.:
Sheila Barnett, 112 Ch. de la Montagne,
1224, Chene-Bourgeries, CH-1206 Geneva

IV. Suzuki Institutes and Associations in other continents

Suzuki Talent Education Institute Japan
Dr. Shinichi Suzuki, 3-10-3 Fukashi,
Matsumoto Nagano-ken 390, Japan.

Suzuki Association of the Americas (SAA)

President: Yvonne M. Tait, 2854 N. Wil-
son Ave, Tuscon, AZ 85719

Managing Editor of the "American Suzu-
ki Journal": Carey Beth Hockett, 220
Coddington Rd. Ithaca N.Y. 14850

Suzuki Talent Education Association of Australia

President: Harold Brissenden, Director
Faculty of Music Education
Alexander Mackie College of Advanced
Education. Albion Av. Paddington
N.S.W. 2021.

Suzuki Talent Education of New Zealand

Mrs. Graeme Harkness, P.O.Box 6058
Hamilton/New Zealand.

Soundboard



Kerstin Wartberg answers the question:

"What priority should be given to chil-
dren's progress in music instruction and
what can parents contribute to this?"

As there is no written material by Dr.
Suzuki on this subject I can only try
to answer this question based on both
my own observations and experiences
gained in Matsumoto and on personal
talks with Dr. Suzuki. First of all the
question must be asked: What actually
constitutes progress in music instruction?

Does it mean acquiring one new piece
after the other? Is it having a command
of the various technical difficulties?

All this, for Dr. Suzuki, does not begin
to describe progress. The Suzuki-Method
focuses *not* on the instrument with its
emphasis on technical skills but rather on
the child who, from quite an early age
on – with the help of an instrument, is to

develop a feeling for beauty and art. For
this reason Suzuki equates progress with
the ability to feel and express music
sensitively.

The Suzuki-Method, unlike traditional
methods, views the continual repetition
of already acquired pieces as a matter of
prime concern. It is in this way that
improvement and refinement of playing
quality actually take place.

It is not *what* is done as much as it is
how things are done. For Suzuki true
progress is not measured in terms of an
increasingly higher level of technical
process but is instead represented by the
continuing development of the artistic
aspect.

This insight can, of course, be applied to
all other areas of learning. The importance
of technical knowledge should not be
paramount to the actual act of experienc-
ing the subject itself, whether it be the
study of mathematics or the learning of
a foreign language or an instrument.
What counts is not learning for its own
sake (which, as experience tells us, is
quickly forgotten) but instead the
emotional relationship to the subject and
an internalization of its concepts. Only
in this manner will learning be successful.
The abilities thus acquired will serve as a
personal enrichment for the child's later
life.

These considerations lead to the role the
parents have in taking on responsibilities
and providing their children with support.
Most importantly, of course, parents
should motivate their children to practice
daily and to attend their music lessons
regularly. In order to accomplish this
they need to seriously consider the im-
portance of *listening* to music which, if
missing, would prohibit the proper
functioning of the "mother tongue
method". Through continual listening the
child will be motivated to practice, that is

to say, to imitate. Besides this, numerous mistakes can often be avoided simply by listening.

An additional aspect is that the child develops a strong inner relationship to music through hearing his own music each day. Little by little he gets a feeling for notes played sensitively. Thus an aesthetic sensitivity for the beauty of sound will begin to emerge and the child will gradually become more exacting with respect to his own playing, expecting more and more of himself. The parents should conscientiously try to be a kind of "substitute" teacher by doing their best to take care of the smaller tasks on a regular basis so that the instructor can concentrate on more fundamental needs such as improving posture, training physical dexterity, working on sound production and interpretation, etc. Of prime importance for the successful outcome of all these efforts is the attitude the parents have toward the instruction as well as their intention in waiting their children to participate.

Unfortunately too often one encounters overambitious or uninterested parents. In either case it is the child that suffers due to the parents' misunderstanding and misinterpretation of the intention of the Suzuki-Method or perhaps because of their failure to understand their children's educational needs in general. The danger is great on the part of many parents to subconsciously compare one's own child with the rest of the group, to lose patience quickly or to even give up. Comparisons should only include the child himself, that is he/she should only be compared with his/her previous stages of development. Suzuki has unshakeable faith in the abilities (gifts and talents) present in all children which, through the influence of the environment, can be made to mature in every child. Parents should also work to arrive at this attitude. It will provide them with the peace and ease needed for raising their children and also with the necessary strength to approach them in an encouraging, patient and positive manner.

Dear Wolfram Tröndle!

Though we have met in Salzburg and discussed your problems I shall now answer questions which you have raised in your letter addressed to Mrs. Klingler. I hope you will agree that these answers be published in the ESA-Journal. Two of your questions are very important.

In your letter to Mrs. Klingler you describe your work with your youngest group of children. You mention that you are trying to follow the directives set up by Suzuki — though you realize that seven-year-old children are not beginners in learning and in taking in the mother-tongue-method. You asked: "When does teaching begin for this age group in order to serve best the purpose? Which details

of Suzuki's method could be included in a beginner's course not related to Suzuki's objectives?"

I would say that it makes no sense and will have no effect if parts or details of Suzuki's teaching method are incorporated into a „normal“ violin lesson. Suzuki's pedagogy is aimed at entirety. Only if studies, exercises, playing together are coordinated, inner logic can develop and teaching and learning will obtain good results. Needless to mention that Suzuki's method cannot be used at random or „raisins“ be picked. It should be agreed upon that exercises which either introduce a piece or are part of a certain teaching process, cannot be separated from each other if results were not last. Therefore, older children, too, should study the method in its entirety though they do not need to proceed in steps as small as they need to be for the very young children. Older children do learn quicker and more comprehensive; moreover older children may learn to read musical notes earlier — this could be done in group lessons.

Your second question: „At what time and in what manner do we prepare a child educated in a Suzuki school for joining a „normal“ school orchestra participating in which he may find most stimulating?"

I suggest that a child should not be sent to a school orchestra before he has studied or completed studying book no. 4. Not earlier than that he will become familiar with vibrato, playing in positions, first playing of double stop and reading notes. If he then plays in an orchestra, he will not be tempted to "experiment" with matters not yet studied in his violin class.

With your permission I shall quote your closing remarks: "Reading Suzuki's book 'Nurtured by Love' I was confirmed in my belief that important men help us to grow and that our children need guidance to develop their 'Gestalt'. Music as well as learning to play an instrument are special means to reach our aim."

Yours
Waltraut Mayer

Lieber Wolfgang Tröndle!

Von Frau Klingler bekam ich Ihren Brief mit der Bitte, Ihnen zu antworten. Wir haben uns ja inzwischen in Salzburg zum Gespräch getroffen, und ich hoffe, daß Sie einverstanden sind, wenn ich zwei von Ihren mir sehr wichtig erscheinenden Fragen herausgreife und versuche, sie zu beantworten. — Sie schrieben, daß Sie mit Ihren kleinsten Schülern die „Richtung“ von S. Suzuki eingeschlagen hätten, auch wenn man bei einem Beginn mit 7 Jahren kaum noch von einer Muttersprachenmethode sprechen könne. Sie fragten nun: „Welche Ausgangsposition ist in diesem Alter „noch“ annehmbar, und welche Einzelheiten von Suzukis Vorgangsweisen lassen sich umgekehrt in einen andersartig aufgebauten Anfängerunterricht einbeziehen?" — Ich würde sagen, daß es völlig sinnlos und wirkungslos ist, einen Teil oder irgendeine Einzelheit von Suzukis Lehrweise in einem „normalen“ Violinunterricht einzubeziehen. Suzukis Pädagogik ist in Allem auf das Ganze gerichtet, und nur im Zusammenhang und im Zusammenspiel aller Übungen und Spiele miteinander ergibt sich der konsequente Aufbau, die große

innere Logik und Abrundung und damit auch der Lehr- und Lernerfolg. Genauso wenig wie man sich die „Rosinenstücke“ herauspicken sollte, ist es angebracht, Übungen, die z.B. zu einem entsprechenden Stück eingeführt werden oder zu einer bestimmten Lernphase gehören, isoliert herauszugreifen und sie, ohne den Zusammenhang mit den anderen Übungen zu wahren, zu benutzen. So sollte man auch, wenn man mit größeren Kindern Suzuki-Unterricht beginnt, immer den ganzen Weg gehen, nur müssen bei diesen Kindern die Kleinstlernschritte nicht mehr so differenziert behandelt werden, und die Zusammenfassung erfolgt schneller, entsprechend dem schnelleren Lerntempo und der schnelleren Auffassung der Kinder. Außerdem werden größere Kinder eher an das Notenlesen herangeführt — gegebenenfalls kann Notenlernen auch in den gemeinsamen Gruppenstunden mit einbezogen werden.

Ihre 2. Frage lautete: „Wann und wie bereiten wir ein Kind, das ganz in der Suzuki-Schule aufwächst, auf die so anregende Mitwirkung in einem „normalen“ Schulorchester vor?" — Ich persönlich würde ein Kind frühestens mit oder nach Buch 4 in ein Schulorchester schicken, d.h. daß es dann schon mit Vibrato, Lage-spiel, ersten Doppelgriffen und Notenlesen vertraut gemacht wurde und nicht Dinge im Orchester „ausprobiert“, die es zuvor im Geigenunterricht noch nicht gezeigt bekam. — Ihr Brief schloß mit einem Satz, den Sie mir bitte erlauben zum Abschluß meiner Antwort zu zitieren. Sie schrieben: „Schau ich in Shinichi Suzukis 'Erziehung ist Liebe', so fühle ich mich darin bestärkt, daß hervorragende Menschen uns helfen zu wachsen, daß unsere Kinder unserer Leitung bedürfen, um zu einer 'Gestalt' zu finden, und daß die Musik und das Erlernen eines Instrumentes ein besonderes Gefühl auf diesem Wege ist.“

In diesem Sinne grüßt Sie herzlich,
Ihre Waltraut Mayer



International News



occasion, not only Japan but also other wonderful countries in Asia.
We look forward to seeing you in Japan
Shinichi Suzuki
President

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International Congress Service, Inc. (ICS) has been appointed an organizer for all management and operation of the conference, including registration fees, hotel accommodations, transportations, tours, etc.

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Greetings

We are now pleased to send you the Announcement of the "SIXTH SUZUKI METHOD INTERNATIONAL CONFERENCE" to be held in Matsumoto in July 1983.

This announcement gives you an outline of program activities and information on registration, hotel and travel arrangements. The conference secretariat has entrusted all management and operation of the conference and tours to International Congress Service, Inc., a subsidiary company of Japan Travel Bureau, Inc. For participants from overseas, the conference secretariat has arranged special package tours to help them come to Matsumoto without difficulties. Arrangements will also be made so that you can take a group flight at lower fare. We hope you will be able to attend this conference and visit our country, with its beauty and hospitality. We also hope you will be able to arrange to see, on this



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Cello - Column

At long last the 'cello has been put on the European Suzuki map! After having been in the background during the two first European S. workshops – Elsinore in 81 had only room for a joint recital by Danish viola and 'cello pupils – the 'cello came to the front at the first European training course for 'cello teachers in Belgium, April 1–6.

In retrospect, The Suzuki 'Cello Method has come a long way since the pioneers, the late Sató (author of the first Japanese 'cello books) and Yvonne Tait, started in Japan and USA some 15–20 years ago. In Europe we are thus in the comfortable situation to be able to profit from experiences already made, – and the 'cello books have gone through many alterations over these years! Until recently, only two established 'cello programs, London and Copenhagen, have existed in Europe. In London Annette Costanzi has directed the L.S.G. 'cellogroup for many years with great authority. Unfortunately for us, Annette now leaves London to move to Washington D.C. with her family. I have visited the L.S.G. 'cellists very often and noticed a steady and remarkable progress. Annette has started a few assistant teachers who will take over her program. I have had the pleasure of meeting two of them, both fine teachers, Alison McNaught (who was at the workshop in Belgium) and Haukur Hannesson from Iceland, now studying in London. In Copenhagen I have directed the 'cello-program of "Det danske Suzuki

Institut" since Aug. 78. Like many other S. institutes we have the problem of growing too fast: we have a long waiting

International Conference at Amherst, USA - August 1981



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list which is bad in the sense that a pupil may have the right age (say 3) when entering the list, but is "old" (say 7) when actually getting started. Therefore we need more teachers, and there has been an increasing interest among Scandinavian teachers to be trained in the Suzuki Method. The workshop in Belgium showed that this interest also exists in other European countries. 9 'cello teachers came from England, Belgium, France, Sweden, Finland and Denmark. For demonstration we had 6 pupils, 4 from Denmark, 1 from BRD and 1 from Sweden. We concentrated on analysis and manuals of books 1 and 2, basic 'cello techniques and ways of teaching individual and group lessons. The standard of playing was high and the attitude towards adopting the S. Method very positive. The 'cellists felt that they belonged to a big string family, and Dr. Suzuki came to our class to show his interest. A wonderful week ended with a recital by pupils and a joint pupils/teachers concert.

It has been a great pleasure for me to lead this course, and I want to extend my thanks to Jeanne Janssens and the T.E.I. of Belgium for taking the initiative.

Anders Grøn, Denmark

A.G. studied at The Royal Danish Conservatoire with Prof. Bløndal Bengtsson. Diploma recital in 1967 and debut recital in 1968. Member of Tivoli Symph. Orch., 1966-78, since 1970 as co-principal. 1978-81 member of Danish Radio Symph. Orch. and since 1981 member of The Royal Danish Orch. Further studies with prof. A. Lund Christiansen, at The Music Academy in Praha, at Nordwest-deutsche Musikakademie, Detmold, with André Navarra and at a course with Pierre Fournier in Zürich. A.G. has performed the classical repertoire of 'celloconcertos and modern concertos like Milhaud, Martin and Ligeti, and has played recitals in Europe and USA.

A.G. maintains that his best training as a Suzuki teacher has been through being a parent, having followed his daughter's violin lessons with Tove Detreköy for 5 years. He wants to keep the S. 'cello Method as close as possible to the S. violin Method. A.G. has taught and given training courses in USA at the institutes at Ithaca, Los Angeles, Minneapolis, Nebraska and St. Point. He has been member of the faculties at the conferences in Munich and Amherst and of the

international 'cello committee. This summer A.G. returns to teach in USA.

P.S. Letters, ideas etc., fit for the "CELLO COLUMN" are most welcome!

Piano - Column

Suzuki piano method

by Anne Turner

Shinichi Suzuki, now 83 years old, noted with amazement more than 50 years ago that children all over the world can speak their mother tongue with ease, no matter how complicated the language may be. They do this by listening to and imitating their parents. Parents aid and foster this ability by showing pleasure and excitement at each new sound and constantly praising their child. The child finds great happiness in his new found skill and practises non-stop, gradually acquiring a huge vocabulary at great speed. Daily practice and constant repetition produce amazing results; old words are retained and improved upon and new ones added all the time.

Dr. Suzuki has proved that all children can be taught a musical instrument in the same way; not necessarily in order to produce a professional musician — although inevitably a proportion do enter the profession — but a person whose life has been enriched by music. The Suzuki Method of learning fosters the parent and child relationship, and success depends on the triple relationships of mother, child and teacher. Dr. Suzuki believes that the child's education begins at birth and that if he is to develop into a happy, sensitive

and well balanced adult he needs the warmth, help and stimulus of a responsive family.

There is tremendous discipline involved in learning to play an instrument well. The child learns by constantly hearing, repeatedly practising and reviewing pieces already learned so developing memory, concentration and application as well as motor-skills and coordination. Music taught in this way at an early age lays very secure foundations for all other learning.

Rôle of the parent

Parenthood is a full time job in itself, and surely the aim of every loving parent is the happiness of their child. The Suzuki parents must:

1. attend every lesson with their child and observe other children's lessons so reinforcing the teaching points.
2. Learn the basic techniques of the instrument themselves in order to help their child both with knowledge and understanding.
3. Do daily practice at home, creating the best possible environment, giving much love and encouragement.
4. Ensure that the child is surrounded by the "language" of music in the same way as he is surrounded by the language of speech.
5. Allow the child to progress at his OWN BEST PACE and avoid destructive comparisons.

Rôle of the teacher

The teacher requires specialist training in order to understand and analyse the reasons behind Dr. Suzuki's most careful and logical approach and order of pieces. Each small step has been carefully thought out in such a way that every child, given time, is capable of mastering them before moving on to the next one. The musical and technical skills of the child must be most carefully built up if he is to develop into a fine musician.

The teacher must stimulate both parent and child and should have a great love and understanding of young children. The teacher must have deep knowledge and teach the pupils to think for themselves. As the child grows older, he must be

ESA - Journal

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made aware of how to achieve certain effects so that the intuitive uninhibited responses of the infant are developed and a sensitive artist with real knowledge and musicianship emerges. It is crucial that the teacher is a fine performer as very small children listen to how the teacher plays, not what she says. The parent takes note of the instructions.

No method makes a fine teacher out of a bad one, and the success of any teaching lies in the quality of the teacher. There are many wonderful teachers obtaining fine results in different ways, but they have much in common — enthusiasm, knowledge and discipline amongst other attributes.

Teaching structure

Dr. Suzuki encourages an early start, usually around three years. Ideally the

child should have been surrounded by music since birth — early listening is of great importance. At this time a child's life revolves entirely around home and his mother is able to find many moments each day (perhaps of only five minutes' duration as a small child's concentration is very short) to work with her child before he reaches school age.

The opening pieces — *The Twinkle Variations* — are of the utmost importance and a great deal of time is spent on them as they contain the very basics and essentials of all piano techniques. On completion and as a result of continual practice, the child should be able to play both *legato* and *staccato*

and *staccato* with a controlled soft sound, using lively fingers. Music is alive and

must have rhythm and breath. Playing *forte* is discouraged in the early stages, as great emphasis is placed on quality of sound produced in a natural, relaxed way. If a child can recognise quality and beauty in another's performance, he already has these qualities within himself.

Just as a child learns to speak before he learns to read, so a child of three or four years learns first to listen and then reproduces the sounds on his instrument with technical guidance from his teacher. When his aural and digital skills are established he will learn to read music, usually around five years old — at the same age as he learns to read his native language.

Author's note

I have been teaching Suzuki Piano now for just over two years, having graduated from Dr. Suzuki's Institute in Japan last year with the aid of a Winston Churchill Fellowship, I find it continuously rewarding, fulfilling and exciting. I have a very close relationship with my pupils and their families. The children themselves have formed tremendous friendships — they really belong and are wonderfully supportive of each other. The parents too will help and support each other in any way they can.

The children's progress never ceases to amaze me. Each child under school age has two short lessons each week (one longer one when at school), but remains in the studio for one-two hours on each occasion listening to others while painting or drawing quietly at a table with his parent. The children are therefore accustomed to an audience from the start. About once a month they also come together for musicianship, singing and theory. Each term we have informal Studio Concerts at which every child plays a solo in a happy, encouraging atmosphere and once or twice a year we have public concerts. The children's music is a real part of their daily lives.

The demand from parents wanting piano lessons for their children is enormous and increasing — most days I receive several telephone calls or letters on this subject and requests are also addressed to the British Suzuki Institute. The British Suzuki Institute is therefore giving priority to organising the first Suzuki Piano Teachers' training Course, which I will direct assisted by Ruth Miura. The Course will start in January 1982, and will be held at the Rural Music Schools Association headquarters in Hitchin, Herts, where a successful Suzuki Violin Teachers' Training Course is already being held. Auditions for places on the course will take place in November. Those interested should write (enclosing S.A.E.) to: The Administrator, British Suzuki Institute, 31 Watford Road, Radlett, Herts.

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