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6. International Conference

Official reception in the courtyard of Matsumoto Castle.

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Reflections on the Sixth International Conference

For those of us here at the Talent Education Institute in Matsumoto, the Sixth Suzuki International Conference was undoubtedly the highlight of the summer. The months of planning leading up to the excitement and whirlwind activities of the conference itself kept us so busy that it is only now that the conference is over that there is time to sit back and reflect on the event and its meaning for each of us. The conference was so large, and there were so many participants that it is difficult to give a comprehensive picture of what happened; it seems that each of the participants is thrown back upon their own personal experiences and role within the larger whole to explain its significance in our lives.

In my own case, I returned to Matsumoto only a month before the conference began. Ten years ago, I spent two years in Matsumoto as a violin training teacher.

My experiences during that time in seeing life in a foreign country at first hand, and my interest in Japanese cultural attitudes about education and family life led me to do graduate study in Japanese culture and comparative education at Harvard University. Along the way, I acquired a Japanese husband and ceased to teach Suzuki violin. However, the Suzuki

Method has always held a special place in my heart as an educational philosophy which I deeply admire, and a prototypic example of Japanese early education. Now I have returned to Japan for a year and a half to do research for my doctoral dissertation on early education in Japan, and in particular mothers' and teachers' roles in preparing children for their first early learning situations. In addition to observing preschools and various types of extracurricular lessons for young children, I am studying the Suzuki method as a case study of Japanese early education in which the mother's role is very important. Because I have some familiarity with the Suzuki Method and facility with the Japanese language, I was drafted as an interpreter and assistant to the foreign participants during the conference.

The most exciting aspect of the conference for me personally was meeting the participants from such a variety of countries and watching them learn to know feelings toward their neighbors. I hope that it will be more difficult for these children who have shared membership in and understand each other as fellow human beings through the experience of sharing membership in the Suzuki move-

ment, and support for Dr. Suzuki's educational philosophy. Through playing music together and living and participating in the conference together, I could see bonds springing up and attitudes of friendship being established between people from different parts of the world. It may have been the wonderful example set by the Japanese hosts which set the atmosphere for this exchange of friendship. All of the participants whom I talked to were deeply touched by the beautiful reception at Matsumoto Castle which was staged by the City of Matsumoto. The great care and effort which the citizens of the entire town had exerted was clearly evident, and almost every organization in the city had prepared something special to welcome the foreign participants. Local Boy and Girl Scouts of all ages met the participants as they arrived at the reception and gave them folded origami cranes, and local teachers and students of tea ceremony, flower arrangement, koto, and Japanese drums staged beautifully executed performances on the castle lawn. The local shopkeepers' association had prepared welcoming banners in the streets, and recorded strains of songs from the Suzuki repertoire could be heard from loudspeakers on the main thoroughfare. Many other organizations also participated and in addition, it seemed that the local residents made special efforts to be friendly and polite. Shopkeepers and waiters cheerfully and patiently tried to help their foreign customers, most of whom

Snapshot from the Banquet: Korean and Japanese children in beautiful robes playing together



spoke only a few words of Japanese, and even the local children seemed to do less pointing and staring and more smiling and waving than usual.

In response, there was considerable interest among a number of the participants in trying to see and experience a bit of Japan, in addition to taking part in the many activities of the conference. I assisted people in planning excursions to the surrounding countryside, to local museums with exhibits on Japanese culture, to observe music classes in a local high school, and even gave advice to a group of people who wanted to experience the luxury of relaxing in a Japanese-style public bath house! Unfortunately, the conference planners did not make it possible for the foreign guests to deepen their acquaintance with Japanese culture by staying in Japanese inns or eating Japanese meals, and a number of people expressed their disappointment that only Western-style hotels and meals were provided. However, because the participants were left to their own devices for the evening meal, almost everyone used this chance to try Japanese food at the local restaurants.

And then of course, there were the group lessons and concerts, which were after all the main activities of the conference. I had occasion to interpret during several of these lessons, and it was always heartwarming to see children from a number of different countries practicing the Suzuki repertoire together and enjoying each others' performances. After each formal session, I was invariably requested by children and adults alike to help them surmount the barrier of language to communicate with each other. Teachers wanted to exchange teaching problems and solutions, and learn about the nature of the Suzuki movement in other countries. Children wanted to ask about each others' daily lives, exchange addresses to become pen pals, and even tried a few jokes and riddles on each other. Even when the participants didn't share a common language and there wasn't an interpreter around, they did share smiles and the ability to enjoy playing music together.

This intercultural communication was all the more exciting whenever I stopped to realize that only 40 years ago, most of the 23 countries represented were at war with each other, and that if the participants had met during that unhappy time, they would have tried to kill or imprison each other on sight. Although I was born after the end of WWII, and therefore was never forced to conceive of Japan as an enemy country, I know that hateful and angry feelings left over from the war have not yet been completely forgotten. On several different occasions, participants told me of negative attitudes and memories of Japan, acquired during the war, which they had maintained until this opportunity to come to Japan. Once here, they realized that the foreign-sounding place names were really cities of homes and families, and interesting nooks and crannies. The people whom they had been taught to hate and fear

were much the same as themselves, and could be as friendly as they had had to be fearsome during the war.

It was also moving to see the children of participants from Taiwan, Korea, and the Philippines playing duets and songs with the Japanese children, because resentment and harsh memories against Japan are dying only slowly in these other Asian countries. Many Japanese as well still harbor uncomfortable the Suzuki movement to ever again be encouraged to imagine each other as faceless enemies who deserve to be killed. Perhaps the experience of finding that old enemies could have been friends all along will accomplish the final healing of painful memories and prevent tomorrow's children from repeating yesterday's mistakes.

Dr. Suzuki spoke of this quest for world peace on the last day of the conference when he introduced the International Suzuki Association. He spoke movingly and simply of his dreams for the happiness of all children and the senselessness of war and mutual hatred, and reminded us of the power of music to unite the world's people in creating an atmosphere of love and beauty. All who heard him were deeply stirred, and many left the conference hall with tears in their eyes. It is this potential of the Suzuki movement to truly contribute to mutual understanding between people of different nations that many of us had sensed during the conference.

It is fitting and wonderful that the Japan Foundation has recognized Dr. Suzuki's efforts to promote international understanding by recently awarding him the Japan Foundation Award for outstanding contributions to cultural exchange and the promotion of mutual understanding between Japan and other countries. Dr. Suzuki's work as an international educator and humanist has also been recognized by the States of Illinois and Georgia in the US., which have proclaimed a statewide Suzuki day. My only hope is that the Suzuki Method may continue to grow and expand throughout the world. Perhaps in another 10 years, the Eleventh International Suzuki Conference will find adults and children from nations now at war or filled with mutual distrust making music together and getting to know each other as people. I hope to see children from the U.S. and Russia, East and West Germany, Nicaragua and El Salvador, and Iran and Iraq making music together and smiling and laughing and talking together.

It is Dr. Suzuki's philosophy concerning the equality of all people and the importance of respecting life in all its forms that is the basis of the method's deeper meaning as an international movement. As Dr. Suzuki always reminds us, the true goal of Talent Education is not merely to teach children to play musical instruments, but rather to nurture fine, sensitive human beings — a process which must begin with a commitment to improving oneself. It is my fondest hope that those people who have been fortunate enough to be influenced by this

great man's philosophy and movement may become a positive force for peace and understanding throughout the world.

Lois Taniuchi

Gedanken über die 6. Internationale Konferenz. Tokio — Matsumoto, im Juli 1983

Für uns hier im Talent Education Institute in Matsumoto war ohne Zweifel die 6. Internationale Suzuki Konferenz der Höhepunkt des Sommers. Nach den turbulenten Monaten des Planens und den vielfältigen, atemberaubenden Aktivitäten während der Konferenz selbst, wird jetzt erst im Nachhinein möglich sich zu besinnen, was diese Konferenz jedem von uns selbst eigentlich dargeboten und gebracht hat. Die Konferenz war so überwältigend groß, ebenso die Teilnehmerzahl, daß es unmöglich ist, ein umfassendes Bild von ihr zu geben. Jeder Teilnehmer ist im Grunde auf sich selbst zurückverwiesen, auf seine Erfahrungen und seine eigene Rolle im Ganzen des umfassenderen Geschehens, um dessen Bedeutung für das eigene Leben zu erfassen.

Was mich selbst anbetrifft, so kehrte ich zurück nach Matsumoto knapp 1 Monat vor Beginn. 10 Jahre vorher verbrachte ich 2 Jahre als Geigenlehrerin in Matsumoto. Die in dieser Zeit aus erster Hand möglichen Erfahrungen der Lebensweise eines fremden Landes und mein daraus erwachsendes Interesse für japanische Kultur und japanische Anschauung über Erziehung und Familienleben, führte mich zu einem „graduate study“ über japanische Kultur und vergleichende Erziehungswissenschaft an der Harvard University. Die Heirat mit einem Japaner ließ mich mit dem Unterrichten selbst aufhören. Jedoch hat die Suzukimethode seitdem einen besonderen Platz in meinem Herzen behalten als eine pädagogische Philosophie, die ich zutiefst bewundere, als ein prototypisches Beispiel von japanischer Früherziehung. Nun bin ich zurückgekehrt nach Japan, um ca. 1 1/2 Jahre für meine Doktorarbeit Material zu sammeln über japanische Früherziehung, speziell über die Rolle der Mutter und der Lehrer, wie diese ihre kleinen Kinder vorbereiten auf die früh einsetzende Lernsituation. Ich verstehe dabei die Suzukimethode als eine Fallstudie von japanischer Früherziehung überhaupt, in welcher die Mutter eine sehr große Bedeutung innehat; ausgehend von Beobachtungen in Vorschulen und mannigfaltig vorhandenen Typen extracurricularer Unterrichtsstunden für kleine Kinder.

Aufgrund meiner Vertrautheit mit der Suzukimethode und Kenntnis der japanischen Sprache wurde ich gebeten, für die fremden, nichtjapanischen Teilnehmer als Dolmetscherin zu dienen.

Der aufregendste Aspekt der ganzen Konferenz war für mich persönlich der, mit so vielen Menschen aus verschiedenen Ländern und Kontinenten zusammenzukommen und zu beobachten, wie sie miteinander umzugehen lernten, als durch die Suzukimethode und -Philosophie sowie gemeinsames Praktizieren derselben Verbundene. Ich konnte unmittelbar miterleben, wie durch das gemeinsame Musizieren und Teilhaben an der Konferenz Bekanntschaften, ja Freundschaften entstanden zwischen diesen Menschen, die aus den verschiedensten Ecken der Welt kamen.

Beigetragen zu dieser, Freundschaften geradezu hervorruufenden Atmosphäre, hat wohl vor allem das unvergleichliche Beispiel der japanischen Gastgeber. Alle die ich sprach, waren in gleicher Weise tief berührt von dem phantastischen Empfang in dem großen Hof der Burg von Matsumoto, den die Stadt Matsumoto ihren Gästen bereitet hatte. Mit großer Sorgfalt und Anstrengung hatten viele Bürger und Organisationen der Stadt jeweils etwas Besonderes zum Empfang vorbereitet. Pfadfinder, Buben und Mädchen, empfingen Ankomme mit Blumenketten, „origami-cranes“, Lehrer und Studenten zelebrierten auf den großen Rasenflächen die Tee-Zeremonie, Blumenstecken, Koto-Spiel, riesige japanische Trommeln wurden geschlagen. Viele herrliche Darbietungen!



Arrival in Matsumoto. Dr. Suzuki welcomes his international guests.

Alle Mitwirkenden waren japanisch gekleidet; Die jungen und älteren Japanerinnen in ihren wunderschönen, farbenreichen Kimonos sind unvergänglich – man wurde an die berühmten Holzschnitte der großen alten Meister erinnert. Die Stadt war geschmückt, Fahnen wehten, veranlaßt durch den Verein der Ladeninhaber; Suzuki-Melodien waren den ganzen Tag über in den Hauptstraßen zu hören. Die Stadt war diese ganze Woche lang bemüht, den Fremden das Leben schön und leicht zu machen. Andererseits zeigten diese Fremden ihrerseits Interesse z.B. japanische Worte zu lernen und japanische Sitten kennenzulernen. Ich half Einigen z.B. Exkursionen ins Land zu unternehmen, das Städt. Museum zu besuchen, am Musikunterricht in der städt. höheren Schule teilzunehmen.

Ja eine Gruppe beriet ich sogar, die den japanischen Erholungsluxus des Badens im öffentlichen japanischen Badehaus ausprobieren wollte. Im allgemeinen waren die Gäste, zum Teil zu ihrem Bedauern, nicht in japanischen Hotels, sondern in solchen westlichen Stils untergebracht – es war jedoch Gelegenheit genug, und viele nutzten sie, abends in den hübschen und gemütlichen japanischen Restaurants japanisches Essen zu genießen.

Vor allem waren es die Gruppenstunden und die Konzerte, die zur Hauptaktivität der Konferenz gehörten. Ich hatte Gelegenheit, während verschiedener Stunden zu dolmetschen, und es war herzerwärmend dabei zu sein und zu sehen, wie die Kinder verschiedenster nationaler Herkunft miteinander das Suzuki-Repertoire übten und fröhlich dem Vortrag des jeweils Anderen zuhörten. Hinterher wurde ich regelmäßig von Kindern und Erwachsenen gebeten, ihnen zu helfen beim Überwinden der Sprachbarrieren, um miteinander zu kommunizieren. Lehrer wollten Lehrerprobleme und ihre Lösungen austauschen und mehr erfahren über die Suzuki-Bewegung in anderen Ländern. Kinder wollten mehr vom täglichen Leben der anderen erfahren, tauschten Adressen aus, ja begannen sich Rätsel und Witze zu erzählen. Wenn kein Dolmetscher dabei war, so teilten sie die Freude miteinander zu musizieren und lächelten sich zu. Diese interkulturelle Kommunikation zu erleben war umso aufregender eingedenk der

Tatsache, daß nur 40 Jahre früher viele der hier Anwesenden 23 Nationen sich im Krieg miteinander befanden. Obwohl ich nach dem 2. Weltkrieg geboren bin und selbst niemals auf die Idee kam, Japan als feindliches Land anzusehen, so weiß ich doch, daß immer noch Reste von Haß- und Angstgefühlen existieren; Teilnehmer berichteten mir von eigenen, negativen Einstellungen und Erinnerungen Japan gegenüber, noch aus der Kriegszeit, die bis heute geblieben waren. Jedoch hier in Matsumoto realisierten sie erstmalig, daß die fremd klingenden Namen wirklich realen Städten zuzuordnen sind und bewohnt sind von Menschen und Familien, die dort leben. Es ging ihnen auf, daß die Menschen, die sie zu hassen und zu fürchten gelernt hatten, Menschen sind wie sie selbst und ebenso freundlich sein können, wie sie furchterregend sein mußten während des Krieges. Bewegend war auch, Kinder von Teilnehmern aus Taiwan, Korea und den Philippinen zu sehen, wie sie Duette und Lieder mit japanischen Kindern zusammen spielten, denn auch in diesen asiatischen Ländern sterben Ressentiments und schlechte Erinnerungen gegen die Japaner nur langsam. Ebenso geht es Japanern ihren asiatischen Nachbarn gegenüber. Ich hoffe, daß es diesen Kindern, die an der Suzuki-Bewegung aktiv teilhaben, sehr viel schwerer fallen wird, jemals wieder dazu gebracht zu werden, die „Anderen“ wechselseitig als gesichtslose „Feinde“ anzusehen, die verdienen getötet zu werden. Vielleicht kann diese neue gegenseitige Erfahrung des Humanen dazu beitragen, daß schlechte Erinnerungen zu endlicher Heilung gelangen und darüber hinaus verhüten, daß Kinder von morgen die Fehler von gestern wiederholen.

Dr. Suzuki sprach von dieser Suche nach Frieden für die Welt am letzten Konferenztag, als er die Internationale Suzuki Association vorstellte. Bewegend und schlicht sprach er von seinem Traum für das Glück aller Kinder, die Sinnlosigkeit von Krieg und gegenseitigem Haß und legte uns die Kraft der Musik nahe, die Völker der Erde zu einigen durch Schaffen einer Lebensatmosphäre von Liebe und Schönheit von früh an. Alle die ihn hörten waren tief gerührt, und viele verließen die Konferenzhalle mit Tränen in den Augen.

Es ist angemessen und sehr zu begrüßen, daß eine japanische Stiftung Dr. Suzuki für sein Bemühen um internationale Verständigung mit einer Auszeichnung bedacht hat. Dieser Orden wird verliehen für außerordentliche Beiträge für interkulturellen Austausch und die Förderung von gegenseitigem Verständnis zwischen Japan und anderen Ländern.

Dr. Suzuki's internationales Werk als Pädagoge und Menschenfreund wurde auch in anderen Ländern gewürdigt. Die Staaten von Illinois und Georgia in den USA erklärten einen Tag im Jahr zum „Suzuki Day“. Ich hoffe nur, daß die Suzukimethode weiterhin wächst und sich in der Welt ausbreitet. Vielleicht, nach weiteren 10 Jahren, werden sich auf der 11. Internationalen Suzukikonferenz Erwachsene und Kinder treffen zu gemeinsamem Musizieren, und einander als Menschen lieben lernen, die zu Nationen gehören, die momentan noch miteinander im Krieg liegen und erfüllt sind von wechselseitigem Mißtrauen.

Ich hoffe, dann Kinder anzutreffen, die aus den USA und Rußland, Ost- und Westdeutschland, Nicaragua und El Salvador, Iran und Irak etc. stammen und miteinander musizieren, lachen und plaudern.

Es ist Dr. Suzuki's Philosophie, die Gleichwertigkeit aller Völker zu betonen, die Wichtigkeit Leben zu respektieren in all seinen Formen. Diese Überzeugung bildet die Basis der tieferen Bedeutung der Methode als einer internationalen Bewegung. So erinnert uns Dr. Suzuki immer wieder daran, daß das wahre Ziel der Talent Education nicht nur darin besteht, Kinder den Umgang mit Musikinstrumenten und Musik zu lehren, vielmehr Kinder zu feinen und sensiblen Menschen heranzubilden. Dieser Prozeß schließt die Verpflichtung ein, in eben diesem Sinne an sich selbst unentwegt zu arbeiten.

Es ist meine ganze Hoffnung, daß die Menschen, die das Glück hatten, beeinflusst zu werden von der Philosophie und Bewegung dieses großen Menschen, zu einer positiven Kraft werden mögen für das Gedeihen von Frieden und Verständigung auf der ganzen Welt.

translated by M.M.K.

EUROPEAN SUZUKI TEACHERS' WORKSHOP – LA SAULSAIE (LYON), FRANCE
APRIL 15–21 1984
application form

Mr. Mrs. Miss
last name first name

No street city country zip code

telephone numer () birthdate
month – day – year

Instrument: VIOLIN PIANO CELLO (circle correct instrument)

If you have already been teaching the Suzuki method:

- a. How long have you been teaching?
- b. How many pupils do you have? What levels?
- c. Give details of Suzuki training:
.....
.....

HOUSING AND FEES

..... I will make my own hotel arrangements. (meal possibilities below)

I would prefer a single room (60 F per night); double (50 F per person per night);
..... triple room (40 F per person per night); quadruple room (30 F per person per night).

(NUMBER 1, 2, 3, 4, by preference. We will do our best to take into consideration your preferences when assigning rooms.)

I would like to be housed in the same room as the following persons:

PRICES: Please check the dates you will be attending.

Saturday April 14th – 16H00 until Saturday April 21 – 14H00:

..... 630 F meals between 210 F and 420 F bed

Sunday April 15th – 9H00 until Saturday April 21st – 14H00:

..... 585 F meals between 180 F and 360 F bed

Monday April 16th 10H00 until Saturday April 21st – 14H00:

..... 500 F meals between 150 F and 300 F bed

..... COURSE FEE – Monday April 16th – Saturday 21st: NON E.S.A. MEMBER – 900 F

..... COURSE FEE – Monday April 16th – Saturday 21st: E.S.A. Member – 800 F

..... Sunday observation fee and ticket to the concert 60 F (to be added to the course fee)

..... Late registration Fee – obligatory for all registrations sent, or any CHANGES in registration forms
after JANUARY 15, 1984: 100 F

I expect to arrive by plane; car; train; other
the April at
(time)

Once I have received confirmation of my registration, I will send the complete course fee, the complete meal fee, and 150 F deposit for my bed, WITHIN 2 WEEKS to the bank in Lyon (account number will be included in the confirmation letter). This transaction will be done in French Francs, and I will be responsible for any bank charges incurred. Upon arrival in April, I will pay the remaining bed charge, sheets (if desired), and any bank charges.

signature:

Dr. Suzuki's Visit April 15–22 1984

Dr. Suzuki's visit will begin with a **National Workshop on Sunday April 15th** for all French Suzuki violinists. Exceptionally, we have decided to invite our friends from Switzerland to join the French for this very special day with Dr. Suzuki.

Following registration from 8 until 10:00 Sunday morning, each participant will have two hours of group class with noted European Teachers. Lunch will be served in the dining halls at la Saulsaie. At 15:00 a concert played by all participants will be held in the Chapelle, with Dr. and Mrs. Suzuki presiding. The concert should be finished around 17 h, and people may then leave for home as the French have school the next morning!

Housing and meals are available for those who wish at La Saulsaie beginning at 16:00 on April 14th. Please register your housing and meal reservations on the **special application form available from your teacher**. We hope that many Suzuki violinists in France and Switzerland will take advantage of this wonderful opportunity to see Dr. and Mrs. Suzuki in person. The concert will be limited to the first 300 children registering.

The TEACHER TRAINING WORKSHOP will be run very much like previous European courses with Dr. Suzuki. In addition to violin training, there will be cello and piano available with distinguished European and American teachers.

Registration for the Teachers' workshop will be **MONDAY APRIL 16th** from 9:30 until 12:30. Classes will begin at 14:30.

For all instruments (violin, piano, and cello) classes will consist of philosophical and pedagogical lectures by Dr. Suzuki, observation of him teaching individual lessons and group classes to both children and adults; and further instruction by master teachers in each instrumental area. Included also will be a series of lectures and panel discussions on various topics related to the Suzuki Method.

Programmed also are: a public concert in Lyon given by selected soloists from various European countries, and various other concerts at La Saulsaie (cello, piano, violin).

Attendance of teacher trainees at the National Day (April 15) is strongly recommended as a wonderful way to begin the week of exposure to Dr. Suzuki's teaching techniques. The course finishes with **LUNCH ON SATURDAY APRIL 21st**.

Housing is available at the Saulsaie in rooms containing 1, 2, 3 or 4 beds. Please number your preferences on the registration form. We will do our best to satisfy your desires, but cannot promise your first choice as the number of rooms is limited. Sheets and towels are not provided. Sheets may be rented for 5 F a day.

Registration forms are due before January 15, 1984. There will be a 100 F charge for all registrations or modifications made in registration forms after January 15th.

Because of strict rulings by the Bank of France, foreign participants should **NOT SEND ANY MONEY** with their registration form. Upon acceptance of your registration, you will be sent a letter asking for the full course fee, meal fee, and 150 F deposit for your bed. You will then have 2 weeks to transfer this money to our account in France to retain your place. All bank fees are the responsibility of the registrant. French registrants can send their fees immediately.

REFUNDS: When written notification of cancellation is received no later than **FEBRUARY 15, 1984**, a refund of fees paid less 20 % and any extra bank charges will be made. After February 15th, **NO REFUNDS** can be given.

La Saulsaie is 25 km north of Lyon; We will try to run a shuttle bus from **LYON-PERRACHE** to La Saulsaie when needed. Please fill out your arrival time to help us in our planning.

SEE YOU IN APRIL !!!!!

ESA Membership Application

ESA MEMBERSHIP APPLICATION: Send complete application form to your National Suzuki Institute or your National Responsible. Please write legibly.

Name:

Address:

Tel.:

Application for ☐ B ☐ C Membership.

Instrument: Violin, Viola, Cello, Piano, Flute.

I want to become member of the ESA

Date Name

Notabene: annual payment of membership contribution: 1st of January!

Dr. Suzuki England, 4th ESA Workshop April 1983 or Variations on a Theme

As I arrived from Australia via Scotland at precisely 3.00 pm on Monday 4th April, the atmosphere in the sitting room at Anne Turner's home was charged with the anticipation of the assembled group of British teachers. Dr. Suzuki, smiling and eager, cigarette aglow, was in the situation he loves best, about to give a lesson surrounded by teachers as in his teaching room in Matsumoto. He and Mrs. Suzuki were happily relaxed in the warmth of the home-from-home-atmosphere of the Turners! Only the cows were missing from the field opposite! The first lesson started, the course was under way. Teachers would assemble each morning at 7.45 for the best breakfast lessons of the course in Anne's studio. How gratifying for Suzuki to find this rich and growing assortment of European violin teachers, 140 in all, assembled for a week with him. His pleasure in, and deep appreciation of, Felicity's inspiration as catalyst in setting up E.S.A. was warmly apparent. I felt wonder and admiration too for the many determined organisers backing her vision. Long may these yearly meetings continue with Suzuki at the helm.

The art of a great teacher is to have a fire burning deep within and a burning desire to kindle in every student a fire of his own. Suzuki's flame glows and burns with unwavering tenacity. Today his desire to kindle is fiercer than ever as he feels time running out. "How many students do you have", he asked me. "Only 40? Not enough. You must have more students and give very short lessons." How often do we overteach in the old tradition?

His message unfalteringly remains the same: to explore and discover the deep natural resonant sound of the violin in order that our music reaches to the heart (not liver!) of all people and binds them in love. "With love much can be accomplished". Without the sound that reaches the heart, music is as tinkling brass, feelings trite. Engrossed in the minutiae of our daily teaching, it is easy to lose sight of goals. The week at Wall Hall is a unique moment to rethink goals and aspirations and discover surer and more accurate steps to give our children the joy of error free and positive learning to raise their ability levels faster.

If only we could make, and therefore, the SOUND that throbs and rings out of Suzuki's violin 1000 times each day he is with us, all else would be easy. Only if we know the way to relax and Let Bow Play Violin can we do this. Herbert Whone in his fascinating book "The Simplicity of Playing the Violin" talks of

"sensing and letting". "I do must become, let it be done. We must remove all tension." The questions that anxious Westerners unnervingly trot out to Japanese teachers on problems of shifting, vibrato, intonation, breathing, bowing, reading etc. etc. become irrelevant; once a deep relaxed bow arm has been achieved they become aspects in the development of more beautiful, warm, expressive sound, exact resonances, perfect tempi, dynamic quality, etc. Aids rather than problems. Diane Dixon (B.S.I. Newsletter November 1982) remarked on the seeming unpreparedness of Hirose to answer such questions in August 1982. They did not seem relevant to him.

It took me half a concentrated year to understand this as I strove to find a technique. "Listen to your sound" was all my teacher would say to 'ifs' and 'buts'. It will take many more years to accomplish it in practice. A German philosopher spent 6 years studying with his Zen Master learning how to release the arrow, let it go with no tension ("Zen in the Art of Archery", Eugen Herrigel). In all fields of art the Japanese continually seek instruction and renewal, unquestioningly, with the Master: so do we with Suzuki.

As before I would like to record for teachers and readers some of the "shafts of light", the "such ideas I teach" that spring fully armed from the most alive 84-year-old mind I have met.

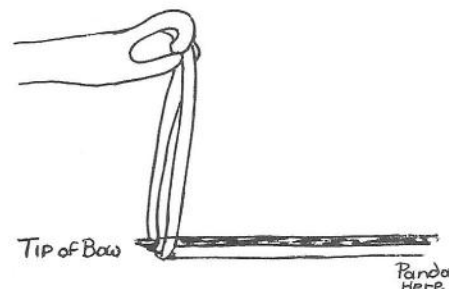
I wonder that other teachers found to be the basic point for them in this search for the great sound? For me it was the use of ELBOW: we each pick the point most relevant to us at a particular moment. I have been trying to awaken sluggish sun-soaked Australian elbows for a year and it is a relief to know one has been barking up the right gum tree! Of course the very first step is PANDA but that was my revelatory intake in Japan last year (see B.S.I. Newsletter, November 1982). The 5p piece — circular elbow/tip-of-the-bow action — was Hirose's contribution in August. One point at a time!

Panda and Elastic Power of Bow

I loved the idea of 'Panda 1 and Panda 2' in our first group lesson. We held our bows horizontally in front of us: 'Number 1' use tip of thumbnail, 'Number 2' use cushion of thumb tip. (Number 2 causes a leaning unbalanced bow hold). "1.2.1.2.", we chanted, then suddenly it changed to "Never 2, Never 2". This as Felicity pointed out was for those who felt they had an alternative!

A happy idea that occurred to him in an early morning lesson and was later passed on to the group was to put bow on violin and if index could pop up 'good morning', hand relaxes and bow can sit on violin. Finger lying down is 'good evening' or 'good night' and reveals a tense bow grip so bow cannot sit on string. "Who has bow in hand (i.e. grips bow) cannot put on, that is training", says Suzuki. To demonstrate he puts bow on table. "That is easy" It lies heavy, inert. Student puts bow on string, arm tenses, bow cannot sit.

"If hand turns over, bow has no elastic power", said Suzuki to Christopher as he tried to relay over-anxious fingers. The Indefatigable Administrator (Hi, Pauline!) had scoured sources just before the Easter weekend to obtain 1,000 large and strong elastic bands for the 'How to Develop Elastic Power Game', i.e. develop Panda or strength in tip of thumb. Hold elastic band in left hand, insert bow tip through loop. Bow arm with vertical motion plays Twinkle and thumb power stretches elastic down as far as possible. This



thumb power gives bow equal strength at both ends, then horse hair has elastic power." If we have good elastic power we are told in another colourful image "Horsehair is beefsteak, stick is plate, don't eat plate" (i.e. don't push down on to the wood).

Suzuki enjoys putting the tip of this bow on teachers' shoulders and letting them feel his strength as he pandas out Allegro. He also enjoys tweaking a child's nose to demonstrate how thumb tip should feel on the bow. While we are on noses "nose is specially made for violin teaching" for teacher to tweak head into good posture alignment.

Let Bow Play Violin

Suzuki points to a student's hand: "Here only balance the bow"; he points to el-

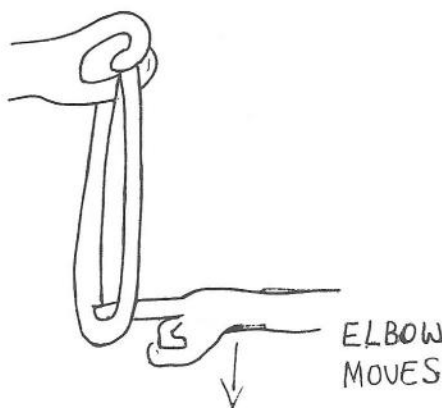
bow: "Here I play". One of his favourite teaching points (and it really works with recalcitrant elbows, enlivening the dead pushed sound, so don't underestimate it) is to take off fingers one by one from bow, or let child play with thumb, 1 and 4 only. It enables Suzuki to say with his brightest twinkle: "If you can change in 10 minutes, in one week, 168 hours, how much? Try playing 10,000 times then you become ability". (For those who have not fully mastered Suzuki English, 'Made in Japan', this phrase is 'Made in Germany'. The German word for 'obtain' or 'receive' is 'bekommen', an easy confusion (probably intended by now!) with the English 'become'. I especially liked his: "All interessant ne?" (English-German-Japanese) after a specially successful teaching point!)

We try to understand the concept BOW PLAY VIOLIN, YOU HELP BOW ONLY. One of Suzuki's surest laugh raisers – and fun for the more extrovert child or teacher – is the 'Can you walk, feet only?' "I walk, hip walk, foot help", he demonstrates. For the bow: "Bow play violin, elbow plays bow, hand only helps". Herbert Whone, in his fascinating book "The Simplicity of Playing the Violin", has a similar idea if we think 'elbow' means upper arm. He divides the arm into three portions: the upper arm is the source of power, the forearm gives expressive feeling and the hand articulative power. Same idea, different explanation. If the 'source of power' is not alive and working there can be no true sound. "If you use hand you get slip tone", says Suzuki. It is our duty as teachers to develop a keen awareness of the difference in sound when made by hand or elbow. With Hirose we tried to hear the fine difference of circular action and no circular action by the greater warmth and depth of sound. I shut my eyes to listen to my students and can tell now, elbow, no elbow. We must then know how to turn slip tone into deep relaxed sound!

Role of Elbow and How to Consume Chocolates Without Really Trying

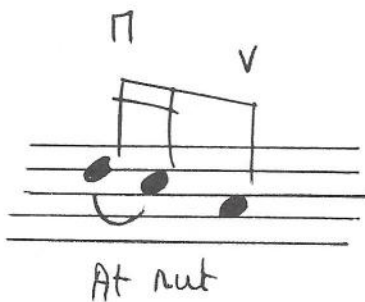
One of the many revelatory Chocolate Eating Games that Suzuki enjoyed, had every teacher in turn standing on a podium playing at the tip of the bow using elbow only the first two bars of Vivaldi's A Minor I. To get the feel of elbow playing bow, play with short strokes at nut (elbow has to work), then play in mid bow, then at tip with 'same condition' of elbow. It proved to be hard, even after three tries, as we turned on the podium for all to see. Even Suzuki's love of awarding chocolates outweighed his precise judgement whether elbow was used correctly or not! Many delicious chocs were deservedly consumed by anxiety-ridden teachers. In Matsumoto teacher sessions (often with choc awards) are held every week, but in all fairness even those teachers still quake with nerves, probably because they no longer have the time – as we do! – to practise 10,000 times each day.

For training elbows, hold the strong elastic band with thumb of left hand and with index finger of bow hand play any piece with elbow action, depressing deeply the elastic.



Fun for children's groups!

'Greeting to shoulder' exaggerates the movement felt in an up bow at nut and trains a lively elbow action (place the nut of bow on shoulder at end of up bow). Speed of reaction and movement is high on Suzuki's list to increase a child's ability. The 4 times repeated phrase in Hunters' Chorus played at nut with swift almost lifted up bow helped train lightness of elbow for Tambourin. "Up bow teaching is especially important. If children play up bow, children can play violin". Challenge! For speed of elbow play Twinkle Song up bow at tip and down bow at nut on alternate notes. What freedom ensues!



Helicopters and elevators still play a picturesque part in Suzuki's imagery, creating the idea of verticality. "I play elevator, elbow cannot to side." Students who played with horizontal bow strokes, and no deep circular feeling into the string, were accused of 'piano cleaning'. To one student Suzuki said: "You have the idea on string, I have the idea in string" and proceeded to coax a deeper sound.

Staccato – Legato – One Continuum '30 Staccat equal 1 Legat'

"We need to have success in staccato, then you have success in everything. Every day everyone must play staccato: staccato is the centre of the study in bowing: centre is the centre of the centre" was the teaching point for Rameau Gavotte. Every point in turn becomes pivotal to the art of violin playing and each one is part of every other. Often Suzuki urges a finger to "take vacation" so that tip of thumb more easily can work with elbow. Felicity gave one of her lucid follow-up group lessons starting by making 'Circus' ring and finishing with scintillating Minuet II opening bars in one fast beat, with great crescendo to E string. For Suzuki, E string sound is always "too small". Gabriel, over from the States also had a lesson on staccato for the slow movement of the Bach A minor! "I say every tone play staccato. Here power in thumb, and elbow power, then legato has same clarity. Write 'start' before everything", advised Suzuki.

I have pages more notes and thoughts but so that I meet the deadline here are a few last bons mots:

Sometimes it is hard to follow the double talk of Suzuki's Zen whimsy: "This student is also very bad student". Does he mean good or bad? It doesn't matter, he will still get the lesson he needs on how to improve his sound. However, one student who played with "good tone" but "for liver not for heart" did "become" a lesson on vibrato till she could play one horsehair like Kreisler: "I don't know which one", joked Suzuki. Only once was Suzuki apparently at a genuine loss: "I don't know what to do", he despaired after an excellent group Bach Double. However, he quickly devised a chocolate game (what else?). Each child had to take a chocolate between phrases of Judas Maccabeus. The game he explained was a test for tone, but the children could only think chocolates! To say aloud "My tone is too small" is a favourite way to end a child's lesson. The children in one group rigged up their violins with 'masts' at Kreisler Highway point (pencils and elastic bands). "Don't touch pencil or I slap bums with plastic tubes", said Suzuki (we couldn't find a string tube for him). "Now children become straight bow and big tone". He told us he had ordered 4000 pencils inscribed with 'My Tone is Too Small' for the Conference this summer. Another child playing Mozart had wool stuffed in her ears to make her play loud (into the string). This is the crazy directness that denudes Suzuki of any pomposity! I should write of the stimulating play-togethers and characteristic group lessons we had from Christophe, Tove, Béla and Felicity, of the great feeling of playing with 120 other violinists, of the copious meals with opportunities to talk and discuss with friends and visiting teachers, the interesting evening discussions on beginners, vibrato and shifting (always burning topics), of the happy party, of

the miraculous, courteous organisation that made things run smoothly and the inspirational 'cello concert conducted by Anders Grøn which made our violin concert – many players had already left – a sadly curtailed anti-climax. It would have been more appropriate to have played before the party, perhaps. What remains above all is the shining inspiration of Dr. Suzuki and always beside him, smiling and gracious, the indispensable, indefatigable Mrs. Suzuki. From the rich philosophy lectures, warmly and gracefully translated by Ruth, that Suzuki gave each day I pick one thought that struck me forcibly: "I look at child with lowest ability and that is the one I worry about more. I have shown every child can be educated properly. If you can't play Mozart Concerto at the age of 12 you are no better than a brain damaged child. Look at your students with lowest ability and enable them to grow to level of others. We must respect each other."

A postscript: Our TaiChi Master asked the class yesterday: "What do you think about while doing your Form?" (Form is the 12 minute long enchainement of controlled, balanced, concentrated movements). "Doing it right", "trying to remember", "the worries of the day" ... we fumbled. "Think of flow and continuity. It is a meditation", he suggested to us. The parallels with music astonish me each lesson. When we play or perform, the flow and continuity is the music, the ultimate sense to make of the 10,000 hours of practise.

Jasmine Brunner
(BSI, Newsletter, 1983)

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Aspects of Cello Teaching

One of the great joys in life is to learn. One of the great rewards is to master something. Children have a natural desire and urge to improve their skills and to strive for mastery. The best investment we can make is to nurture and to stimulate this appetite so that our children keep this hunger to learn more while growing up. How many of us, parents and teachers, have still this curiosity and wish to improve? – I come to think of a medical report some years ago. It was based on interviews with people from all over the world who had been „dead“ (accidents, drowning etc.), but saved and brought back to life. The reports about the few seconds in „death“ were all strikingly alike: most of the persons described the flash of seconds when they saw their lives pass in review. Then, to the question, „What would you do different in your next life? they all answered: „Improve myself, learn more, be a better person“. „Many grown-ups have come to similar conclusions. In some fields it may not be too late to do something about it. But as to learning to play an instrument

well and as to speaking the language of music as well as your mother tongue, we know that it is too late. However, we do not want our children to become „drop-outs“, due to bad environment, we want to give them a better start than we had ourselves, and many of us become devoted Suzuki parents. – Something similar may apply to Suzuki teachers. I am sure that many of us want to give our pupils a better start than we had ourselves. I know many teachers who had bad first teachers, but who have developed in spite of this, have put a lot of energy and thought into their own playing and teaching. More and more instrumentalists realize the importance of good early training – the earlier the better – and many of them become Suzuki teachers. But everything good in life has its price. The benefits of the Suzuki Method only come about through parents and teachers establishing the creative environment, and that takes time and energy! – The triangle pupil – parent – teacher has to work hard (which is enjoyable!) and the unit that never fails is the child. Accord-

dingly, the parent and the teacher have to be taught how not to fail. It is the delicate job of the teacher in the lesson also to teach the parent so that he/she will be able to cope with the home lesson. The teacher, on the other hand, also has to develop and look for inspiration. Therefore teacher training courses are so valuable, especially in a new area as cello pedagogy.



Cello Teacher Training

at the 4th European Workshop in England, 1983

The first European training course for cello teachers in Belgium in 1982 had 10 active participants. The second course during the fourth European workshop in Watford, April this year, had 30 active cello teachers. A remarkable increase, and a pleasure not only to see most of last year's teachers return, but also to have many new teachers and countries involved. This year's schedule offered several improvements. First of all, the inclusion of **Annette Constanzi** in the staff. She enjoyed great success leading the training of books 1 and 2, sharing with the whole group her long teaching experience and conducting part of the final concert. Next, the observation of a lesson each day (a different kind every day) with **Dr. Suzuki**, the observation of children's lessons (a different level every day) and an hour of morning tonalization every day. The course ended with an enjoyable cello concert on the last day — the encore provided by a young Swedish cellist, **Andreas** 4 years old, who played and sang a Swedish folk tune! — On behalf of all cellists attending I want to express our gratitude to **The British Suzuki Institute** for organizing this workshop and special thanks to **Mrs. Pauline Whitehouse** for her great efforts coordinating the course.

Anders Grøn

The present state of Suzuki cello in Europe is one of tremendous growth and for that reason one that needs new teachers to become interested and trained. Well, what makes a good teacher? It is a well-known fact that some teachers who have had very little training may teach better than colleagues who have been to several training courses. Training courses are only a part, but a necessary one, of a teacher's background. A teacher must, in my opinion, cover a wide range of qualities: love for children, patience and human insight in dealing with child-parent relationships and of course a good musical, theoretical and instrumental education. Being a Suzuki teacher obviously means to have a deep knowledge of **Dr. Suzuki's** philosophy as well. — A point that I always stress in front of a class of teachers is "self-training": the ability to learn and to develop through teaching others.

"Your pupil is a mirror of you. His/her playing reflects your playing. You should not only correct your pupil's mistakes, but also check your own playing." — In addition to all this, I consider it indispensable to have a feel with what is going on internationally, to participate in conferences and training courses, both in order to learn and to contribute with new ideas.

Good teaching is not something static. It has to move with the times. Constructive criticism must be taken into consideration.

Most critic remarks in the cello classes have focussed on teaching materials, the books and the tapes. Until now we have had universal editions of only books 1, 2 and 3 (and tapes). As regards 4 to 10,

teachers have been left to their own devices, to making copies of tentative rep. lists and to making their own tapes. However, there is light at the end of the tunnel. **Summy-Birchard** has taken steps to continue the recording projects of 4, 5 and 6. And books 4, 5 and 6 are printed and published this summer. I have just received a copy of book 4 from **Summy-Birchard**, and I find it very satisfactory, beautifully printed and containing valuable technical insertions, such as new tonalizations going into 4, 5 and 6 positions, one of **Dr. Suzuki's** famous string crossing exercises (fit for **Brèval Sonata**), tenor clef studies and scales in two octaves. The **Seitz** is kept as close to the violin edition as possible, and the editions of the next pieces, **Brèval Sonate**, **Chanson Triste** and the **Minuets** from the **Bach** solo suite, are common sense solutions that can be used by every teacher and pupil both for studying and as basis of later artistic interpretations.

Anders Grøn



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

Letter from Matsumoto

Matsumoto left me exhausted but happy having been there from Dec. '82 to April '83. Suzuki knows how to drain the very last ounce of effort from his teacher trainees. He knows how to inspire you to give of your best, and then add some. My expectations of my own personal limits and levels of ability were continually being challenged by Suzuki's inspired genius and I worked harder on the violin than I ever have done in my life. Six hours a day practice and lessons three or four times a week, plus extra assignments like playing in three chamber orchestras, studying viola and going to calligraphy and music appreciation classes is enough for two human beings already. When you add to that the housekeeping and shopping required to feed, cook and comfort myself, the study of Japanese language (reading and writing), ikebana, embroidery, lots of listening to tapes, reading at least a book a week, yoga for one and a half hours a day, plus teaching three English-language students, you will see that my 24 hour day was really over-stretched to house one person!

This year's Japan experience was a formidable one for me — the third visit and the longest so far, but my Graduation

recital on 11 March gave an extra focus to all those efforts. I worked like a demon to put into practice the tonalization points that Dr. Suzuki was teaching, for as he says "To understand is not enough. Can you do it? That means one has to employ Suzuki's famous 10,000 times training on a daily basis — ie, the earnest repetition of a good physical action until it becomes internalized as a natural part of you. I enjoyed every minute of it. Twenty cups of green tea (seaweed, basically) kept me going throughout the day, and a cosy kotatsu (heated blanket over a low table) relaxed me in the late evening.

For all the teacher trainees in Matsumoto, study with Suzuki provides a period of intense mental growth. Suzuki spoke to us continually about the philosophy and psychology of this approach to education and it was always deeply moving to hear him explain or play something 'from the Heart'.

At the end of March '83 eight of the best Suzuki students from all over Japan met with eight American students, to go to China for the first Talent Education tour to that country. Evelyn Hermann, Marjery Aber and Anastasia Jempelis

came with the American group and we were lucky enough to hear three full days of the children rehearsing together prior to their departure. The Japanese soloists were really incredibly good. The music included Paganini's Moto perpetuo, Sarasate's Zigeunerweisen, Monti's Czardas, Block's Nigun and other big violin concert pieces. Hearing nine and ten years olds performing these pieces with all their hearts like little professionals was mind-blowing! The American students gave elegant and polished performances, but it was the Japanese who made the biggest impression.

It was hard to leave Japan in April, but the knowledge that I was departing on the same day that Dr. and Mrs. Suzuki were flying to England for the ESA Workshop made it more bearable. I left behind a box of calligraphy, a teapot and snow shoes, ready for my return in 1984. Matsumoto becomes addictive.

Helen Brunner

International Suzuki Association New York U.S.A

Die „International Suzuki Association“ (ISA) wurde vor einigen Jahren gegründet. Sie hat jetzt in den USA, New York, ihren Sitz und soll dazu beitragen, Dr. Suzukis Ideen auf der ganzen Welt zu verwirklichen. Präsident ist Prof. Dr. Shinichi Suzuki, Executive Secretary Evelyn Hermann (7922 Northaven Road, Dallas 75230, USA). Führende Persönlichkeiten der Suzuki Bewegung sind Mitglieder des Boards; vor allem William Starr, USA und die Ehefrau von Dr. Suzuki Waltraut Suzuki. Die Mitgliedschaft steht jedem offen, dem daran gelegen ist, die Suzuki Methode fördern und verbreiten zu helfen zum Wohl aller Kinder mit dem Ziel des Aufbaues friedvollen Zusammenlebens aller Menschen (siehe in diesem Journal den Artikel über die 6. International Conference, Japan).

Die bekannten Mittel zur Erreichung dieses großen Zieles werden erneut vor Augen gestellt: Muttersprachen-Methode, Bedeutung der Erziehung von Geburt an, Revolutionierung der Erziehungsmethoden auf allen Gebieten, Erforschung der Bedeutung der die Entwicklung des Kindes ermöglichenden und vielfältig stimulierenden Umwelt, Erlernen einer 2. Sprache (englisch), Appell an die Sozial-

politiker, von Geburt an jeder Mutter Erziehungsbeihilfe zu geben u.a.m. durch hierfür ausgebildete Berater.

Für die Mitgliedschaft schlägt Dr. Suzuki zunächst einen monatlichen Dollar vor — nennen wir ihn den „Suzuki-Dollar“. Insbesondere sind alle Suzukilehrer gebeten, ihn zu entrichten. Als Sammelstelle wird vorgeschlagen, ein gesondertes „Suzuki-Dollar-Konto, ISA“ einzurichten bei allen Nationalen Instituten und bei den Repräsentanten der einzelnen Länder. Sowie das Konto bekannt ist, werden die europäischen Länder davon in Kenntnis gesetzt und können dann die gesammelten Beiträge direkt an die ISA überweisen.

(Es wird empfohlen, diese spesenfrei für den Empfänger vorzunehmen. Für die verschiedenen Länder kämen u.E. folgende monatliche Beiträge infrage: Belgien: Bfrs 40,-, BRD DM 2,-, Dänemark Dkr 8,-, Finnland Fmk 5,-, Frankreich, FF 6,-, Großbritannien £ 0,50, Irland £ 0,60, , Niederlande Hfl 2,-, Schweden SKr 6,-, Schweiz Sfr 2,-)

International Suzuki Association (I.S.A.), New York, USA

The International Suzuki Association with headquarters in New York was founded some years ago. The objective is to promote and materialize Dr. Suzuki's ideas.



Hermann G. Wörz
Geigenbaumeister

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Dr. Suzuki is the President, Evelyn Herman, Executive Secretary, office address: 7922 North Aven Road, Dallas, Texas 75230, U.S.A. Leading personalities of the Suzuki movement like William Starr and Dr. Suzuki's wife, Waltraud Suzuki are members of the board. Membership is open to everyone who is interested in promoting and propagating the Suzuki movement for the benefit of all children aiming at creating a peaceful companionship of all men (see article concerning the sixth International Conference). Remember the well-known means serving to achieve this important aim: Methodology of using the mother tongue; Importance of education beginning with birth; Revolutionizing educational methods in all areas; Research of the importance of environmental stimulation and diversity in relation to the child's development; Study of a second language (English); Appeal to social welfare politicians of local and state government to guarantee each mother that trained advisors support her in educating the child. As membership fee, Dr. Suzuki proposes to pay one US Dollar per month — which we shall call the "Suzuki-Dollar". All Suzuki teachers and Suzuki-friends are kindly asked to make this contribution. It is suggested that all national institutes or the Representatives of each country establish a separate Suzuki-Dollar account. As soon as the account of I.S.A. is known all European countries will be informed thus enabling them to transfer the collected fees directly to I.S.A. It is recommended to make this transfer free of costs to payee. Monthly contributions are expected from: Belgium, bfrs 40,—; Fed. Rep. of Germany, DM 2,—; Denmark, Dkr 8,—; Finland, Fmk 5,—; Great Britain, £ 0.50; Ireland Ir. £. 0.60; Netherlands, hfl. 2,—; Sweden, Skr 6,—; Switzerland, sfrs 2,—.

Translated by
J.N. Schramm

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.

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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.

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- d) Organizing of European workshops.
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Talent Education Institute in Belgium,
Jeanne Janssens, Amerikaansestraat 209, B-1050 Brussels, or Begijnenstraat 17, B-2300 Turnhout.

Deutsches Suzuki Institut, (DSJ)
Waltraud Mayr, Hans Sachsstr. 4
D-8000 München 5

British Suzuki Institute (BSI)
The Administrator Pauline Whitehouse, B.S.I. c/o. W.M. Couper Ltd. 21-23
London Road, St. Albans, Herts. AL1 1L9

Association Nationale Méthode Suzuki en France (A.N.M.S.F.)
Président: Christophe Bossuat, 13 Rue Royale, F-69001 Lyon.

II. Representatives of European Countries, having no National Institute:

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Ireland: Philippa Lees, 105 Kenley, Grange Heights, Douglas, Cork.

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

Sweden: Barbro Sörenson, Kakelösagatan 11, S-43144 Mölndal.

Switzerland:

Judith Berenson, 10 Chemin Florissant, CH-1206 Geneva; or Sheila Barnett, 112 Ch. de la Montagne, 1224 Chene – Bourgerres, CH-1206 Geneva.

III. Suzuki Institutes and Associations in other Continents
Suzuki Talent Education Institute Japan
Dr. Shinichi Suzuki, 3-10-3 Fukashi, Matsumoto Nagano-ken 390, Japan.
President: Doris Preucil, 317 Windsor Drive, Jowa City, Iowa 52240.

Suzuki Association of the Americas (SAA)
Managing Editor of the "American Suzuki 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.

ESA-News

BELGIUM

I. TALENT EDUCATION INSTITUTE BELGIUM organises:

1 Suzuki teachers examinations:
1. **Suzuki teachers examinations:** sunday, March IIth, 1984.

2. **Teacher-Training:** for teachers, following the teacher-course
— arrival on MARCH 3th 1984.
— course, directed by Mrs. ABER (Stevens Point, USA) March 4th and 5th.

3. **Children's Workshop for Violin:**
— arrival: on March 5th
— course: March 6, 7, 8, 9, 10th.

Guest-teacher will be o.a.
MARGERY ABER (USA)
TOVE and BELA DETREKÖY (Denmark)
SUSAN JOHNSON (Netherlands)
For informations write to Talent Education Institute Belgium, Grote Markt I B-2300 TURNHOUT

II. Suzuki Association of Brussels

Freshly created, the **Suzuki Association of Brussels** organized its first concert on June 5th 1983, in an old church of a Brussels suburb. It was a real pleasure for the large audience to listen to our young but confident musicians, carefully prepared by their patient, dedicated teachers. The Namur Suzuki group had joined us for the occasion and thus the „Twinkle“ variations were performed by more than 50 musiciens. They were played with same care and attention as the rest of the program, which included short, simple pieces as well as more ambitious ones and a few piano, violin and cello solo performances.



The occasion was a great success and will hopefully be followed by many other ones!

Suzuki parents.

President: Mr. Jean Servais
Information: 15, rue des Egyptiens
1050 Bruxelles, Tel: 02 / 647 92 74

III. Suzuki Group – Namur

11.6.83:

Concert for the Lions Club of Hesbaye Haute in Marche-les-Dames.

7.8.83:

Concert for Julie Billiard's session in the Notre-Dame sisters Namur.

10., 11., 12.8.83:

The Suzuki group from Namur had a workshop in Gelbresse, a small village at about 10 km from Namur. Twenty nine children took part in this workshop directed by Gilberte Marie Beauwens and Colette Cogels violin was played in groups in the morning.

The children had different activities such as tennis, swimming and walks in the country in the afternoon. A small concert ended each day. At the end of the three days a final concert was given for the teachers and parents.

The last activity was a big barbecue in a cheerful atmosphere.

22./28.8.83:

Three pupils of the Suzuki group from Namur directed by Gilberte Marie Beauwens went to Lyon the last week of August and followed the courses of the summer school of the summer school of Judy and Christophe Bossuat.

13.9.83

Beginning of the courses schoolyear 1983/84.

21.10.83:

Concert at Ecole Normale Mixte de L'Etat Andenne.

29.10.83:

Cheese party

22.11.83:

Sint Cecile's feast.

Christmas concerts:

18.12.83: Chearch LA PLANTE-NAMUR

21.12.83:

HOME SAINT JOSEPH NAMUR

22.12.83: MAISON DE REPOS

HARSCAMP NAMUR.

Bundesrepublik Deutschland:

Das inzwischen gegründete Deutsche Suzuki Institut (DSI) ist in der Aufbau-phase. Es freut sich auf die Mithilfe aller, die in der BRD Suzuki-Lehrer, Eltern, Kinder sind. Es hofft auf Ihrer aller rege Anteilnahme und wirbt um Sie als Mitglied. Zusätzlich zum bisherigen ESA-Mitgliedsbeitrag sind zunächst nur DM 10,- als Mitgliedsbeitrag für das DSI geplant, und zwar für A-, B- und C-Mitglieder.

Am 19. November begann das Teacher-Training für Fortgeschrittene im DSI München mit Waltraut Mayr, Hans-Sachs-str. 4, 8 München 5, in Moers bei Düsseldorf am 26.11. mit Kerstin Wartberg, Scheurenstr. 6, 4 Düsseldorf 1. Der

nächste **Graduation-Termin** ist der 26./27. Mai 1984 in Bonn-Bad Godesberg in den dafür zur Verfügung gestellten Räumen der Musikschule durch den VdM. Erste **Kinder-Graduierung**: 2. Dezember 83 im DSI München.

Ein **Teacher-Training Grundkurs** (1. Buch) beginnt Anfang Januar 1984 in München und Moers; Anmeldungen sind noch möglich. Voraussetzung dafür ist ein abgeschlossenes Musikstudium, im Regelfall.

Die **ersten Deutschen Suzuki-Tage mit Dr. Suzuki und seiner Frau Waltraut Suzuki** finden in Landau/Pfalz vom 12.4.84 – 14.4.84 statt. Genaue Informationen erteilt das DSI München, bzw. Ihr Suzuki-Lehrer. Anmeldungen sind erbeten bis spätestens 12.1.84.

Die A- und B-Suzuki-Lehrer sind gebeten, Informationen über ihre Arbeit, Konzerte etc. dem DSI mitzuteilen, das die wichtigen Informationen für das ESA-Journal sammelt und weitergibt für die ESA-NEWS.

Letter from Oulu, Finland.

... Our Suzuki-teaching here in Oulu is started by Don and Suzi Grosz, New York, Spring 1981. We teach only Violin at this moment, but maybe next autumn we start Cello and Piano teaching. Our Suzuki-teaching is connected with the **Oulu-Conservatory** and our resorts ... already so good, that maybe we get our own Suzuki-Department in the Conservatory in the near future. We have at the moment only about 50 students. Our parents have founded a **Suzuki Association of Oulu**, to help teachers. This autumn we have also contacted **Kerava Music-School** which is, I think, the leading Suzuki-School here in Finland.

Juhani Sippola.



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Danmark

The Danish Suzuki Institute started this fall its 7th schoolyear with 100 Students. Our excellent pianist **Esther Lund-Madsen** has been in Matsumoto this past summer to study with Mrs. Kataoka. She has now started a piano program with so far 12 students. Our viola teacher, **Edith Code** has spent Sept. and Oct. in USA studying with **William Preucil** the not yet published viola books. In our **teacher-training program** the 5 teacher trainees from last year are continuing and 6 new have started. The **Ministry of Culture** is supporting this program. The most important activity this fall was the preparation for our **first public concert** on November 25th. The idea was to present our students not only as soloists but also as members of the **Institute's chamber orchestra**.

Béla Detreköy conducted. The concert was attended by **Queen Ingrid**. The **Danish Radio** taped for later broadcasting a one hour program with the orchestra from the concert and invited the Chamber Orchestra to be presented in a **public concert in the Radio Concert Hall** on April 1, 1984.

SWEDEN

This autumn a **Swedish Suzuki Association** has just been established. The Suzuki-method is spreading all over the country and the interest for Suzuki and his Philosophy and way of teaching is enormous. The board consists of five persons: four teachers and one representative for the parents. According to the statutes the Association will work for:

1. the spread of an understanding of the pedagogics and philosophy of Shinichi Suzuki,
2. the co-operation between Swedish Suzuki-groups and other members of the Ass.,
3. to represent Sweden within ESA,
4. to support the working together between Swedish Suzuki-groups and groups in other countries,
5. teachertraining, the childrens music-playing and the training of the parents according to the Suzuki-Method.

The nationale election for the board ist just over, and right now we're in a process of activating every member in the Ass. to create a program of urgent topics for the future work of the Ass. We'd like to end this report with **greetings to all of you in Europe**. Maybe our association can be of help in making Dr. Suzukis fantastic philosophy real to an increasing number of Swedish families with a good quality of the teaching.

All the best from Sweden
by Sven Sjögren

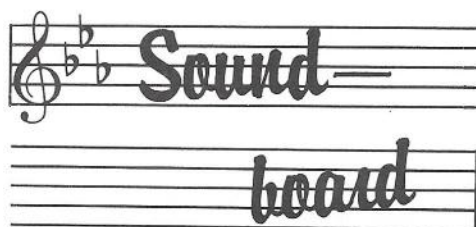
IRELAND

In September **Mary Bulman**, who is attending the BSI Piano Teacher Training Course, set up her own private practice in **Cork** as a Suzuki Piano teacher and was overwhelmed with the number of applicants at her inaugural meeting. She is to

start thirty-two children between the ages of 4 1/2 and 6 years old — and already has a waiting list for next year! The Cork Municipal School of Music Suzuki Performance Group concert on November 16 includes the Mozart A Major Violin Concerto played by four students aged 12–14, and the Leinster Suzuki Group comes to Cork for a weekend course to join the Cork students in studying books 1–4.

Dublin

The **Leinster Suzuki Group** was formed last March by parents whose children are pupils of **Magsie Goor**. Magsie and now **Dorothy Conaghan** are our teachers. We held a very successful summer camp at the house of Magsie in June last year.



ESTA-Telegramm zur Gründungsfeier des Deutschen Suzuki Institutes

Ein Suzuki Institut in München — eine frohe Botschaft für alle, die den erzieherischen, ja den humanen Wert gemeinschaftlichen Musizierens vom frühen Kindesalter an erkannt haben. Dieses Insti-

tut stellt ein weiteres Glied in der reichen Kette der nach dem letzten Krieg einsetzenden Aktivitäten dar, die es sich — und wie wir heute mit Recht feststellen können — erfolgreich zum Ziel setzten den Instrumentalunterricht nach neuen Erkenntnissen einer breiten Schicht von Jugendlichen zugänglich zu machen. Shinichi Suzukis Beitrag zu diesen Erkenntnissen ist ein nicht mehr wegzudenkender Faktor in der Instrumentalpädagogik. Im Namen der bundesdeutschen Sektion der ESTA (European string teachers association) begrüße ich die Gründung des Münchner Instituts mit den herzlichsten Wünschen als Partner unserer gemeinsamen Aufgabe.

Prof Friedrich v. Hausegger, Präsident



Foto: Margret v. Conta

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