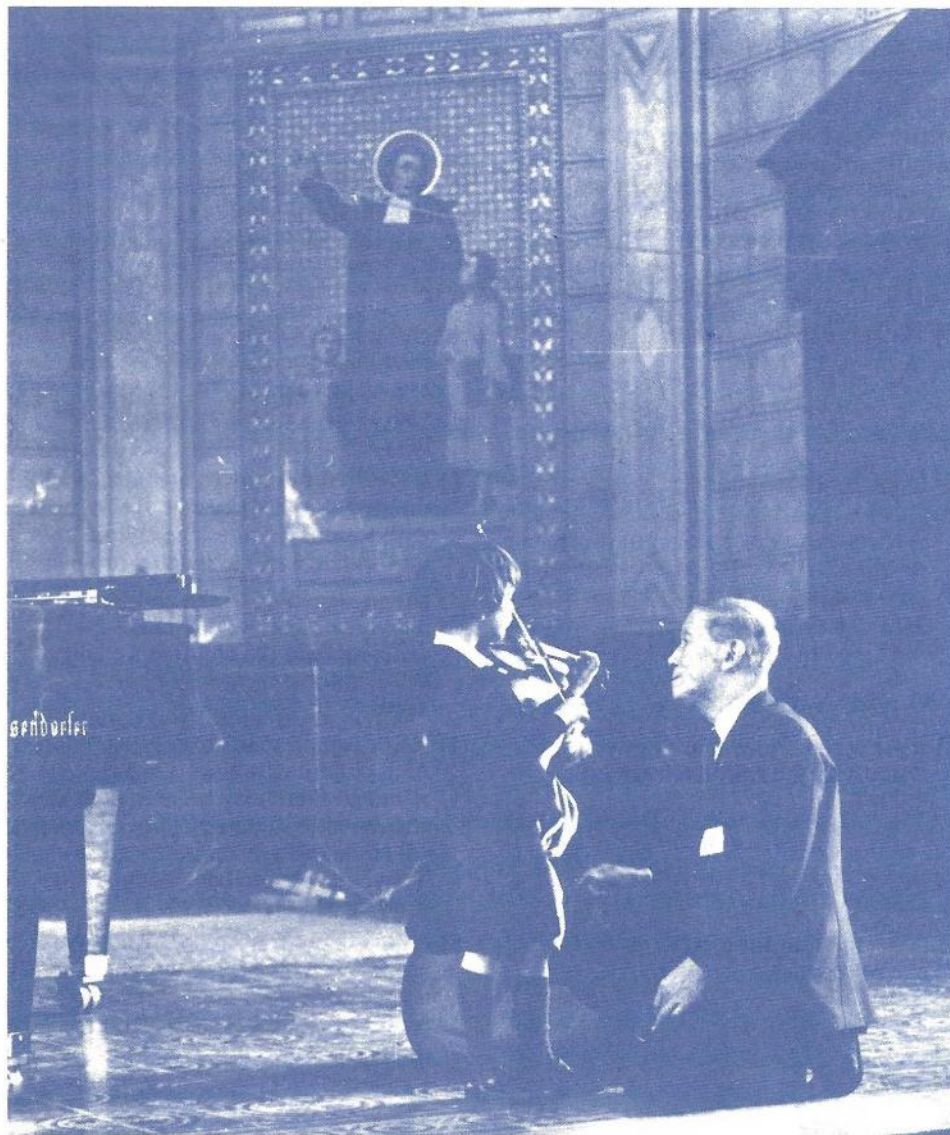




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Dr. Suzuki giving individual lessons at La Saulsaie (Lyon), 1984.

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Shinichi Suzuki: 50 Years Later !

Shinichi Suzuki, at age 86, is absolutely incredible! He tells the children that he is only 14 because, says he, "8 and 6 are only 14". He is still as sharp as a tack and spry as a kitten bounding up and down the steps of the "kaikan" (the Talent Education Institute), several times each day. Dr. Suzuki is almost as well-known throughout the civilized world for his devotion to humanity, children, early learning, and to music (speeches before the United Nations, Parliament, Congress, etc.) as he is for his development of a remarkably creative* method for teaching violin skills to young children. For over 50 years, he and his wife, Waltraud, have devoted their entire lives to a philosophy which proclaim that *"Man is the son of his environment."* To this, they have now added: *"Appropriate environment and education must begin at age zero."*

At the Talent Education Institute in Matsumoto, Japan, Dr. Suzuki still appears before 9:00 a.m. each morning, seven days a week, whenever he is not abroad doing workshops. At the Institute, except for a very few extraordinarily advanced children who may come one-in-a-while from other cities for coaching on Sunday mornings, he now spends all of his time with two Teacher-Training Groups: one, a totally Japanese student group and the other, a foreign group made up of students from many countries. At the present time, there are students from Ireland, England, Germany, Denmark, France, U.S.A., Canada, Australia, New Zealand, etc. These two groups work together very often in classes in Calligraphy as well as in group lessons, ensemble practice, orchestra sessions, Monday Concerts, graduation recitals, etc. and otherwise use Japanese or English in their separate classes devoted to music, instrumental skills, teaching techniques, etc.

There is a very concerted effort to raise the teaching standards of those who will be the future teachers of the Suzuki method. For Suzuki has long realized that there are many charlatans who only

use his material and truly do not understand his method. He has come to the conclusion that **the method can only be as good as the teacher who uses it.** Solo skills are emphasized in the Teacher-Training regular Monday concerts and the regular instrumental lessons; graduation means not only fulfilling the course requirements but also means a solo concert with at least one number orchestrally accompanied and the rest solo or piano accompanied.

For all of these years, Dr. Suzuki has been guided by a philosophy he learned in childhood from his father: *„Anything can be accomplished if one never loses sight of the goal and relentlessly pursues that goal through each logical step of its development.”*

And what a pursuit it has been for Dr. Suzuki, his wife, Waltraud, and those who have worked so ardently and so closely with him!

FROM:

the early 30's when he first began working with young pupils to supplement his meagre income: Toshiya Eto at 4, playing the Seitz Concerto #3 by the age of 7, and Koji Toyoda, playing Humoresque before he was 4.

TO:

a well-established, accepted training program for developing skills in instrumental music, now adopted in many countries in the world. By 1966, in the nation of Japan alone, there were 120 teachers and 6,000 students in 50 different Suzuki Centers. Today, there are Talent Education Centers in many nations and in Japan, there are approximately 25,000 students studying violin, piano, cello, flute, koto, etc. in about 200 centers with about 600 teachers. The Suzuki Method, which during the 60's and 70's spread to U.S.A., Canada, Australia, New Zealand, England, France, Denmark and most of Europe, can now be found in Peru, Brazil, Kuwait, Lebanon, Saudi Arabia and parts of Africa.

FROM:

concentration on "how" very young children learn generally, from the discovery of the "Mother Tongue" method of learning, its relationship to musical learning and the involvement of such factors as: listening, imitation, repetition, rote learning, memorization, performance, regularity of practice, parent cooperation, home environment, etc.,

TO:

the development of a new instrumental training program involving these and other factors; the development of a teacher-training program in instrumental music; and the development of a research center in Matsumoto for the education of new mothers and young children.

FROM:

concentration on finding the progressively difficult steps necessary to the development of skills in playing musical instruments, i.e., discovering the "building blocks" upon which fine instrumental technique can be built,

TO:

a search for appropriate materials with which to teach these building blocks and

the creation of new material to fill all the gaps.

FROM:

ten years of study of the world's greatest violin literature in order to select the most appropriate materials for the development of each technical skill and each building block in logical order of difficulty,

TO:

the publication of the SUZUKI VIOLIN METHOD (SUZUKI VIOLIN SCHOOL) in ten volumes of progressively difficult compositions using some original, some folk and many master composers. These volumes include exercises for developmental skills, bowings, fingerings, etc. and in the Japanese publication, recordings as well.

FROM:

concentration on the role of posture, hand position, arms, bow hold, body balance

FROM:

criticism coming from critics with insufficient information about the Suzuki Program, who have said that:

1) the children didn't learn to read.

2) it was a robot method.

3) all the children (especially the Japanese children) sound alike.

4) there are no individual or private lessons; all the children learn in groups.

5) it is a method for producing only child prodigies.

6) it forces the children into something they hate.

7) it is good only for beginners.

and techniques for developing best physical factors needed in developing instrumental skills,

TO:

a development of techniques and skills found necessary for the development of fine tone, beautiful vibrato, best fingerings, best bowings, etc., in the development of technical skills on the violin. (See last half of Hermann, 1981).

FROM:

concentration on humanitarian factors absolutely essential to all early learning,

TO:

presentation of publications, speeches, etc. before national and international bodies concerned with the humanities and/or early learning. Such presentations stress the importance of proper environment and appropriate education from age zero.

TO:

eloquent articles and books by experienced, knowledgeable Suzuki teachers such as

Lorrain Fink, Evelyn Hermann, William Starr, John Kendall,

etc. (to name only a very few, that very clearly demonstrate the lack of truth in the criticisms and explain that:

1) children definitely learn to read in the Suzuki method and there are materials especially designed for this purpose as well as a definite time plan for beginning reading.

2) it is not a robot method and each child progresses at his/her own rate of speed with lessons geared to the child's individuality and individual problems.

3) anyone listening to the children's individual tapes readily hears the differences in the children's quality, skills, and the individual children's needs.

4) No private lessons? Absolutely false! ALL children are taught individually although there may be several children and parents listening to any one lesson; **added to this private lesson are group lessons, group recitals, group graduations, group concerts, etc.**

5) quite the contrary is true. Dr. Suzuki has repeated over and over that this is not a method developed to make professional musicians but to help develop a world for finer, more understanding, more musically sensitive human beings.

6) Suzuki's leadership has constantly emphasized that children must love to play and enjoy practicing and that this love can be developed.

7) many children go beyond Book X of the series and are playing like professionals while still very young. One of the greatest violin instructors during the second half of this century, Professor Ivan Galamian of the Juilliard Institute, proclaimed the Suzuki children's development amazing.

FROM:

a first concert with 30 children in 1942 in Tokyo's Hibiya Hall,

TO:

an annual concert (beginning after WWII) in Tokyo's Gymnasium where approximately 2500 to 3000 children now gather to perform together in musical works (from very simple to extraordinarily difficult) on-not only the violin but also on piano, cello, flute, koto, etc.

FROM:

the move to Matsumoto in 1945 where Dr. Suzuki, with one violin, went house to house to teach his 5 pupils, none of whom owned a violin,

TO:

the development of a violin studio in his home in 1953 and then on to the development of first the Talent Education building (the "kaikan"), finished in 1967 with the help of the city, and next the research center, the Suzuki Method Institute, financed by David Smith of Atlanta, Georgia, and now carrying on full time experimental work with little children to carry out the goals of the Early Development Association. This building also serves many instrumental needs.

FROM:

the first summer school of 5 days in Kirigama with a few students in 1951,

TO:

an extended 2-session annual summer program in Matsumoto with approximately 1,000 students, about 500 from Japan and the rest from many countries. Other summer sessions are held in Canada, France, U.S.A., etc.

FROM:

the first student graduation with 195 graduates in 1952, at Kyoritsu Hall,

TO:

annual graduations in dozens of Suzuki Centers in Japan, U.S.A., Canada, etc. with hundreds of students graduating from their own level and ready to take on the next challenge.

FROM:

a simple project started in 1971 with the Early Development Association to study the influence of environment.

TO:

a full scale experimental program for young women (beginning in their 8th month of pregnancy) to help establish a controlled environment from the day of birth. In July of 1984, the Mayor of Matsumoto accepted Dr. Suzuki's offer of a copy of his book, "Education from Age Zero," for each new mother and agreed to be responsible for all distribution.

FROM:

an unknown violin teacher in a large city (Tokyo),

TO:

a revered educator, in a relatively small city, none-the-less, honored with one professorship and with the Doctorate 5 times by American Universities. To quote from former Oberlin professor, Clifford Cook, who was among the very first in America to sponsor and use the Suzuki Method: "What Suzuki has done for children earns him a place among the bene-

factored of mankind along with Schweitzer, Casals, and Tom Dooley."

Regardless of phenomenal success, it has not all been smooth sailing and the remarkable Dr. Suzuki still has his exceptional patience, his amazing sense of humor, his great generosity, his unbelievable creative ability, and best of all, he still has Mrs. Waltraud Suzuki who still translates and makes clear his ideas, who acts as a buffer between him and any and all musical (or other) problems, who protects him from the many who would impose on him, who assumes the responsibility for all of his personal needs, his plans, his travels, who, though semi-retired, still takes most of the responsibility for the help needed by the foreign students at the Institute, and who without a doubt carries on this Herculean task with such dignity, grandeur, and nobility as to herself merit world-wide honors.

But it has remained for the eminent educational researcher, Dr. Benjamin Bloom of the University of Chicago, to prove the accuracy of Dr. Suzuki's declarations that: "Ability is not inborn, but developed," and "Man is the son of his environment." Dr. Bloom's team studied 20 top performers in each of the following six fields: mathematics, research neurology, tennis, Olympic swimming, sculpture and concert piano. After 5 years of study of 120 of these top scholars, artists and athletes (all winners of national awards, championships or similar honors; all under 40) his team has concluded that motivation, drive, determination, practice, teachers and parental attitudes, interest and support are the main factors underlying extraordinary achievement. And this is what Dr. Suzuki has been saying for 50 years!

by Florence B. Caylor, Ph. D.
Ca, U.S.A

*Yes, creative. For it takes a dedicated, well-trained and creative Suzuki teacher to do justice to the potential of the Suzuki program which recognizes the individuality of each child and plans specific use of the materials to fit specific needs. Suzuki himself, is still devising new "tricks to the trade," new ideas for developing the goals of beautiful tone quality, excellent technique, etc. He says he is still learning the Suzuki Method!

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Dr. Suzuki and his wife Waltraud with the German Ambassador in Tokyo.

Priorities - Practice - People

The world is alive with activity. It seems as though the environment is beckoning individuals into all sorts of interesting things from computers, TV, soccer, baseball, dance, not to mention schools with clubs and team play. A child nowadays has too many pressures, hardly time to think a very little time for inner contemplation. Who puts the pressure on children? ... and whose duty is it to help set priorities?

The schools insist on homework and this is important to a degree, but let's face it, there must be a balance. Children, like parents, need a quiet time, a family time, a schedule which can include interchange of ideas, a time for contemplation, a time for inner growth. This brings security.

Dr. Shinichi Suzuki advocates the "mother-tongue" concept of education in which a quick brain activity is important. He believes that all children can be educated given the right environment, and that all children can become sensitive to one another through music. He has also said that if two things are developed to a high ability then when a third, fourth and fifth subjects are added, ability in them leaps up to an equally high level very quickly. How then can our children choose and know what to do?

Parents must have priorities for their children when there is so much of interest around is. It is important to choose wisely. If a musical instrument is one of the choices, then **an unpressured environment must be created for the child and the family so that the learning can be a happy experience.** Early in the day is best when the child is fresh from a long night of rest. Some parents will ask, "How long should we practice?" The length of time is not so important as **choosing, with the help of the teacher and the child, the goal of the session.** Only one point should be worked on. It should be accomplished by team work, interspersed with lots of enthusiasm over the tiniest improvement. A timely question, "Was that the kind of sound you wanted?" will help the child think and try to improve, whereas a remark like, "That sounded awful:" may crush the spirit and desire to improve. The parent who takes notes at a lesson, or better yet, does that and tapes the lesson, knows the work to be accomplished. He knows too, that even the smallest praise from the teacher goes a long way. Each person wishes to be approved and appreciated. In spite of what seem to be, every child really wants to do his best, to be good, but he must take little steps if his stature is to grow. Therefore the parent should express happiness and enthusiasm for even the smallest accomplishments, and be patient with the amount of time it takes to learn something. A tooth does not grow in a few hours. Neither does a child walk before his muscles are developed.

VIII Suzuki Method International Conference



Berlin (West)
August 10-16, 1987
Announcement

Preparation is a key word in the Suzuki philosophy. Parents must prepare themselves for the practice session, ready for the warm greeting of souls, theirs and the child's. They must give their whole attention to the goal set out, **not allowing telephone calls, neighbours, spouses or other family members to interrupt.** Further, parents should think about their part in the practice session. Is the relationship full of anticipation? Does the parent show eagerness? Does she understand the problems involved in learning? Is it possible to say, "I don't know? Son, can you help me to understand how to do this?" What is the purpose of music lessons anyway?

Do not expect that every session will be easy. If things are going badly, be ready to stop, with a smile and a suggestion to have another go later when both are

more rested, have had a snack or play time. Sometimes a little fun with gymnastics puts oxygen in the bloodstream and brain, thus helping the situation beautiful. A bit of humor breaks tensions, an important part of making practice enjoyable. The child should want to continue, even be disappointed when the parent says that the time is up. Hard to believe? At the height of enthusiasm and joy at learning, the child feels good about himself. He feels good about the parent relationship. His environment is one of love shown through enthusiasm and appreciation, empathy and devotion. He is secure in the priorities set out for him, because **he can become aware of his whole being, unpressured, giving peace to his soul as it expands.**

by Marjory V. Aber
USA

Prioritäten setzen – Winke für die Eltern –

Unsere moderne Welt ist voller Aktivitäten und verlockender Angebote – vom Computer über TV, Fußball, Diskotheken, Tanzen ... Dadurch stehen unsere Kinder heutzutage unter zu viel Druck – sie haben keine Muße zu Besinnung und Nachdenken, zu wenig Zeit ... Wer ist diesen Überangeboten gegenüber verantwortlich und wessen Pflicht ist es zu helfen, Prioritäten zu setzen?

Hinzu kommen die Schulen, die auf Hausaufgaben bestehen, die bis zu einem bestimmten Grad wichtig sind; aber wir müssen dem ins Auge sehen, daß Kinder auch Ausgleich brauchen für die Balance – auch die Eltern, sie brauchen beide stille Zeit für sich, zum Nachdenken, zum inneren Wachstum. Wer darüber ausreichend verfügt, weiß, daß das Sicherheit bringt für jedes Individuum.

Dr. Suzuki betont immer wieder, daß jedes Kind mit Hilfe der Muttersprachenmethode erzogen werden kann in günstiger Umwelt. Schnelle Gehirnaktivität spielt dabei eine große Rolle. Außerdem betont er immer wieder, daß gelernte Fähigkeiten in wenigen Bereichen sich auf andere Bereiche übertragen (sogenannter Generalisierungseffekt), und die Lernfähigkeit immer schneller und besser wird. – Wie aber können Kinder wissen, womit sie anfangen sollen? Hier setzt die Erziehungsaufgabe der Eltern ein, die um Prioritäten wissen und sie durchsetzen angesichts all der vielen Verlockungen um das Kind herum. Hier muß wohl überlegt und gewählt werden. Wenn nun ein Musikinstrument zum Spielern lernen gewählt wurde, dann muß eine belastungsfreie Umgebung geschaffen werden, für das Kind ebenso wie für die Familie, damit das Lernen zu einer beglückenden Erfahrung werden kann. Morgens früh ist die beste Zeit, dann ist das Kind frisch und ausgeruht. Einige Eltern mögen fragen: „Wie lange sollte man üben?“ Dazu ist zu sagen, daß die Länge der Übezeit gar nicht so wichtig ist, als

vielmehr die Aufstellung eines Lernziels für diese Übestunde und zwar mit Hilfe des Lehrers und des Kindes. Es muß bewußt und gewußt sein, worauf es jeweils ankommt in der Stunde. Es sollte immer nur an einem Lernschritt („learning point“) gearbeitet werden und zwar im teamwork, durchsetzt mit Begeisterung über kleinste Verbesserungen. Rechtzeitiges Fragen wie „war das der Klang, den Du gewollt hast“, können dem Kind helfen, nachzudenken, und seine eigene Initiative anregen, es nochmals zu versuchen, besser zu machen. Während eine Bemerkung wie „das klang schrecklich“ die Seele des Kindes und seinen Wunsch, es besser zu machen, niederdrücken und geradezu zerstören kann.

Die Eltern, die während des Instrumentalunterrichts Aufzeichnungen machen, besser noch zusätzlich mit Tonband aufnehmen, sind genau informiert über das zu erreichende jeweilige Übestunden-Ziel. Es ist bekannt, daß selbst das geringste (allerdings berechnete! Zusatz des Editors) Lob oder Anerkennung des Lehrers weit reicht. Denn jeder Mensch möchte bestätigt und geschätzt werden. Trotz allen scheinbar gegenteiligen Erfahrungen: jedes Kind möchte im Grunde sein Bestes geben, sein Bestes erreichen, aber es bedarf dafür vieler kleiner Schritte, wenn es in ganzer Gestalt wachsen soll. Deswegen sollten Eltern ihre Freude ausdrücken, selbst und gerade für kleinste Verbesserungen und geduldig sein angesichts der langen Zeit, der es zum Lernen bedarf. Ein Zahn wächst nicht in ein paar Stunden. Auch lernt ein Kind nicht gehen, ehe seine Muskeln ausgebildet sind.

VORBEREITUNG ist ein Schlüsselwort in der Suzuki-Philosophie. Zunächst müssen die Eltern selbst sich vorbereiten für jede Übestunde, damit sie bereit sind, für eine warme Begrüßung ihrer Seele mit der des Kindes. Sie müssen ihre ganze Aufmerksamkeit auf das jeweils gesetzte Ziel

richten und dürfen sich in dieser Zeit nicht unterbrechen lassen beispielsweise durch Telefonanrufe, Nachbarn oder Familienangehörige. Die Übestunde gehört voll und nur dem Kind. Eltern sollten sich bewußt sein und nachdenken über ihren eigenen Anteil in der Übestunde. Ist ihre Beziehung zum Kind voller Erwartung? Zeigen sie Eifer, Aufmerksamkeit? Wissen sie um die Probleme, die mit dem Lernen verbunden sein können? Ist es möglich, daß sie sagen: „Kind ich weiß es nicht; kannst Du mir helfen, zu verstehen, wie man das macht?“ Erwarten Sie nicht, daß jede Stunde einfach ist. Wenn die Dinge nicht gut gehen, seien Sie bereit, aufzuhören mit einem Lächeln und eventuell dem Vorschlag, es später nochmal zu versuchen, wenn Sie selbst und das Kind mehr ausgeruht sind – nehmen vielleicht einen kleinen Happen zu sich und geben etwas Zeit zum Spielen. Manchmal bringt ein kleiner Spaß mit Gymnastik mehr Sauerstoff ins Blut und Gehirn und hilft gut weiter. Ein bißchen Spaß löst Verspannungen, wie Humor ohnehin ein wichtiger Faktor ist, um beim Üben immer wieder Freude zu haben. Das Kind sollte weiter machen wollen, sollte enttäuscht sein, wenn die Eltern sagen, daß es Zeit zum Aufhören sei. Klingt das unglaublich? Auf dem Höhepunkt von Begeisterung und Freude fühlt sich das Kind in sich selbst wohl und in der Beziehung zu seinen Eltern ebenfalls. Dann ist seine Umwelt von Liebe geprägt, die es in der auf ihn zukommenden Begeisterung und Anerkennung, im Miterleben und in der Hingabe der Eltern erlebt. Das Kind erlebt so Sicherheit, denn es kann in den für es gesetzten Prioritäten seiner selbst in seinem Sein gewahr werden, ohne Druck – in dieser harmonisch – liebevollen Umgebung kann sich seine Seele entfalten und ausweiten.

Übersetzung von M. M. Klingler, München

Chamber Music and Orchestra Music Camp (near Lyon)

For the first time in the history of Suzuki in France, we have gathered together about eighty children without their parents, from all over France, Switzerland and Spain, for a week of study of chamber music and orchestra.

It was a marvelous week in terms of the attitude of the children towards their studies and their considerable achievements.

There were there different orchestras. One consisted of students from Book 5, another with students from Book 6 and 7, and the most advanced group had children from Book 8 and up. Each of these orchestras presented a program at the concert held at the end of the session.

For most of the members in the youngest orchestra, this was a first time experience. They understood clearly during the week, the demanding discipline and concentration of orchestra playing, and were able to put this together with these skills, a nice program of easy string orchestra pieces. For the older students these orchestra sessions were an opportunity to develop their sight-reading ability and to learn more about the orchestra repertoire and

different styles of music. We were fortunate enough to have this group conducted by Roger Germser, the chamber music teacher of the Lyon Conservatory. He inspired the children a great deal with his dedication and imagination even though he was not a Suzuki teacher. He managed to convey to them the authentic style of each piece they were studying, and they were able to reproduce this in their playing.

As well as the orchestra program, each child also had a private lesson every day and a Suzuki group class (for the less advanced orchestras.) The middle orchestra had a violin ensemble class and the most advanced students had chamber music. This was truly an amazing experience for all of them, as well as for us teachers who watched them grow and put their respective quartet together every day. Most of them had never had a quartet experience before. In five days each group was able to present its work, and for most of the quartets this was done with surprising quality.

Some professional musicians who attended the concert were not only very surprised to see such an achievement from “a

Suzuki” program ...” but were also amazed up good musicianship: sense of listening, sense of phrasing, clear technique, and good ensemble work.

All of this work couldn't have happened without a very experienced and dedicated faculty who helped all the children to surpass themselves in a short amount of time. Great help also was provided by all our musical monitors and teacher trainees who guided the children in their daily practise work. These helpers knew also how to become, once again, children themselves and to share good ball games with all the students in their free time. At last, a great thank you to Judy Bossuat who mastered the organization of this whole session, that will remain for us a great success. Already everybody is looking forward to the next one, ... good luck Judy.

by Christoph Bossuat
Lyon

The Suzuki Method in Finland

Finland has received the honour to be the country which organizes the 7th annual European Suzuki workshop 1986. The local arrangers are the Finnish Suzuki Association and the Kerava Suzuki Association, which maintains the Music-Institute in Kerava.

In Finland as in many other European countries more and more people are increasingly interested in the Suzuki method. The general organisation, the Finnish Suzuki Association was established to work for the local Suzuki association and other Suzuki groups. The purpose and the activities of the Association are defined in the rules as follows:

1. It obtains and spreads knowledge of the Suzuki method.
2. It tries in different ways to improve the training of the Suzuki teachers and looks after the Suzuki teachers' trade and pay interests.
3. It can arrange events to support music education.
4. It can give scholarships.
5. It tries to maintain contacts with other associations and institutes which support music education.
6. It can found new sections, if necessary.
7. It represents Finland in the International Suzuki Association.
8. It tries in other similar ways to develop the music education of children and young people.

It is very difficult to give an exact year for the starting of Suzuki teaching in Finland, because it depends on how you define the method. Can we, for instance, speak of Suzuki teaching when the teacher is a formally graduated instrument teacher, but he is not a formally graduated Suzuki teacher? Because we have not yet any formally graduated Suzuki teacher, let me regard the Finnish Suzuki teaching as prelude to the future. Now many instrument teachers in Finland begin to realize that we also need official Suzuki teacher examinations. Everything takes its time. The first written document on the Suzuki method was published in Finland as early as 1955. The author was the Finnish Ambassador to Japan at that time, the late Mr. Ragnar Smedslund. He had the good fortune to meet and see the first annual Suzuki concert in Tokyo. The article is so good that I would like to cite it wholly.

"The scene is Tokyo's new Sportshall on a Sunday in March. The galleries are full of 10 000 spectators who, spellbound, are following the spectacle in the arena where 1200 violin playing children of the age of 5 to 15 are playing Vivaldi's Concerto in A-minor. In the middle of the arena there is a platform with a grand piano and on the four sides thereof the youngest children are lined up.

The program was commenced by the first movement of Mozart's Violin Concerto in A-major played by the 80 most advanced Violinists. Behind this concert there is an all-Japan organization for "the now violin, cello, viola, double bass,

The total number of pupils is at present about 4000. The founder and leader of this organization is a well-known violin teacher, Shinichi Suzuki, who naturally conducted this concert.

Everyone who was present at the concert in Tokyo Sportshall must have found it an eloquent testimony of the possibilities of bringing to light and developing children's talents at a tender age. And everyone of the audience is no doubt willing to subscribe to the statement by William James quoted in the program as follows:

"Compared with what we ought to be we are only half awake. We are making use of only a small part of our physical and mental resources. Stating the thing broadly the human individual thus lives far within his limits. He possesses powers of various sorts which he habitually fails to use."

(The translation is in Clifford Cook's book: Suzuki education in action, page 16)

There was, however, no one in Finland at that time who showed a particular interest in finding out what the Suzuki method was about. When Ragnar Smedslund made the speech at the opening festival of the Suzuki teachers' course in Kerava 1979, he expressed how pleased he was to see that the value of that method was at least understood in Finland.

In 1973 violin teacher Jouko Halviala began to use the Suzuki method in Turku. In 1974 the Suzuki pedagogy was started at Sibelius Academy. It has been a very fortunate that the only music high school in Finland has kept it in its training program and has appreciated the Suzuki method as one part of music education. The headmasters of that institute, Veikko Helasvuo and nowadays Ellen Urho have with their favourable attitude and interest greatly contributed to the spreading of the method and to getting financial support for the Suzuki teacher training. Meri Louhos, Ritva-Tuuli Ahonen and Sirpa Lannes-Tukiainen have taught Suzuki pedagogy at Sibelius Academy, Louhos and Ahonen in piano and the last mentioned in violin.

The only Finnish music institute that has the Suzuki method as the main teaching method is situated in Kerava. The activity in Kerava began in 1975, when I began to teach 8 young piano pupils with the Suzuki method. Because they learned so well, thanks to the method, some parents in Kerava established in 1976 the supporting association, the task of which is to organize and spread the Suzuki teaching in Kerava. Because the town, already from the beginning, took an affirmative attitude to the Suzuki work and the number of teachers and pupils increased, the association started the music school in 1978. The teaching instruments are now violin, cello, viola, double bass, piano, accordion, flute and clarinet. There are now about 300 Suzuki pupils and as many are waiting to get in. About 60 pupils are studying in the traditional department. We have about 26 000 inhabitants in Kerava.

The institute has organized Suzuki training for the teachers as follows:

1. It sent me to Matsumoto for a month in 1979.
2. It has annually sent 2-3 teachers to the European Suzuki workshops.
3. It has organized national training courses as follows:
 - 3.1. in 1979 for violin teachers, held by Hachiro Hirose with his 5 demonstration children
 - 3.2. in 1980 for violin teachers, held by Hachiro Hirose and for piano teachers, held by Yuko Hirose and Eric Mitchell.
 - 3.3. in 1982 for piano teachers, held by Eric Mitchell.
 - 3.4. in 1983 for piano teachers, held by Mrs. Ayako Aoki with her 2 demonstration children.
 - 3.5. in 1984 for violin teachers, held by Tove and Béla Detreköy and for piano teachers, held by Eric Mitchell.

More than 200 instrument teachers from Finland have participated in the above mentioned training courses. In addition to this many leading music educationalists have visited Kerava in order to become familiar with the Suzuki method. Too our own pupils have been lucky to get very high standard visitors' teaching.

Next autumn The Training Center of Sibelius Academy begins additional training courses for instrument teachers concerning the Suzuki-method. The first visiting teachers are Tove Detreköy in violin and Ruth Miura in piano.

At this moment the need to train teachers is important, and the future of the Suzuki-method in Finland depends on good teachers. We have here quite a high quality music institute organisation, which is supported by the government and the local authorities. It is very positive that the use of the Suzuki method has been accepted in many music institutes and that the Ministry of Education has mentioned the Suzuki method as one alternative teaching method in their model curriculum. So it is possible to raise money from the public funds for the Suzuki teaching. Although the teaching in our Kerava institute has not been so called "pure" because our children have taken the national common examinations, it has been surprising to notice during the last few years that Suzuki pupils are more successful in their studies than the traditional pupils which we have tested and taken only every tenth of the candidates. The Suzuki-method has made the credibility of the traditional testing system questionable, and it is a challenge to research-workers and to those who make decisions to think about those basis which is accepted to control children's possibilities to study instrument playing.

The activity of our institute is secured, because Kerava city pays about 60 % of the costs, the state 10 % and then we get about 30 % from the parents. In addition to this the town has given us a house in



Our first double-bass pupils in Kerava, Finland, Raimo Ahosen Kanssa

the centre of the city and takes care of cleaning and keeps the house in condition. We can also use the state school premises if needed. We have 25 teachers, 17 of which give Suzuki-lessons.

Besides Kerava and Helsinki very active Suzuki teaching is also given for instance in Jyväskylä, Oulu, Turku and Savonlinna.

At the moment the biggest problem in Finland, as in many other countries is the fact that we cannot teach all the willing children because of the lack of teachers. Another problem is that only teachers of enough high quality can guarantee the good results. In the Suzuki-method it is not enough that the teacher can guide the instrument, because the Suzuki-method is associated with a very many-sided children's and parents' education with help of the Suzuki philosophy.

Finland is known in many countries at least for Jean Sibelius and for the sauna. The Suzuki workshop 1986 will be held on the shore of Lake Tuusula near Kerava where Sibelius made most of his compositions and where he lived with his family until to his death. You can become familiar with the Sibelius home and everyone who wants to go to sauna, will have a possibility to do so.

The European Suzuki people, welcome to Finland next year!

*by Liisa Winberg
Kerava, Finland*

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Cork's 6th European Suzuki Workshop April 1985

To most people, "Cork 800" meant the celebration in 1985 of Cork city's 800 years as a city, but all last Winter it had quite a different connotation for the Organising Committee of the E.S.A.'s 6th Annual Workshop. The "Cork 800" exercising the minds of the committee members were the 800 applicants for the 390 places offered at the Workshop, and that number did not include accompanying adults:

Mainland Europe is very far away and inaccessible to us, situated as we are here on our island on the western seaboard, and so the prospect of having a Workshop in Cork with our children coming into contact with Dr. Suzuki himself and with their European counterparts and working with so many other exciting teachers, made us dizzy with anticipation. We were determined that as many as possible would be able to attend.

Nevertheless "panicstricken" might adequately describe the Committee when the decision was taken to accept all applicants irrespective of age or standard, and to have violas and even a Double Bass, so that we would have Chamber Orchestras and Quartets ... **Phillipa and Maire** retreated into the hills of West Cork with reams of paper and endless lists, remained incommunicado for days, and returned glassy eyed but triumphant with a completed timetable. Now we felt that we could succeed:

Dr. Suzuki, as usual, impressed and charmed everybody he encountered and in a week full of memorable moments, stimulating lessons and wonderful music the highlight must have been at the Gala Concert when Dr. Suzuki came from his seat in the balcony and accompanied the massed strings of almost 500 children in "Twinkle" and after thunderous applause from the packed auditorium he stood up, bowed graciously, "I enjoy so much — Encore:" and he played it all over again: Cork Suzuki Students, Teachers and Parents are encouraged and highly motivated following their week with Dr. Suzuki and we were grateful to receive a large number of compliments from participants from all countries. Our thanks to everybody who came and made the Workshop such a success.

The Workshop received extensive media coverage here, and R.T.E. the National Broadcasting Station made a full length documentary film about the Workshop and the Suzuki method, which will be shown here in the Autumn and may well be taken up by foreign networks.



Mrs. Suzuki helping little Margaret McCarthy, 2 years old, at the 6th ESA Workshop in Cork, Ireland, 1985



Cork Cont'd

We ourselves made Video Recordings of all the major classes, so we can relive the whole experience in future.

The **Minister for Education** visited the Workshop and watched Dr. Suzuki and then Phillipa giving lessons. A **Senior Inspector from the Department of Education** also attended as an Observer. The Minister expressed great interest and support for the Method, and so with so much encouragement, and with Groups in Galway, Belfast and Dublin going from strength to strength the Method is now well and truly established in this country.

Letter from Matsumoto

Living in Japan and studying at the Talent Education Institute with Dr. Suzuki, learning is not confined to what lies between the covers of a book: **learning is living**. One can read Suzuki's theories on the miracle of how every child learns his native language perfectly and easily. These days, however, the theories surround me in my daily life. As an American struggling with Japanese, I am continually amazed by the way the children of Japan speak Japanese so easily when, on the other hand, I study and struggle to say simple things like "Let's go!" There is constant proof of the effectiveness of the Mother Tongue Method.

Dr. Suzuki himself, however, is our living example of the fact that learning need not come from a printed page. He is always researching (re-discovering) his surroundings. Every morning he comes to group lesson with a fresh smile and eyes as bright as a little boy with an ice cream cone.

On one level, his ice cream cone is music; on another it's life itself.

In Japanese, we students are called **kenkyusei**, which means "research student." **Dr. Suzuki is our proof of the rewards of remaining a research student for life.** At 86, he continues to accept the joys and challenges of learning daily. When I told him I had been asked to return to the U.S. and Canada to teach for a few months, he approved. "**Teaching,**" he said "**is learning.**" It never stops.

by Edmund Sprunger
U.S.A.

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ESA Membership Application:

ESA MEMBERSHIP APPLICATION: Send complete application from with check or money order to your National Suzuki Institute or your National Responsible. Please write legibly.

Name:

Address:

Tel:

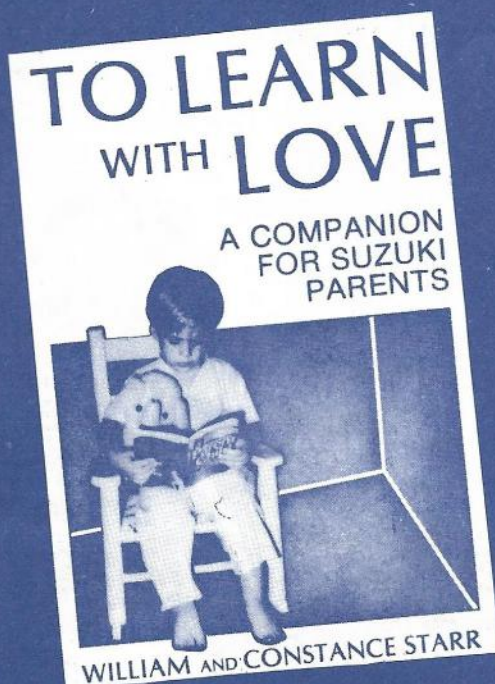
Application for A B C Membership.

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

I want to become member of the ESA and I have sent a cheque/money order.

Date Name

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



TO LEARN WITH LOVE

A Companion for Suzuki Parents
by William and Constance Starr

A beautiful, warm, comprehensive book for parents created by the Starrs from their experiences as parents and teachers. In these pages you, as parents will be inspired, comforted, amused and motivated to create an environment for "learning with love".

International Suzuki Association (ISA)

— The Wisconsin Resolution —

I would like the following to be known to everyone related to the Suzuki method: by this writing, I commit to the International Suzuki Association the right and duty to lead and supervise the continuation, development, and spread of the worldwide Suzuki movement in the future.

Since the International Suzuki Association is the only international representative organization recognized by me, let me ask every national organization and every individual in countries which have not yet organized to act together under the leadership of the Association. Its purpose is to spread true understanding of the Suzuki philosophy in child education, to foster human beings nobly through music, and to advance the Suzuki method. With several hundred thousand members throughout the world, I am confident that the International Suzuki Association will occupy a big place in developing an innovative educational method not merely in music but in all educational areas of a worldwide scale.

Shinichi Suzuki

Literature

Thoughts on The Suzuki TM Piano School

by Haruko Kataoka

New publication from Suzuki TM Method International, 1985

Numerous publications have been issued which outline the philosophy of Dr. Shinichi Suzuki's unique method of music enrichment for children. Parents and teachers have learned the importance of repetitive listening, tonalization, attention to intonation, correct posture, and technique. However, solutions to the question "How do I teach necessary principles?" have been difficult to find. A detailed analysis of how to teach Suzuki Piano is now available.

Suzuki piano teachers have regarded Haruko Kataoka as one of the world authorities on The Suzuki Piano School. Mrs. Kataoka has spread the message of Shinichi Suzuki at countless workshops and institutes throughout the world. Now her important teaching points and suggestions have been recorded in **Thoughts on The Suzuki Piano School**, the most recent addition to Suzuki Method International's "About Suzuki" series.

Mrs. Kataoka speaks of her early involvement in The Suzuki Method, comments on its philosophical tenets, and offers step-by-step suggestions on beginner instruction. She addresses such varying points as tone, parental assistance, the first lesson, how to study, and reading music.



Hermann G. Wörz
Geigenbaumeister

Neubau und Reparaturen
von Streichinstrumenten

München 2, Kreittmayrstraße 23, Telefon 525988

Teacher's Pledge to Dr. Suzuki

"We realize the unlimited possibilities of early education. We also realize that every child can be educated. Our purpose is to develop this ability, and present this fact to the world. We are delighted to be teachers of the Suzuki Method and fully comprehend the responsibilities we have as teachers. We will continue to study teaching in the future with much reflection, and through this continuing study we will be better able to concentrate energies towards better teaching. We solemnly affirm that we will keep this promise as a Suzuki Method teachers, and always do our utmost for our common purpose of educating the children of the world."

Membership Information

The Board of Directors of the International Suzuki Association has established the following categories of contributing memberships.*

Sustaining	\$ 12 — \$ 99
Donor	\$ 100 — \$ 499
Patron	\$ 500 — \$ 999
Benefactor	\$ 1,000 and above

If you wish to be listed in the teacher's directory, the minimum contribution is \$ 17.00.

(Make checks — in U.S. Dollars only — payable to International Suzuki Association)

I wish to become a _____ member of the International Suzuki Association.

Name: _____ Instrument: _____

Address: _____

Street

City

State and Country

Zip Code

\$ _____ enclosed for membership.

_____ I am a teacher and wish to be listed in the Teachers' Directory.

_____ I am a Suzuki parent.

_____ I am interested in helping to support the work of Dr. Suzuki.

Please send this form to:

Evelyn Herman
Treasurer
International Suzuki Association
7922 Northaven Road
Dallas, Texas 75230
U.S.A.

ESA-News

News from Talent Education Institute Belgium

Many greetings from TALENT EDUCATION INSTITUTE BELGIUM. Last year was filled up with a variety of activities. The ESA-workshop in Cork (Ireland) was the biggest event for many of our Suzuki-pupils. And we want to thank Phillipa Lees and her staff for this successful workshop. We have been fortunate to have the opportunity to meet again Prof. and Mrs. Suzuki and so many other teachers.

On August 29 and 30th, our National "Holiday-clean-up"-violindays took place. The teacher/training-course took a new start in August and September. The big project next year will be our National Children workshop from February 7th until February 12th 1986. To accomplish a high level, we hope to welcome again many great teachers as J. Braga, Bela and Tove Detreköy, H. Doust, S. Johnson, M. Rygner and ... surprise!!

The teacher training examination will be held on February 13th. The examiners will be Tove Detreköy and Susan Johnson. For further information about our 1985-'86 program, write to: TALENT EDUCATION INSTITUTE BELGIUM
Grote Markt I
B-2300 TURNHOUT

We wish you an enjoyable Suzuki year!!

News from Turnhout Suzuki Association

Last Suzuki year was focused on the ESA-workshop in Cork (Ireland). Thanks to different actions, Santa-Claus and Christmas parties, several public- and private concerts, 18 children and 8 parents had the opportunity to attend the workshop.

Jeanne Janssens, as their teacher, wants to thank hereby all the parents, children and sponsors for their help, understanding and unselfish support.

On November 2nd and 3rd 1985, Turnhout Suzuki Association and Jeanne Janssens are helping the Brussels Suzuki Association in the realization of a musical weekend in Namur.

Several concerts are planned in different places as Turnhout, Namur, Antwerp, De Haan, Westende, Brussels etc.

In the meantime, we continue practicing to grow in musical sensitivity and we will try to accomplish a new dream: "see each other next year in Finland!!"

OOSTENDE

Conducted by Myriam Carbon The Ostends' Suzuki Ensemble Children and Parents performance on Sunday morning the 25th May 1986 at the Music Academy of Ostend. Everybody is welcome.

ANTWERPEN

Evelyn Esser was invited to teach at the National workshop at Bovendonk (Netherlands)

News from Brussels (Belgium)

The BRUSSELS SUZUKI ASSOCIATION has been invited by the Music Council of the Belgium French Community to organize a musical w.e. in Namur on Nov. 2 and 3, 1985 within the framework of the "Active methods of musical pedagogy" Conferences.

SUZUKI BRUSSELS will be jointly holding its second International Piano Workshop on Nov. 1, 2 and 3, 1985.

During the 1984-1985 session, the Brussels Suzuki A. has had on its programme:

- First International Piano Workshop with Anne Turner (GB) and Huub de Leeuw (NL) in Tervuren on Nov. 1, 2, 3, 1984

- Piano concert at the Kaufmann Auditorium (Juni 85)

- Piano concert at the Petit Theatre de Liège (June 85)

- End year's concert in Tervuren.

The Association has participated in following events:

- Concert at the Centre Culturel des Riches Claires in Brussels

- Concert at the Linkebeek Church during a musical w.e. for the Europe Year of Music.

Some of our children have also participated in different workshops:

- Violin workshop in Westend (Belgium) in February

- Violoncello, piano and violin Easter workshop for the European Suzuki Association in Ireland. Suzuki was represented by Ruben Rivera for the cello as teacher in the workshop.

- Piano and violin Whitsun workshop in Holland (May 85)

The B. Suzuki A. issues 3 publications yearly. Four are already out. All concerts, workshop for the European Suzuki announced in this publication. Subscription price is B.F. 250 and includes adherent membership fee.

For those who are interested, please write to the ASSOCIATION SUZUKI DE BRUXELLES,
Avenue Armand Huysmans 183
1050 BRUXELLES - BELGIUM.

Bundesrepublik Deutschland

Deutsches Suzuki Institut (DSI)

Die Leitung des DSI liegt seit Juni kommissarisch beim Vorstand der Deutschen Suzuki Gesellschaft (DSG). Schriftwechsel ist zu richten an Christine von Falkenhäusen, Gleißentalstr. 9, D-8024 Deisenhofen. Eine Zusammenlegung der beiden Organe zu einer neu strukturierten Suzuki-Organisation ist zum 1. Januar 1986 geplant. Die schönen neuen Studioräume mußten wegen unzureichender akustischer Umstände wieder aufgegeben werden.

Suzuki-Gruppe Moers:

20. Oktober 85

Streicher-Musiziertag an der Moerser Musikschule. Es werden drei Orchester gebildet und Orchesterstücke verschiedener Schwierigkeitsstufen erarbeitet. Der Musiziertag endet mit einem kleinen Konzert aller Orchester. Leitung: Kerstin Wartberg

30. November 85

Großes Suzuki Konzert mit anschließender Kuchen-Party. Leitung: Kerstin Wartberg
Im März 86 ist ein festliches Solo-Konzert der Suzuki-Schüler geplant.

Suzuki-Gruppe Lauffen:

21.10.85

Konzert in der Stadthalle Brackenheim mit Begleitung des Jugendorchesters der Musikschule Lauffen.

Leitung: Gisela Mogalla-Dietz

9.2.86

Kleines Konzert zur Ausstellungseröffnung in der evangelischen Bildungsstätte Löwenstein.

Leitung: Gisela Mogalla-Dietz

Suzuki-Gruppe Saarbrücken:

16./17.11.85

Musizierwochenende der Suzuki-Kinder aus Saarbrücken im Schullandheim Weiskirchen

Leitung: Christa Schmitt-Rink

Suzuki-Gruppe Münster

3.10.85

Graduierungs-Konzert der Suzuki-Schüler
Leitung: Hans-Martin Schwindt

Suzuki Gruppe Gilching b. München:

Sommerkonzert, Leitung: Helge Thelen

Suzuki Gruppe München: Sommerkonzert

und bunter Abend, Leitung: Waltraut Mayr.

Suzuki Gruppen München u. Gilching:

Frühlingskonzert in Starnberg.

ESA-Journal

Size	mm	2 Journals	1 Journal
1 page	191 x 268	DM 800,-	DM 450,-
1/2 page	191 x 131	DM 400,-	DM 240,-
1/3 page	60 x 141 or 191 x 85 mm	DM 350,-	DM 200,-
2/3 page	126 x 268	DM 600,-	DM 360,-
2/3 x 2/3	126 x 177	DM 500,-	DM 280,-
1/3 x 2/3	60 x 177	DM 200,-	DM 120,-
1/3 x 1/3	60 x 85	DM 100,-	DM 60,-

ESA-News

DSI-Aktivitäten:

Ein einwöchiger Cello-Einführungskurs, Anfang August in München mit **Anders Grøn**, Kopenhagen, begeisterte alle 6 Teilnehmer.

Lehrerbildung: 16. November 85 Examen für Level I, **Waltraut Mayr** mit 2 europäischen Lehrern.

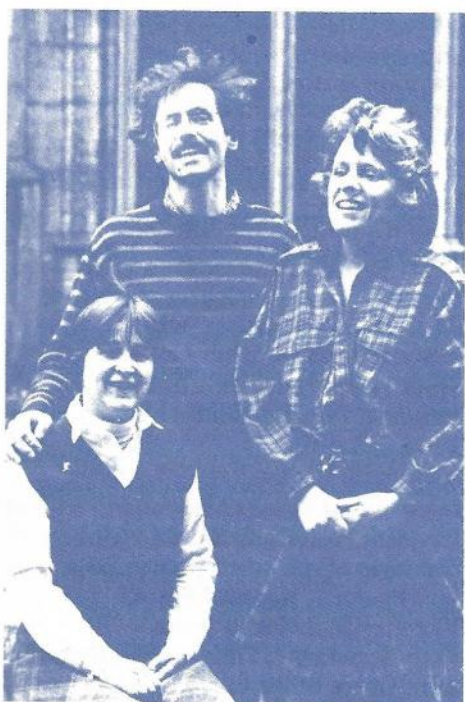
29. Juni 1986 Konzert in der Berliner Philharmonie. Es spielen deutsche Kinder im Alter von 4 – 12 Jahren mit dem Symphonischen Orchester Berlin.

10. – 16. August 1987: 8. Suzuki Method International Conference in Berlin.

Siehe S. 4

Denmark

The Danish Suzuki Institute began the new season August 15th, and it was a pleasure to see, how well almost everyone had worked during the summerholiday. We are now preparing for all the usual activities within the Institute, and the Chamberorchestra is busy rehearsing for some public fall concerts. Last May they gave first performance to a new Danish composition, although it is said, that Suzuki students can not read music! **Jette Steen Rasmussen** (a student of Bela's) gave her first public recital in September. She played Beethoven Sonata in G major, Bach Partita in E major, Brahms Sonata in A major und Ravel Trigane. In this year 4 Suzuki students were accepted at the Conservatories. The **National Workshop** held last March showed, that the Standard of Suzuki teaching in Denmark is constantly growing, and it is a good sign that 16 new Violinteachers are entering the Teachertraining Course this year.



Hallo! The three founders of the Suzuki Vereniging Nederland

Ireland

A Group in Cork progressing well is **Mary Bullman's** Private Piano Practice. Started in 1983, Mary now has 60 pupils, including parents of young pupils and four of her own children! The Group has great support from a very active Parent Committee, which worked well to make the Piano Workshop a memorable experience for all the piano students. Each student received lessons from overseas tutors. Mary Bullman, with her two daughters, spent the month of May in Matsumoto and looks forward to a bright future for the Piano Programme in Cork.

Leinster Suzuki Group

The first term of the new school year got off to a great start with Hallowe'en and Christmas Concerts and early in the New Year a group of students made their T.V. debut on "Anything Goes". Lots of families made their way to Cork at Easter for the E.S.A. Workshop and after a great week returned home with renewed enthusiasm.

Members continue to enjoy a regular Newsletter and combined group lessons when the pupils of all five teachers meet and during the summer holiday there were three short Summer Courses. We are looking forward to having Suzuki Cello classin in Dublin this year.

Cork Suzuki-Group see Article "Cork's 6th ESA Workshop April 1985."

4. Internationaler Wettbewerb für Streichquartett

4th International Competition for String-Quartet



Karl Klingler Preis

München

24.-28. August 1986

Durchgeführt von der Karl-Klingler-Stiftung
in Verbindung mit der Hochschule für Musik, München
und dem Richard-Strauss-Konservatorium, München.

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 President is Prof. Dr. Shinichi Suzuki, the Chairperson and the official office is care of Marianne Migault Klingler.

The founding Committee, approved by Prof. 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) studied with Dr. Suzuki in Matsumoto.

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.

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 the ESA's treasurer: Bertil Jacobi, Copenhagen. Bank account: Unterkonto European Suzuki Association, Deutsche Bank München, BRD Konto-Nr. 33 04 300 (BLZ 700 700 10).

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.

President:

Prof. Dr. Shinichi Suzuki, 3-10-3 Fukashi, Matsumoto, Nagano-ken 390. Japan

Vice-President and Director:

Tove Detreköy, 1 Halls Allee, DK-1802 Copenhagen V, Denmark

Chairperson:

Diplom-Psychologin Marianne M. Klingler, Südl. Auffahrtsallee 49, D-8000 München 19, Bundesrepublik Deutschland.

Secretary of the Company and Treasurer:

Bertil Jacobi, Lawyer, Möntergade 1, DK-1116 Copenhagen, Denmark
Bank account: U-Konto ESA; Deutsche Bank München, Konto Nr.: 33 04 300 (BLZ 700 700 10).

Directors:

Jeanne Janssens, B-1050 Brussels, Amerikasestr. 209, or B-2300 Turnhout, Gemeentestraat 14, Belgium.

Susan M. Johnson, Bolstraat 29, 3581 WT Utrecht, The Netherlands

Felicity Lipman, 3 Arcad House, Hampstead Way, GB London, NW117TL, Great Britain.

Phillipa Lees, 105 Kenley, Grange Heights Douglas, Cork. Ireland.

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

Members of Committee:

Christophe Bossuat, 13 Rue Royale, F-69001 Lyon, France.

Bela Detreköy, 1 Halls Allee, DK-1802 Copenhagen V, Denmark

Judith Berenson, 10 Route Florissant, CH-1206 Geneva, Switzerland.

Jeanne Middlemiss, 1 Ravenscroft Park, Barnet Herts., 4ND ENS Great Britain.

Waltraut Mayr, Hans Sachsstr. 2 a D-8000 München 5, Bundesrepublik Deutschland

Sven Sjögren, Gjutegården 2, S-43600 Askim, Sweden.

Anne Turner, Aldenham Herts, WD28BR Kamps Row, Little Abbotsbury, GB.

Lola Tavor, 6, chemin Rieu CH-1208 Geneva, Switzerland.

Jean Braga, Crown Cott. High St. Lower Dean, Huntington, PE 18 OLL, GB.

Kerstin Wartberg, Scheurenstr. 6. D-4000 Düsseldorf, Bundesrepublik Deutschland

Anders Grøn, Langs Hegnet 50B, DK-2800 Lyngby, Denmark.

Addresses

I. Suzuki Institutes and Associations in Europe.

Talent-Education Institute in Belgium

Jeanne Janssens, Amerikasestraat 209, B-1050 Brussels, or Gemeentestraat 14, B-2300 Turnhout.

Deutsches Suzuki Institut (DSI)

Bundesrepublik Deutschland
c/o Deutsche Suzuki Gesellschaft, Gleibentalstr. 9, D-8024 Deisenhofen

Det Danske Suzuki Institute,

Tove Detreköy, 1 Halls Allee, DK-1802 Copenhagen V, Denmark

Association Nationale Méthode Suzuki en France (A.N.M.S.F.)

Président: Christophe Bossuat. 13 Rue Royale, F-69001 Lyon.

British Suzuki Institute (BSI)

The Administrator Bernadette S. Breslin
FAAI, MICM

B.S.I. c/o. W.M. Couper Ltd. 21-23 London Road, St. Albans, Herts. AL1 1L9

Suzuki Association of the Netherlands

Suzuki Vereniging Nederland

Giles Schreuder, Secretary,
Rika Hopperlaan, 17 Utrecht

Swedish Suzuki Association

Svenska Sukukiförbundet
Sven Sjögren, Gjutegården 2
S-43600 Askim
Hans Knutell, Secretary
Lingonstigen 5
S-77600 Hedemora

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

Ireland:

Phillipa Lees, 105 Kenley, Grange Heights, Douglas, Cork

Switzerland:

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

Finland:

Liisa Winberg, Kalevankatu 41 C 04230 Kerava

III. Suzuki Institutes and Associations in other Continents

Suzuki Talent Education Institute Japan

Präsident: Prof. Dr. Shinichi Suzuki, 3-10-3 Fukashi, Matsumoto Nagano-ken 390, Japan.

International Suzuki Association

President Prof. Dr. S. Suzuki
Chairman of the Board William Starr
Vice President Waltraud Suzuki
Vice President Masaru Ibuka
Exec. Secretary & Treas. Evelyn Hermann
Adr.: Office of the Exec. Secretary
7922 Northaven Road
Dallas, Texas 75230

Suzuki Association of the Americas (SAA)

President: Norma Jean Seaton
1110 30th Drive
Parsons, KS 67357

Managing Editor of the "American Suzuki Journal": Robert Reinsager, PO Box 354,
Muscatine, IA 52761, USA

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.

New Zealand Suzuki Institute
The Secretary, P.O. Box 6058
Hamilton/New Zealand.

ATTENTION:

For our European Suzuki Association Journal, we would like to devote a **violin column** or page to specific teaching problems. If the European Suzuki teachers were to write letters containing questions or solutions concerning the various difficulties which we all encounter, all of us would profit tremendously.

Do you have a student problem? Do you have an original idea for teaching certain passages of the Suzuki repertoire? Do you have a question or an answer concerning the teaching of musicality and phrasing to children?

These and other subjects should be open to discussion throughout the year.

The Editor

Impressum

Editorial Board: ESA – Committee

Managing Editor: Marianne M. Klingler

The Journal welcomes the contribution of manuscripts related to Talent Education. All material will be acknowledged.

Inquiries regarding advertising should be addressed to the Managing Editor: Marianne M. Klingler, Südliche Auf-
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European Suzuki Workshop for Children and Teachers 1986 in Finland

Finland has received the honour to be the country which organizes the 7th annual EUROPEAN SUZUKI WORKSHOP 1986. The local arrangers are the FINNISH SUZUKI ASSOCIATION and the KERAVAL SUZUKI ASSOCIATION.

DOCTOR SUZUKI has kindly agreed to direct the workshop and to participate the ending concert of the children's course.

There are separate courses for children and teachers.

CHILDRENS COURSES violin 27.3. — 2.4.
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Announcements through own teachers.
The teachers will receive the more exact information by mail.

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Please use BLOCK CAPITALS

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CLOSING DATE FOR APPLICATIONS 15.1.1986. The best way to take make sure your reservation is to pay the course fee as soon as possible.

Please send the application form to

Lea Särkivuori
Suomen Suzuki-yhdistys/Keravan musiikkikoulu
Asematie 6, 04200 Kerava
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