

THE

SPRING/SUMMER 1996 VOLUME 16

# EUROPEAN SUZUKI JOURNAL



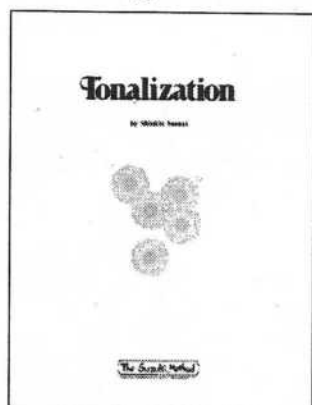
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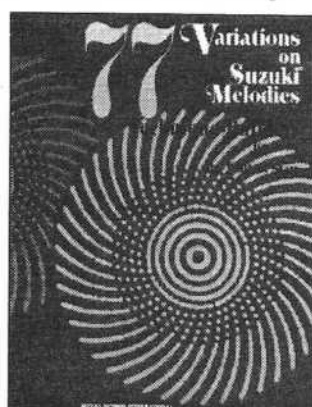
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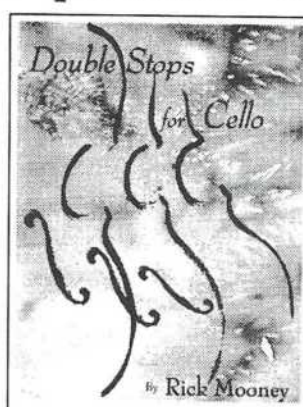
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# The European Suzuki Association (ESA)

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

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

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# The Suzuki Approach

The Suzuki Method of music education was founded by Shinichi Suzuki over half a century ago. Born in Japan in 1898, he studied violin in Berlin where he was befriended by Albert Einstein (who was a keen amateur violinist). However, it was on being asked to teach some very young children that Suzuki began to reformulate ideas on the best method of education.

The resulting approach, now called the Suzuki Method, has many different facets behind one very simple and straightforward idea. It is based on the commonplace but quite remarkable feat all our children achieve within their first few years of life: the ability to speak their mother-tongue. Suzuki's belief is that if you apply the same principles of language development to musical education, you will get the same happy result.

His method is therefore based on (1) starting a child as young as is practicable, (2) placing great emphasis on listening to music, (3) daily practice and repetition and, perhaps most importantly, (4) parents and children working together, guided by a trained teacher.

Suzuki places great importance on the education of the whole child:

*"My aim in teaching the violin is to give children a sense of joy in experiencing one of the most beautiful and spiritually enriching things we have in the world, which is music. I do not wish to turn all my students into professional musicians – but to use music to develop their sensitivity as human beings. Music can open a child's heart, and give him a finer appreciation of life"* (Quoted from David Blum, 'The Ageless Spirit', *The Strad*, December 1989).

## European Suzuki Journal Copy Dates

Teachers' Newsletter: 1st October  
Full Journal: 1st April 1996

# The ESA Journal

This is the 16th year of the ESA Journal. From the very beginning of the ESA this journal has been published for and by members of the European Suzuki Association. Its main purpose has always been to keep members, teachers as well as families across Europe, in touch with each other and I am very grateful to all those who continue to send me reports and photos of events in their countries as well as major articles. This issue pays a special tribute to the wonderful organisation of the Dublin Convention last year. I hope that the articles and photos will evoke something of the special atmosphere, also to the many ESA members who were not able to be there.

This year, as before, teachers in particular have written wonderful articles which I am proud to present. Such articles keep us all in touch with all the new developments and ideas in the Suzuki world. As examples we have an inspiring article from Sven Sjögren on the importance of the Suzuki community, and Tove Detreköy brought back a very interesting report and article from the recent meeting in Tokyo of the new International Violin Committee headed by Koji Toyoda. Many violin teachers who were in Dublin attended Felicity Lipman's sessions in which she shared some of the insights she has gained through completing a full time Alexander Technique course. At a violin conference in London in March she presented two papers entitled "Body Balance and Poise in Violin Playing" and "Making Bridges in the Music World". Extracts from these papers will appear as articles in the Autumn 1996 European Teachers' Newsletter. Anyone who does not normally receive this issue but would like a copy of the articles, should contact me prior to publication.

As the quality of contributions improve and as the Suzuki approach becomes ever more widely recognized, the journal should also, ideally, be useful as a publicity tool, to inform non-members about the many advantages of the Suzuki philosophy. For this reason I am always looking for more general articles on the method and for contributions which will be of wider interest. If, in addition, we could find more advertisers we would also be able to extend the size and scope of the journal. Those who read the SAA Journal know how much higher we could aspire. I know how busy all our teachers and parents are, but if anyone would like to assist in any aspect of editing or production of the journal, their help would be much appreciated. Any suggestions for improvements would also be gratefully received.

Birte Kelly

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Cover picture: *Waiting to play in Dublin* (photo: Jennifer O'Neill)



# MUSIC COMMUNITY

by Sven Sjögren

We are part of something fantastic and truly unique.

The founder of the Talent Education movement – or the Suzuki Method if we prefer – is still alive and active at home in Japan. Until quite recently Dr Suzuki, now in his late nineties, appeared every morning at his Talent Education Institute in Matsumoto to teach his students. I remember my first visit to Dr Suzuki in 1976. Mrs Suzuki drove him around in a white Volvo. It was probably the only Volvo in Matsumoto. Already then I thought that the friendly waving man in the backseat had reached quite a mature age. Of course I was very proud when I realised we were two from Sweden, the car and I! And already then I perceived that it was something very special that this man achieves with his music. Every now and then, of course, we teachers discuss Dr Suzuki's instrumental books, and such discussion is one of the conditions for functioning well as teachers.

## Community through Repertoire

Usually the creators of new pedagogy become famous long after they are gone. In the case of Dr Suzuki there is so much substance and relevance in his ideas and methodology that the results have rapidly become accepted and known worldwide, already, during his lifetime. Personally I am convinced that one of the causes of this tremendous success is the selection and the placing together of the material in those instrumental books. The fact that we have both a common literature and a mutual way of performing the music – well, that is simply genius! In this way it really works so that young musicians from Israel, California, Japan and Sweden can meet and make music together – and do it with delight and enjoy it. We have a common basic repertoire which we have listened to and practised since we were quite young. – We simply got used to it! In Sweden we say that mother's meat balls always taste the best. In fact they might not be so outstandingly good; but you are used to them from the very start! This would be an interesting topic for a doctoral theses: "The influence of habit on taste!"

## Community through playing together

When it comes to the repertoire in Dr Suzuki's instrumental books, it bears playing and listening to over and over again. Dr Suzuki took many years to select the pieces in the Violin School. Mrs Kataoka chose the piano repertoire, Mr Takahashi the flute repertoire etc. So Dr Suzuki's idea with the common repertoire is that we should be able to play music together with well known common repertoire which bears to be played frequently. When it comes to features such as bowings and slurs there are just as many ways of playing as there are players. Here we, as teachers, need to stop and think for a while. Before we insist on playing the pieces

at all cost with the bowings, fingerings and breathing places as we have learned from previous study and earlier teachers, perhaps we should consider all the consequences. For example, you can get all the Handel Sonatas in many different editions with lots of variations. If we, as teachers, feel that there is just *one* way to play a piece, maybe we should give it some more thought. For 20 years I have spent my everyday-life in a symphony orchestra; and those of you who share my fate know that the discussions about fingerings and bowings can sometimes be endless. Every string musician knows that different bowings have different advantages and disadvantages. To me, a person who can also accept and perform bowings which he or she find less good, seems to be a more flexible person and a musician of higher competence. I

believe that this way of thinking is of utmost importance for all music making when it comes to the Suzuki repertoire. Quite early on in the repertoire we come across pieces with bowings, fingerings, phrasing and variables that does not match what we have in our 'musical luggage trunks'. At this point, if not before, it is extremely important that we realise the enormous advantage of the common repertoire. To me, some uncomfortable bowings, slurs, and fingerings, weigh lightly compared to the fantastic advantages in being able to meet and instantly play together. When we are talking about string instruments, bowing is really an assumption for this.

## Community – a unique source of motivation

At all national and international workshops, it strikes you how good it sounds, how fun it is to make music together. The music itself and the actual process of music-making motivates the students, and the necessary practising is helped along by the workshop. All this is far more important than the fact that some of us teachers sometimes think that fingering, phrasing and bowings could be different. Oh, yes, of course they could, with all those hundreds of alternatives just around the corner. But please let us see the wholeness in this. And even if our own local violin music book is o.k. it will not work

very well when it comes to music-making with children from other parts of the globe. But the Suzuki literature does!

So our common repertoire is a unique and fantastic source to community which we have to defend. To ensure that Suzuki teaching survives and develops requires us to realise what unites us. It would be very sad if this movement, after the decease of its originator, should disappear because of our inability to realise the strength and depth in having certain common guidelines. If this happened it would certainly not be the first time in history that something of great value were to



*Dublin Final Concert. The story: At the long-awaited moment when this young girl rose to join in the playing, she discovered a broken string. Sven Sjögren came to the rescue, 'lending' her his big violin while holding hers. Lilian Caprez from Switzerland caught the moment in her camera.*

Continued on page 5



# Reflections on working with a Down's Syndrome Child

by Dafna Even Tavor

(Suzuki Method Piano Teacher and Psychologist)

Jurg was 6 years old when I first met him. Jurg, a lovely, energetic, kind, gentle child, was not like other children. He was born with a genetic disorder known as Down's Syndrome.

When I first asked his mother if she was ready to start him on the Suzuki piano programme, she replied, "Piano? Jurg does not even know how to speak correctly, he can't count, can only concentrate for a few minutes, and you are asking if he would like to learn to play the piano?" I replied, "I hope that we can improve all his faculties through his work on the piano."

Ute, Jurg's mother, a dynamic and enthusiastic person, was willing to give the programme a try and accepted the idea of spending lots of time helping Jurg, every day, with his piano exercises.

Children with Down's Syndrome are known for their capacity to imitate. They can learn to read and write and to perform practical tasks, but it is very rare that a Down's syndrome child can perform even simple arithmetical calculations. They cannot understand abstract ideas, but it is possible to improve their faculties such as their speech and their motor skills and perhaps possible to improve more than that . . . ?

If, as supposed, the disorder is found in the part of the brain which stores information (the sensory section) and in the part which reacts (motor skills), it is necessary to stimulate these areas more frequently, more strongly, and for longer periods.

Handicapped children look for occasions where they can express and test themselves. Handicapped children also experience great joy when they have overcome a difficulty and succeeded in some area. Each person likes to do what they are good at, and to avoid doing things which they are not good at. When we do something well, people say, "well done", there-

fore we say, "I'm good at that, would you like to see me do it again?"

It is the moment to remember that 'Success leads to reward and reward leads to motivation'. The motivation encourages the child to repeat the action, and thus, he learns to do things. Each step, however, small, merits praise, appreciation and respect.

The first lesson was devoted to learning to bow. The bow is a time of concentration and the expression of mutual respect between the teacher and pupil. During the bow the child centres himself, looks the teacher in the eye and the two bow. It is an important moment of concentration, in which even a child coming from an American or European country, who has never learnt to bow, may feel ill at ease the first time.

Jurg did not understand it at all. He found it difficult to look me in the eye, partly because of his squint, but also because he was not used to focusing his attention. It was very difficult for him to stay standing erect and calm. We worked a long time on his bow. Today Jurg is happy to bow at the beginning and end of each lesson, and he does it very well.

From the literature written about children with mental handicaps or genetic disorders, I have learned that working with the extremities of the body can help improve brain functions.

It has also been discovered that hand-eye co-ordination can help improve speech and expression.

The work on the first variation, when each finger learns separately to play a rhythm, improved Jurg's speech and his ability to count on his fingers. First he learned to count his own fingers, but made mistakes when he tried to count mine or his mother's. Now he counts correctly.

Learning the notes gave Jurg an opportunity to call each note by its name and after many repetitions he has learned to pronounce letters he could not say before.

Jurg also took speech lessons. The therapist remarked that he had improved greatly since he started piano lessons.

In conclusion, after one year of work, Jurg knows how to play the first variation with the right hand and parts of other pieces. The next step will be devoted to the co-ordination between the two hands.

When we started a year ago, Jurg could only concentrate for five minutes at a time, now he can concentrate for twenty minutes.

This work took great effort, perseverance and a lot of patience.

I am convinced from the results that it has been, and will continue to be, well worth the effort.

## Music Community

*continued from page 4*

fall apart into smaller fractions which after some time would even start to fight each other.

### Think big - think community

In the Suzuki method we have a fantastic instrument in our hand to be able to directly make music, to motivate our children and to let them communicate through the music. So let us not miss the point by being so 'petty' that we can only accept our way (our teacher's way) of playing a particular piece. Of course, it is a quite different matter if, for instance, a student is going to play a solo in church. Then it is both interesting and enriching to compare different editions and perhaps also to choose another than the one in the Suzuki book. Now mark the different functions, and therefore the different consequences which we get.

### When music becomes community

So let us keep up our important work with the good selection of music made by Dr Suzuki. With this in our hand we really have a super tool - with its faults and merits. With this tool we can reach still more families in the world and make them part of our music community. Can you see it? What a great and positive force for good this can be. The potential! Don't let us spoil it!

In one of his many speeches Dr Suzuki once said, "If a child listens to good music from birth and learns to play it he or she develops sensitivity, discipline and patience". Let us all work to ensure that many more children in this world get the possibility to grow up with a beautiful heart through music. - Let us work for music-community!

## NEWSFLASH

This year is the 50th anniversary of UNICEF, the United Nations Children's Fund. In Paris a proposal to have students perform a benefit concert for this charitable organisation has been approved. There is a chance that this concert will take place in the UNESCO headquarters in central Paris. As a combined ESA/Unicef project, other countries may be interested in contacting their local UNICEF branch in order to set up such a project. Children playing for the benefit of other children has long been a Suzuki practice: this year's ESA collaboration with UNICEF could contribute to the further recognition of both organisations.

Please contact Karen Kimmitt, if you have any ideas or contributions to make to this project.  
Rue Ste Dominique 127, 75007 Paris, France.



# AN EXAMINATION OF

by

## Report from Tokyo

Dear Violin Teachers,

Some very significant meetings took place in Tokyo on March 26th, 27th and 28th where, as a result of the discussions it was decided to bring the Suzuki Violin books up to date.

The initiative was taken by Koji Toyoda and a small group of Japanese teachers. Participants were also Bill Starr, Harold Brissenden, Toshio Takahashi, Mrs Suzuki, and the undersigned.

The discussions were very fruitful. It was agreed that there is a strong need for revising the books, such as correcting wrong notes, bringing in Urtext where possible and suggesting other fingerings (e.g. the use of 4th finger from the beginning). In addition, each book, will be followed by a supplementary book, introducing music from this century as well as other pieces, suggestions on scales and arpeggios, exercises for double stops and position changes, note reading and so on. A special pre-twinkle book was discussed, as well as a book between the present book 8 and book 9.

It was strongly underlined that the idea is not to change the method in any way, but rather to revise the material following Dr Suzuki's ideas. I am happy to say that Mrs Suzuki strongly agreed.

Another subject for discussion was teacher training, the importance of the requirements being kept at the highest possible level, which, fortunately, does not present any problems in Australia or Europe.

Finally we decided on translations into different languages of certain books, including some important works by Dr Suzuki which have not yet appeared outside Japan.

Toshio Takahashi called the meetings historical, and, indeed, some very important decisions were taken. But it is a long-term project, which will take a number of years to finish.

I will be sending detailed information to all the national Associations and teacher training programmes and asking teacher trainers for suggestions and ideas for Book 1. I should like to receive these no later than 1st August this year.

The paper on this page, entitled *An Examination of the Suzuki Method* was presented at the Tokyo meetings.

I wish you all a wonderful summer vacation.

Tove Detreköy

If we characterize the Suzuki Method from the 1930s to the 1980s, categorizing Dr Suzuki's work according to the decade and his directional emphasis, we arrive at the following six phases. (Note: It is not until the 1940s that Dr. Suzuki begins to publish his ideas on Talent Education)

### I Incubation Phase [1930s; Dr Suzuki in his thirties]

- ◆ Having acquired a traditional German music education, Dr Suzuki builds an active performance career and teaches at a music conservatory
- ◆ Texts: *Chamber Music / Practising Kayser Etudes*

### II Natal phase [1940s; Dr Suzuki in his forties]

- ◆ His start in child education
- ◆ Texts: *Violin Practice and Performance / Etüden / Quinten Etüden / the original version of Books 1-4*

### III Developmental phase [1950s; Dr Suzuki in his fifties]

- ◆ Dr Suzuki publishes extensively and revises the *Books* several times to reflect his experimentation with Talent Education
- ◆ Texts: *A Performance Method / Tonae* (Research and Reflection on Performance practice and Pedagogy), vols 1-3 / *Musical Expression / Performance Practice and Pedagogy*, vols 1-9 / *How to Practise / Note- Reading on the Violin*, vols 1-8 / *A Book of Fifths / Songs Transcribed for Ensemble / Encore Pieces for Playing at Home / Home Concerts*, vols 1 and 2 / *Ensemble Pieces*, vols 1-3 / the original version of *Books 5-10*, Revised editions of *Books 1-10*.

### IV Maturation phase [1960s; Dr Suzuki in his sixties]

- ◆ Through such developments as the establishment of 'Tonalisation', Dr Suzuki creates his distinctive performance ideal
- ◆ The Talent Education movement is disseminated outside of Japan as the Suzuki Method
- ◆ Texts: *A Philosophy of Performance Practice / A Guide to Tone / Researching Kreisler's Performance Style / An Instructional Method for the Violin*

### V Full Maturation [1970s; Dr Suzuki in his seventies]

- ◆ Dr Suzuki intensifies his exploration of tone

### VI Evolution [the 1980s on; Dr Suzuki in his eighties and beyond]

- ◆ There is a necessity to assess the effects of Dr Suzuki's injury, to his left arm and shoulder, and the conditions imposed by aging.

## Observations gleaned from Dr Suzuki's texts, my personal experience with him, and verbal communications with senior colleagues:

1) Dr Suzuki's teaching style from the 1940s-60s, was faithful to the principle 'Posture ~ left arm (hand) ~ Right arm (hand)'. There was no noticeable emphasis on the right arm (hand); equal attention was paid to both sides. However, his basic conception of tone remains consistent from the 1940s through the 1990s, and the philosophical significance and depth of this factor is unique.

Appendix 1: excerpt from the journal *Sainôkyoiku*  
'In considering "technical ability", technique is perhaps best viewed as a broad category of "expressive or performance" ability. Technique is not just proficiency of hand movement, but the ability to phrase beautifully with good intonation and expressive tempo.

- "Aspects of Performance Technique":
- Secure intonation
- Natural form of the left hand for swift and secure movement
- Development and attainment of a finely tuned athleticism
- Properly co-ordinated and rhythmic movement of the left hand

# THE SUZUKI METHOD

Fumiyo Kuramochi

- Good posture that permits free and proper movement
- Intensive focus on bowing (training of right arm+hand)
- Intensive training of left arm+hand\*

## Appendix 2: excerpt from *A Philosophy of Performance Practice*

'In response to the Zen Koan or riddle "What is Performance Practice?", I obtained the absurdly simple and unquestionably Eastern answer, "It is the natural form of the strings as they reverberate". This humble answer illuminated for me a new path of performance practice pedagogy.'

## 2) A strong Zen influence\* is visible in Dr Suzuki's performance ideal.

\*Note: Zen is a discipline, originating centuries ago in India, which attempts to focus one's spirit on a single object in order to achieve deeper understanding of its essence. Below are two of the basic concepts appropriated by Japanese culture:

(Furyūmonji) = since enlightenment cannot be expressed in words, we should avoid attachment to verbal and written speech

(Kyōgebetsuden) = enlightenment is transmitted directly from one heart-mind to the next.

3) Dr Suzuki no longer taught young children on an individual basis from the 1970s on. It is thus highly unlikely that he himself tested out the applicability of his later materials and ideas for beginners.

4) The major difference between the Suzuki Method and traditional Western music education is that the Suzuki Method attains to sensibility-training based on the Mother Tongue acquisition. Dr Suzuki assumes, however, that after reaching a certain level of proficiency, students will be provided with theoretical and technical instruction and the opportunity to apply it.

5) While Dr Suzuki devised a note-reading system that relied on finger numbers, this strategy was not more than a tactic to introduce note-reading to beginners in a non-threatening way at a time when the western music education scene in Japan\* was complicated by the implementation of competing solfège systems. Dr Suzuki, however, ultimately sought a fixed-doh system. Given the current situation in the music education world we must re-assess the value of reading music through finger numbers.

At the same time, Dr Suzuki repeatedly insisted to beginners, as well as advanced students, that whenever they practised a piece, they should first practise the relevant scale so as to refine their ability to play with expressive intonation.

\*Note: The Western music education scene in Japan at the time: both fixed-doh and moveable-doh solfèges were taught, through the combined use of Japanese note names, Italian note-names and German note-names.

6) While Dr Suzuki's principal ideas concerning performance (such as 'directing energy toward tone-production') have endured since he first conceived them, his interpretive strategies and performance practice themselves have evolved over the years. In applying his principles to actual pedagogy, we must seriously consider what phase or aspect of his development is most appropriate or essential.

7) The Suzuki Method is a pedagogy for children, who are always the bearers of a new age. Given the passing of a half

century's time since the inception of Dr Suzuki's practical pedagogical applications, it is necessary to confirm whether, and to what extent, they are relevant to contemporary music interpretation and education.

8) The most crucial of Dr Suzuki's tenets can be stated as 'an awe of the life-force'. We must grasp his ideas on both music and education from that perspective.

9) With regard to the revision, re-publication, re-issuing or translation of Dr Suzuki's method books, teaching materials and writings on performance practice, as well as the audio-visual materials accompanying them, we must continually weigh social conditions and the passing of time. In order to provide comprehensive protection of his achievements, it would be desirable that an organisation or committee compiles research on the issues involved in each circumstance as it arises.

*Fumiyo Kuramochi, a violin instructor in Tokyo, first started taking lessons from Dr Suzuki more than thirty years ago, was a member of the first Tour Groups and in 1994, with five other Japanese instructors, founded the 'Group for the Advancement of Research on Shinichi Suzuki's Performance Practice'. See also another article by the same author, 'Treasures from Dr Suzuki: His philosophical and Methodological Writings on Performance and Pedagogy' in International Suzuki Journal, volume 6, Number 2, Fall, 1995, pp 10-12.*

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# Suzuki . . . and Random Acts of Kindness

by William Starr

*The editor would like to thank the SAA for permission to reprint the following two articles: William Starr's article first appeared in American Suzuki Journal, Summer 1994, and Constance Starr's in American Suzuki Journal, Summer 1995. We would also like to thank Christophe Bossuat for proposing the publication of the article and obtaining the authors' permission*

For many years youngsters from all over Japan sent tape recordings of their playing to Suzuki to qualify for graduation from one level of difficulty to the next. This meant that Suzuki listened to up to three thousand tapes in one year, spending from 3 am to 8 am each day for six months listening and recording advice for improvements on each taper!

Not all of his remarks dealt with encouragement, technique or tone production. For instance, students going on to Bach's *Concerto in A minor* were given words of advice such as these that received a warm welcome in Japanese homes:

Now you are going to play great concertos of Bach and Mozart, and you must try to catch the hearts of Bach and Mozart. You must practise each day to catch the feelings of others without words. Look at your mother and father. Can you see how they feel? Try to see when your mother needs your help ... *before* she asks. Then it is too late. If you practise every day, watching not to harm anyone by what you say, and also trying to catch how they feel, then you will develop sensitivity toward the feelings of others. Perhaps later you will also catch the hearts of Bach and Mozart in their music.

Suzuki said that he often asked the children to report, at the end of the lesson, the act of kindness they had done that week. Some were so excited to report that they could hardly contain themselves throughout the lesson. One little six-year old boy, after a hurried bow at the end of the lesson, rushed over to Suzuki to whisper, "I polished my father's shoes without his knowing it!"

Over and over in his sayings and writings Suzuki expressed his desire that musical training in the Suzuki Method should develop "beautiful hearts" in the children, stressing the facts that teachers and parents should always keep this goal in mind.

In line with Suzuki's call for the development of sensitivity to others, it seems appropriate to bring attention to several recent books dealing with the same worthy goal: *Random Acts of Kindness*, Conari Press, 1993, and *Kids' Random Acts of Kindness*, Conari Press, 1994.

Before Christmas of last year, my wife Connie found the first of these in a children's clothing store. We were so excited by its potential as a gift that we scoured around town to find eight more. "That's a hot item", one book store clerk said, "We've re-ordered it several times."

In the beautiful foreword by Daphne Rose Kingma, she calls random acts of kindness "those little sweet or grand lovely things we do for no reason except that momentarily, the best of our humanity has sprung, exquisitely, into full bloom". The little book contains many uplifting stories of both little and grand kindnesses by anonymous donors and recipients, the kind of stories that stimulate the reader to want to do likewise.

One heartwarming story told of a couple talking with "one of those waitresses who was such a pleasure that she made the whole dining experience that much more enjoyable." They learned that she was working two jobs to put herself through school. Their bill was less than \$20, but they left a \$100 tip. "What a great feeling", the donors wrote.

This single story influences a reader who told us, "We had a wonderful waitress like that. Serving us, she almost slipped and fell with our food tray. 'It's these shoes of mine', she said. 'The tread is worn out and the floor is slippery. I guess I'll just have to scrounge the money and get some new ones.' 'We asked what they cost, and then we two couples left a \$60 tip for a \$30 bill. We also felt the great feeling we read about in that book.'"

We haven't met anybody who hasn't been deeply moved by *Random Acts of Kindness*, and moved to action. One friend, after reading the book, told of being so impressed by the warmth and helpfulness of a clerk in a K-mart store that he called the manager to thank him for hiring such a sensitive young woman. He laughed at the manager's guarded response when he said he wanted to talk about one of his employees. "No one had ever called except to complain!" exclaimed the manager. "Thank you! I'll tell Rhonda what you said."

When we saw *Kids' Random Acts of Kindness* we rushed to buy it for two of our grandsons. Although many of the stories written in the children's handwriting were wonderful, we were a little disappointed in the overall level. Still, our grandsons read it from cover to cover, so who are we to judge? We did think the story in the introduction, which I mustn't divulge, is worth the price of the book. We don't see how anyone could read it without tears.

I'm sure Suzuki would be enamoured with these books. We teachers and parents are already committed to Suzuki's philosophy of educating the whole child. Could we not, as Suzuki did, request random acts of kindness from our children, and from ourselves? They would report to us, and we to them. We'd all be in it together, creating a community of sensitivity to others with unmeasured outreach in our society far beyond our considerable musical contributions.

William Starr, first president of the SAA and first chairman of the ISA Board, is now adjunct professor of music at the University of Colorado. He has taught throughout the U.S. and in Venezuela, Taiwan, Korea, Japan, Australia, Canada, Switzerland, Germany and England. Author of a number of widely-used Suzuki books, he has two degrees and a performer's certificate from Eastman, In 1968-69 with his wife Connie and their eight children, he spent fourteen months in Japan with Dr Suzuki.

## Beyond the Music

by Constance Starr

In the 1994 Summer issue of the *American Suzuki Journal*, my husband Bill wrote an article called "Suzuki . . . & Random Acts of Kindness". In it he told about my Christmas find – the little book that captured our interest and our hearts, and how its message fits so well with Dr Suzuki's emphasis on developing sensitivity to others and trying to help them.

We thought the book was a wonderful idea – acknowledging generous acts and the effects of these actions on both givers and recipients. Reading these uplifting stories encourages people to participate in similar actions themselves. At a time when we no longer hear "Please", "Thank you", or "Pardon me" in our daily encounters, when there is much concern for "rights" but not responsibilities, when there are so many senseless acts of violence, when the "ME" focus has been over-emphasized – this is a welcome shift in thinking.

As individuals, we often feel insignificant and helpless in the face of so many social problems. "But what can we do?" is a natural response. The Christophers, an organisation of the '50s,



had as their motto, "It is better to light one candle than to curse the darkness." They emphasized that "One person and one person and one person – each acting in a positive way – *can* make a difference." And enough "one persons" together can make a *tremendous* difference!!

Bill and I have often thought and talked about these ideas since our first encounter with them. Then recently they all came together for me in a new way – an AHA!

A few days ago, I was reassessing the contents of a chest of family memorabilia. Many of the things stored there were from our stay in Japan, and as I examined them I found myself reliving some of the treasured moments of our Japanese year. Our family – a one-year old, a four-year old, a six-year old, a nine-year old, a twelve-year old, three teenagers and two parents – spent thirteen months of 1968-69 in Matsumoto, Japan. During our stay, we were the recipients of many acts of kindness by our Japanese colleagues, neighbours, new friends, and often *strangers*. We were overcome with gratitude and appreciation for the ways they reached out to us.

As I rummaged through the chest I discovered Michael's "foot paper", on which we had traced his then four-year old feet in the proper position for violin practice. This triggered memories of the little "extras" Suzuki sensei added to the children's violin lessons. As Bill mentioned, Suzuki would often ask the children to perform some thoughtful act or special favour for their parents during the week and report to him at the next lesson, but there was one very important thing they were to remember: they were to try to "catch the feelings of others" and to carry out their kind deed on their own before they were *asked* to do it! Bill suggested that we teachers and parents follow Suzuki's example and request acts of kindness from our children and ourselves creating a community of sensitivity to others.

Enter my AHA! Imagine Suzuki teachers and students all over the world really taking up this idea! Together they could encourage each other to be thoughtful and kind, not only to their own families, but to anyone in their circle of contacts. Each teacher could have his/her own "Kindness Carriers", "Kindness Circle" or whatever name they might choose. To begin, a teacher might spend a short time sharing the idea. S/he

could quote Dr Suzuki, "You must practice every day to catch the feelings of others without words. Can you see how they feel? Try to see when your mother needs your help . . . *before* she asks. Then it is too late."

To inspire students, the teachers might recount a story of a kind action someone had done for him/her, tell the story of Suzuki and the little boy who polished his father's shoes, or read an appropriate anecdote from *Random Acts of Kindness* or *Kids' Random Acts of Kindness*. (The publishers of these books have free support materials available) Children and parents could be encouraged to become aware of the thoughtful deeds others do for them as well as of their own opportunities to perform acts of kindness for others. Everyone could share how they feel when they receive a kind action or perform one for someone else.

Our newsletters and journals could encourage the creation of this community by publishing kindness stories sent in from all over the country and the world. Participants could write about kindnesses they have received or witnessed as well as those they have performed themselves. A collection of these might eventually be published in a book so that the wonderful anecdotes could be shared, generating excitement and motivating others to participate.

Imagine what an effect we could have if each of us resolved to do something kind for someone else each day! In addition to our musical goals, Suzuki teachers, students and parents all over the world would have the common goal of lighting many candles with our acts of kindness. These would no longer be random but full of intention, and we would share strength and joy in our unity of purpose.

As Bill said, "Suzuki often expressed his desire that musical training in the Suzuki method should develop "beautiful hearts in the children" We can help the young hearts of our students become more "beautiful" because of their association with music, living a Suzuki legacy that embodies his ideals . . . and reach into the music of hearts . . . beyond the music of sound.

Publishers' address: Conari Press, 1154 65th St. SuiteB, Emersville, CA 94608, USA.

## Suzuki in Hungary

by Bela Detreköy

Since the last "report" which was published in the Autumn 1994 issue of European Suzuki Journal, ten Hungarian children started Suzuki violin in September 1994. Our next visit was in December 1995 when we had an opportunity to see and hear the Hungarian children. At the first morning session we were greeted with a small concert, starting with a procession of children playing Twinkle. We have heard and seen nice playing and fine postures. There was a warm and relaxed atmosphere in contrast to our first visit when both teachers and children seemed rather tense. We feel that each visit takes the understanding a bit further.

It is wonderful for this carefully started initiative to realise that other Suzuki groups are showing interest and helping with considerable donations of music and tapes. Until now they have received Suzuki books from Germany, 50 brand new books from a Belgian group, 20 CDs from Jeanne Janssens, 74 books, 12 cassettes and 33 CDs from Warner Bros. Publishers in the USA.

Mr Kenessey, the Music School's director will be the guest of the Belgian Suzuki Institute at the national workshop in Retie in February. He is planning to organise a Suzuki workshop at Lake Balaton, Hungary in 1997.

It must also be mentioned that the newly established European Suzuki Teaching Development Trust has financed Tove's air-fare at our last visit. Another fine contribution to the Hungarian project.



Teaching practice



# Information from ESA

**The Annual General Meeting** of the European Suzuki Association will be held at Aumühle near Hamburg, Germany on Saturday 5th October 1996 at 5pm (time and precise venue to be confirmed - A members wishing to attend are kindly asked to contact the ESA office for details).

The next board meeting will be held in Aumühle in Saturday 5th and Sunday 6th October 1996 approx 2pm on Saturday - 12.30 pm on Sunday. Details to be confirmed.

The last AGM of the ESA was held at Jury's Hotel, Dublin on Saturday 29th July 1995, and the board was elected as follows.

## The Board of the ESA

*Addresses are given only where not listed on p. 3 or under association addresses.*

*Please note that deputies, whose names appear in brackets are not members of the board.*

**Chair person:** Eleonore Fürstin zu Salm-Salm

**Deputy Chairman:** Henry Turner

**Deputy Chairman Elect:** Haukur F. Hannesson

**Honorary Treasurer:**  
Peter Hagn-Meincke

## Instrumental Directors

**Violin:** Clare Santer, 33 Prentice Street, Lavenham, Sudbury, Suffolk CO10 9RD, England Fax: 01787 248485

*(Deputy: Karen Kimmet, 127 rue Ste Dominique, 75007 Paris, France)*

**Piano:** Anne Turner, 166-8 South Street, St. Andrews, Fife KY16 9EG, Scotland Fax: 01334 4745600

*(Deputy: Christine Magasiner, 18 Heath Hurst Road, London NW3 2RX, England)*

**Cello:** Haukur F. Hannesson, Västra Vägen 26A 1tr, S-803 24 Gävle, Sweden Fax: +46 26 18 44 87

e-mail: [haukur.f.hannesson@mbox200.swipnet.se](mailto:haukur.f.hannesson@mbox200.swipnet.se)  
*(Deputy: Carey Beth Hockett, 35 Norland Square, London W11, England)*

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

**Viola:** Clare Santer

**Flute and voice:** Marja Olamaa/Clare Santer

**Double Bass:** Haukur Hannesson

**Guitar:** Elio Galvagno

## Country Directors

*(Deputies, without vote, in brackets)*

**BELGIUM:** Anne-Marie Oberreit

*(Koen Rens)*

**DENMARK:** Peter Hagn-Meincke

*(Tove Detreköy)*

**FINLAND:** Marja Olamaa

*(Airi Koivukoski)*

**FRANCE:** Christophe Bossuat

*(Karen Kimmet)*

**GERMANY:** Kerstin Wartberg

*(Rudolf Gähler)*

**G. BRITAIN:** Clare Santer

*(Sue Thomas)*

**ICELAND:** Kristinn Örn

*Kristinsson*

*(Kjartan Mar Kjartansson)*

**IRELAND:** Trudy Byron-Fahy

Maymount, Magazine

Road, Cork, Ireland

*(Maggie Goor)*

Fax: +353 1 286 8297

**ITALY:** Elio Galvagno,

V. Trento 1, I-12037

Saluzzo, Italy

*(Antonio Mosca)*

**NETHERLANDS:** Susan M Johnson

*(Huub de Leeuw)*

**SPAIN:** Ana Maria Sebastian

**SWEDEN:** Sven Sjögren

*(Leif Elving)*

**SWITZERLAND:** Lola Tavor,

6 Chemin Rieu,

CH-1208, Geneva

*(Linda Felder-Hurd)*

## Suzuki Institutes and Associations & Teacher Training Courses in Europe

### Talent Education Institute Belgium

Jeanne Janssens, Gemeentestraat 16,

B-2300 Turnhout, Belgium

**Secretary:** A Garnier, Deken

Adamsstraat 16, B 2300 Turnhout,

**ESA representative:** Anne-Marie

Oberreit, Avenue Geo Bernier 7,

B-1050 Brussels Fax: +32 2 6493871

**Teacher training:** for violin, contact

Jeanne Janssens; for piano, Anne Marie

Oberreit

### British Suzuki Institute (BSI)

**General Secretary:** Birte Kelly,

39 High Street, Wheathampstead, Herts

AL4 8BB Fax: +44 15 8283 4488

**Teacher training for violin, piano, flute**

**and cello. Residential courses, held in**

**London, beginning April**

### The Danish Suzuki Association

**Chairman:** Peter Hagn-Meincke, Harths

Alle 6, DK 6000 Kolding, Denmark

Fax: +45 75 52 8143

**Teacher training courses in violin,**

**piano and cello in Kolding**

## Finnish Suzuki Association

**President:** Marja Olamaa,

Osuuskunnantie 38-44 B 8, 00660

Helsinki, Finland

Tel/Fax: +358 0 740556

**Teacher training for piano, violin,**  
**singing (occasional courses for cello**  
**and flute)**

## Federation Methode Suzuki en France

**President:** Christophe Bossuat, 13 Rue

Royale, F-69001 Lyon, France

Fax: +33 78 30 05 64

**Teacher training for violin, piano,**  
**cello, and guitar in Lyon**

## German Suzuki Association e.V. Bonn

**Director:** Kerstin Wartberg, Ankerstr

34, D-53757 St. Augustin, Germany

Fax: +49 2241 202461

**Violin teacher training**

## Icelandic Suzuki Association

Brautarholt 4, PO Box 5325,

125 Reykjavik, Iceland

Fax: +354 561 5777

**Teacher training for violin, cello, piano**  
**(some singing)**

## Suzuki Education Institute of Ireland

**Director:** Phillipa Lees, 105 Kenley,

Grange Heights, Douglas, Cork, Ireland

*(or ESA representative)*

**Violin teacher training in Cork**

**Diploma and degree course at Cork**

**School of Music**

## Istituto Suzuki Italiano

**Chairman:** Antonio Mosca,

Via Guastalla 10, I-10124 Turin, Italy

Fax: +39 11 88 54 27

*(or ESA representative)*

**Teacher training for violin, cello, piano**  
**and guitar in Turin (also interest in**  
**harp)**

## Suzuki Association of The Netherlands

**Secretary:** Susan M. Johnson

Bolsstraat 29, 3581 Utrecht,

The Netherlands

**Teacher training for violin with Susan**

**Johnson, for piano with Huub de**

**Leeuw, Bilderdijkstraat 19, 3532 VA**

**Utrecht**

## Spanish Suzuki Association

**Director:** Ana Maria Sebastian,

Avenida de Navarra, 44, 20013 San

Sebastian, Spain

Fax: +34 43 273422

**Violin teacher training in San Sebastian**

**and Madrid. Occasional courses for**

**other instruments**

## Swedish Suzuki Institute

**President:** Sven Sjögren, Gjutegården 2,

S-43645 Askim, Sweden

Fax: +46 31 28 27 72

**Teacher training for violin and cello**

**(occasionally other instruments)**

## The Suzuki Institute of Switzerland

**President:** Daniel Lack; **Professional**

**Administrators:** Lola Tavor and Linda

**Felder-Hurd; Secretary/Treasurer:**

Cynthia Fang, Case Postale 117,

1211 Geneva 17, Switzerland

**Piano teacher training in Geneva.**

**Violin courses planned**



## Hermann G. Wörz Geigenbaumeister

Neubau und Reparturen  
von Streichinstrumenten

München 2, Kreittmayrstraße 23. Telefon 52 59 88



## Suzuki Associations in other Continents

### International Suzuki Association

*President:* Dr Shinichi Suzuki  
*Chairman of the Board:* Toshio Takahashi, 3-10-3 Fukashi, Matsumoto, Nagano-ken 390, Japan  
Fax: +81 263 36 3566

*Treasurer and Secretary:* Dr Evelyn Hermann, P.O. Box 2236 Bothell, WA 98041-2236, USA  
Fax: +1 206 485 5139

*Editors of the ISA Journal:* Masayoshi and Eiko Kataoka, Suzuki Institute of St. Louis, 311 Elm Valley Drive, St. Louis, MO 63119, USA  
Fax: +1 314 968 5447

### Suzuki Association of the Americas (SAA)

*Chairman:* William Preucil  
*Admin. Office:* PO Box 17310, Boulder, CO 80308, USA  
Fax: +1 303 444 0984

### Australian National Council of Suzuki Talent Education Association

*President:* Harold Brissenden  
*Office:* Scott O'Hara, Sr Admin Officer, PO Box 87, Cogee 2034 NSW, Australia

### ESA Teacher Trainers

A full list of all the teacher trainers/examiners recognised by the European Suzuki Association is published annually in the Autumn Teachers Newsletter. Names and addresses are available from the ESA office.

## Workshops and other Events in 1996-97

### BELGIUM

#### Annual National Workshop 1997

Retie at de Linde,  
Sunday 9 February - Thursday 13 February 1997

This course for Suzuki violin and cello students offers individual and group lessons, orchestras and folk dance.

Details from: A. Garnier, Deken Adamsstraat 16, B 2300 Turnhout.  
Tel & Fax: +32 14 42 43 99.

#### Association Suzuki de Bruxelles

Annual Workshop in Leuven:  
28-30 October 1996. details from Anne-Marie Oberreit, 7 Avenue Geo Bernier, 1050 Brussels, Belgium

### FINLAND

#### Annual Workshop in Vammala

1-6 July 1996.  
Details from Airi Koivukoski, Satamkatu 11, 48100, Kotka, Finland

## GREAT BRITAIN

### Violin Teacher Training

with Guest tutor:  
**Sven Sjögren (Sweden)**  
27th July-1st August 1996  
Oak Lodge, Clapham, London SW12  
Details from BSI office

### 4th International Flute Workshop

27 July-1 August 1996 in London  
Tutors include: David Gerry (Canada)  
Marja Leena Mäkilä (Finland)  
Sarah Murray (UK)  
Teacher Training at all levels, including  
**Introductory**  
Children's workshop (all levels)  
Details from: BSI office

### BSI Piano & Cello Teacher Training

at Bryanston, Dorset, South England:  
25 Aug-1 Sept 1996.  
Details from British Suzuki Institute,  
39 High Street, Wheathampstead, Herts  
AL4 8BB, England.  
Tel: +44 1582 83 2424;  
Fax +44 1582 83 4488.

### Riddlesworth Workshop 1996

Residential courses for children:  
**Cello:** 21-24 August

**Chamber Music:** 24-26 August

**Violin:** 26-29 August.

For details write with SAE to:  
Alison McNaught, 8 Cavendish  
Avenue, Cambridge CB1 4US (Cello)  
or  
Mary Sandbrook, 15 Cambridge Road,  
London SW20 OSQ (Violin)

### London Suzuki Group

#### Summer Course for Children:

**Violin, Cello, Piano** at Bryanston  
School, Dorset: 25 Aug-1 Sept 1996.  
The course for Suzuki violin, cello and piano students, offers individual lessons, group lessons, orchestras on three levels, chamber music, choirs, Dalcroze, Kodaly and theory. Faculty and students come from England, other parts of Europe and the States.

Bryanston, in Dorset, was a stately home and is set in magnificent parkland with excellent facilities for both music and sport

Details from: Nick Pullinger,  
Administrator London Suzuki Group,  
96 Farm Lane, London SW6 1QH  
Tel: +44 171 386 8006.

### Nottingham Suzuki Group Summer School 1996

String Orchestra (24-27 July)  
Suzuki violin (28-31 July)  
Foremarke Hall, Derbyshire.  
Details from Mrs Mary Palmer,  
The Old School, Bramcote Lane,  
Wollaton, Nottingham NG8 2ND;  
Tel +44 1159 280170.

### Summer Extravaganza in London

directed by Jillian Leddra.  
23-27 July  
(violin, piano, other instruments, art, drama, tennis, culminating in a musical).  
Details from: Lyn Thomson  
+44 181 965 8269

## IRELAND

### Suzuki Education Institute of Ireland with Leinster Suzuki Group

Annual Workshop in Kilfinane,  
Co Limerick:  
20-24 August 1996.

#### Children's Workshop

for violin, viola, cello and flute.  
Individual and group classes, chamber music, daily recitals and daily playtogether, fun & games, sport.

**Workshop for violin teachers:**  
including group tuition, individual lessons, chamber ensembles and observation of children's classes (total cost including accommodation £180).  
Tutors include, Felicity Lipman (UK), Phillipa Lees, Trudy Byron-Fahy and Magsie Goor. Information from: Pat Durnin, 19 Ludford Park, Balinteer, Dublin 16, Ireland.

## NETHERLANDS

### National Workshop in Bovendonk

25-27 May 1996  
for violin, piano and cello  
Teachers from Belgium, Germany, England and Holland  
Information from Susan Johnsson,  
Bolsstraat 29, 3581 WT Utrecht

## ITALY

### Orchestra Workshop for cellists

over 14 years at Cuceglio near Turin during third week of August. Registration by 1st July with letter from teacher. Travel and board only is payable.  
Details from Istituto Suzuki Italiano, via Guastalla 10, I - 10124 Torino, Italy

## SWEDEN

### Annual Teachers' Workshop

in Helsingborg: June 10-15 1996  
Participants from neighbour countries are very welcome.  
Course teachers are

**Violin:** Shannon Hawes, Marja Olamaa, Sven Sjögren.

**Cello:** Anders Gron, Haukur Hannesson.

**Flute:** Marja Leena Mäkilä.

**Piano:** Esther Lund Madsen, Thomas Rydfeldt.

Details from: Ann-Christine Bertilsson,  
Beckasinvägen 6, S 821 50 Bollnäs.  
Tel/Fax: +46 278 12167

## SWITZERLAND

### Violin Workshop in Winterthur

26-28 September 1996  
with  
Christophe Bossuat, Felicity Lipman and others  
Further information from  
Linda Felder-Hurd,  
Weinbergstrasse 74, CH-8408  
Winterthur. Tel +41 52 222 8446.

## SUZUKI ASSOCIATION OF THE AMERICAS

Information on conferences and workshops held by recognised SAA teachers in the USA, Canada etc are available from the ESA office or from SAA, PO Box 17310, Boulder, CO 80308 USA.  
Fax +1 314 444 0984.



# NEWS from ESA Countries

## Belgium

### 25th Anniversary of Suzuki in Belgium

1996 is a very special year for the Belgian Suzuki community. 25 years ago, Mrs Jeanne Janssens was urged by Dr Suzuki himself to start Suzuki violin teaching in Belgium.

Her whole programme was officially recognised by the Belgian National Government. Since 1971 the Suzuki method has grown to include in addition to violin teaching, cello, piano and flute.

The commemoration started on February 18th with our National Suzuki Workshop for violin and cello. 180 children were the fortunate participants under the supervision of a highly qualified team of international teachers: Margery Aber, Roos Bakker, Tove and Bela Detreköy, Francine Engels, Eveline Esser, June Fagan, Veronika Kimiti, Barbara Parham, Koen Rens, Muriel Ruben, Wilfried Van Gorp, Ruben Rivera.

This workshop, our largest ever held, received extensive coverage by the media, but also attention from individuals and institutions in the form of flower arrangements, letters and cards of congratulations. The five day workshop was very inspiring and concluded with a great final concert.

Yet, there was one more event to come; on 23rd February the Celebration of our Silver Suzuki Jubilee reached its climax in a gala concert in "DeSingel" in Antwerp. About 300 Suzuki pupils, violinists, cellists, pianists and flautists, performed in a two and a half hour long

concert for an audience of 900 people. We welcomed special guests. The Princess Salm-Salm, chairperson of the European Suzuki Association honoured us with her presence. The spirit of Suzuki could be felt everywhere.

Former Suzuki students opened the concert with a dazzling performance of Bach. They were followed by the pre-twinklers with their parents. After this, various groups from all over Belgium performed in various ways, always utterly disciplined. Behind the stage also the parental role was very important.

The playtogether finished triumphantly with Twinkle-Twinkle. The audience was amazed and a lasting applause filled the concert hall.

The Princess Salm-Salm, teachers and accompanists received bouquets, and Mrs Jeanne Janssens was especially honoured. She received an air ticket to Matsumoto, Japan.

"Wish I could be there" wrote Mrs Suzuki. During this summers Mrs J. Janssens will be visiting Professor Suzuki to tell him about the Jubilee concert and the motivation, drive, determination, and practice by pupils, teachers and parents. These are the main factors contributing to this extra-ordinary achievement: "25 Years of Suzuki in Belgium" . . . a constant proof of the effectiveness of the Mother Tongue Method.

Thank you Mrs Jeanne Janssens. Thank you Professor Suzuki.

A. Garnier



## Denmark

### Italian Visit to Copenhagen

The orchestra of the Italian Suzuki Institute in Turin with its leaders Lee and Antonio Mosca was invited to give concerts in Denmark by the newly formed association "Friends of the Danish Suzuki Institute". For the 20 Italian and 15 Danish Suzuki players it became a very inspiring event. Two concerts were held in St. Paul's Church in the centre of Copenhagen on March 10. Only

orchestral music was played; the Italians played on their own in the first half and were joined by the Danish children in the second half. The large audiences in both concerts rewarded the joyful and inspired performances of the young musicians with enthusiastic applause.

Our guests were hosted by Danish Suzuki families and there was an opportunity to establish many warm contacts.

Tove Detreköy

## France

This winter and spring have seen much activity in the various Suzuki associations around France.

At the **Institut Suzuki de Lyon** the winter events included several concerts in hospitals, the graduation recitals, the creation of a "post-Suzuki" programme (which will begin in September), and the participation in the gala concert in Marseille in late March. With a view to attracting more students, several teachers have given demonstrations in the primary schools, and in May there will be an Open House day where people from Lyon can see and hear the musical activities of the school.

In **Marseille** the big event was the gala concert held in March. The concert united for the first time all the cello, violin and piano teachers and students of Marseille, with participation of students from Institut de Lyon and from Aix-en-Provence. The orchestras, group and solo playing demonstrated the depth of expansion and quality of Suzuki in the Marseille region. The collaboration between classes was considered to be a great success by all concerned. *A refaire!*

The **Gueret Association** (in Central France) will again hold its summer workshop in August for piano and violin. Information can be obtained through the association: Madame Laplanche, 3 rue de la Cure, F 23220 Gouillat, France.

L'Institut Musical Suzuki Paris organised several important events this winter, one being the tour of ten violin students to Canada in March. These violinists took part in six concerts in and around the Toronto area, and were received by the Consulate Generale de France in Toronto. In April, The Young Musician's Ensemble from New York came to Paris to perform concerts at la Ste. Chapelle, l'Eglise Allemande and the Conservatoire de Frennes. The high level of this group (directed by Nicole DiCecco), was indeed an inspiration to everyone. In June the School will participate in an '18th century gala' organised by Assoc. Ste. Agnes. Violinists and cellists will have the opportunity to perform the works of this period with a professional dance and theatre company. The school year will close with the graduation recitals.

Nationally, the **Annual Workshop** held at the Côte St. André was an inspiring week, with orchestras and chamber music being featured for the advanced students. Several Suzuki graduates came back to perform in the evening recitals, their music-making an inspiration to everyone.

Karen Kimmett



## Ireland

### *In memory of Bernard B Curtis (1911-1995)*

In Cork last November, as part of the newly established Suzuki Diploma and Degree Course (the first in Europe!), Pat McCarthy, head of Suzuki Strings in the Cork School of Music organised the first in-service workshop to include Suzuki teacher training; the course was led by Sven Sjögren from Sweden. In Dublin, during the summer holidays, the World Convention took place.

On December 16th and 17th 1995, the Cork School of Music presented a concert "in memoriam Bernard B Curtis, Director, Cork School of Music 1936-73". The concert was held twice in one of the large city churches, St. Vincent's, Sundays Well, in order to accommodate the large audiences on both nights. Those of us who knew Bernard met for a brief moment before or after the concert, people encountered, teachers known twenty years ago, old friends from music college days, well known musicians were there. Many many young children, teenagers and adults were involved in the wonderful, exhilarating concert which included Fauré's Requiem. The programme celebrated the high level of choral music and ensemble playing for which the school is renowned in Ireland, many towns and cities looking to this example as a model to which to aspire.

Bernard Curtis' memorial concerts were a fitting tribute to a man who tirelessly and happily worked for all those involved in music, who was a great innovator and, most importantly for us, introduced the Suzuki Approach to Ireland. I had the great privilege of being a pupil of Bernard's, and there is a longer article needed to relate his involvement single-handed, against all advice, in the early seventies, in the setting-up of Suzuki string teaching in the state primary schools in Cork, with Department of Education funding.

In Bernard's own book, *Centenary of the Cork School of Music (1878-1978)*, there is a photo of Trudy Byron (now Fahy) conducting the Cork School group at the Royal Festival Hall, London in March 1976, in the "Youth Makes Music" Concert. This work preceded teacher training as we now know it; but it is astonishing to think that a man who had just retired as director of such an important school would give all his time and energy to a revolutionary way of teaching.

All those in Ireland who can add to my article, please send me any contributions as soon as possible.

Mary McCarthy (Edinburgh)  
c/o ESA office

## Netherlands

### *Concert in Memory of Liesbeth van Herk*

On April 21 1996 in Vleuten, a village near Utrecht, a concert was held in memory of Liesbeth van Herk who died in March 1995. It was given by her former pupils and friends. Liesbeth trained as a Suzuki

teacher on the Hitchin piano course and has left a lot of remarkably good pupils. The concert consisted of solos, chamber music, and a Mozart piano concerto accompanied by a string orchestra, conducted by Johannes Lievaart.

Agnès Benoist

## Sweden



A Swedish violin student, Olivia Köll, joined the workshop in Jönköping

Photo: Ingrid Litborn



The pianist Max Green (6) from Stockholm is playing *Mary had a little lamb* during a concert in Jönköping. His teacher is Mona Hanning, who last summer took the level 1 exam in Dublin

Photo: Ingrid Litborn

## Switzerland

Since last year, we have had a class for young cellists in **Geneva**. Mr Ruben Rivera commutes from Lyon in France each week to teach the class.

We expect to have a new violin class for children in **Geneva** soon and a piano class for children in the **Canton of Vaud** in the autumn.

For a piano recital in **Geneva** last December the children were asked to perform at least three "old" pieces as well as new pieces.

A Refresher Course for Violin teachers was held on 17-18 February in

**Winterthur**. The course was conducted by Felicity Lipman.

A Violin Workshop will be held in **Winterthur** on 26-28 September 1996 at the Winterthur Conservatoire with Christophe Bossuat, Felicity Lipman and others, 85 children are expected to attend. Further information can be obtained from Linda Felder-Hurd, Weinbergstrasse 74, CH-8408 Winterthur. Tel +41 52 222 8446.

## United Kingdom

During the last academic year the British Suzuki Institute has organised a number of **Regional Playtogether** events around the country: in **Bristol, Birmingham, London, Huddersfield, Edinburgh and Cambridge**. They were all co-ordinated from our office by piano teacher Amanda Martin together with the office staff. They relied heavily on local organisation by individual teachers and leaders of each playtogether, who were all wonderful. The events were conceived as a celebration of Dr Suzuki's birthday and most of them took place around that time. Usually one of the teachers would tell the children a little about Dr Suzuki. Most of the events followed a similar pattern. An informal concert with pre-arranged items organised by the host and visiting groups was followed by a break for tea and juice with biscuits. The afternoon ended with a playtogether for which the programme was announced well in advance, but otherwise unrehearsed. In some cases one teacher led the whole playtogether while in others, teachers took it in turn to lead. Sometimes teachers would teach the groups as they went through the repertoire and sometimes the children just played straight through. But throughout, the standard was excellent. In most of the places each child paid £5, which included one parent and free refreshments. Guests paid £1 each, although in one venue which was very smart the price was £2 and for that the concert was longer and more formal. Most of the events made a modest surplus after all expenses, and about £800 was raised for teacher training scholarships.

The format seemed to work very well: teachers, parents, children and organisers all enjoyed getting together and playing together or listening to each other. Most of those who took part were violinists, but many teachers had invited other instruments to play in the concert and the London event included cello. In **London** Christine Magasiner and Caroline Gowers organised a 'birthday party' for pianists, which was also very successful.

The BSI is hoping to organise more such events in future and will try to find formats to involve other instruments. This autumn, however, our events will be dominated by the National Concert in Symphony Hall, Birmingham on 24 November, which will involve nearly 200 performers, plus a further 100 from the hall going up on stage at the end to take part in the Grand Finale.

Birte Kelly



# Reports from the 12th Suzuki Method World Convention in Dublin – August 1995

## The Fiddler Came To School

by Susan Grilli

This past summer, at the 12th Suzuki Method World Convention in Dublin, Ireland, Suzuki Early Education took a front seat, for the first time ever at an international conference. Parents, children and teachers shared in twenty four different presentations and classes given by Dorothy Jones and Susan Grilli, both for the Teachers' Course and the Children's Course – a total of ten days in all. Dorothy brought her lead teachers from the Children's Talent Education Centre in London, Ontario, Canada to share their work in the Parents as Partners Project for mothers and babies, mothers and toddlers, Pre-schoolers and Kindergarteners. Joan Mitsui, Judy Wright and Sharon Jones worked hard to develop demonstration classes to be given for four days and almost 60 parents and children. On the last day, children and parents brought hugs and regrets that it was all over so soon, and it was clear that strong parent-teacher partnerships were developed in even that short time.

A highlight, for me, of the children's classes was an impromptu visit of one of the convention's resident Irish traditional fiddlers to play for the children. Canadian fiddler Sharon Jones and John Sheehan, of Ireland's famed 'Dubliners' had never met until that afternoon, but took off together, improvising and playing up a storm for the children. It was the miracle of a superbly taught Suzuki student who has learnt first by ear, and an equally superbly talented self-taught fiddler, whose whole tradition is handed down by ear and direct example, 'Suzuki-style' – the perfect creative combination! The children caught the spirit of it so well, that two Irish children, who had learned Irish dancing, mesmerised the audience when they just spontaneously rose to their full proud heights, waited for the beat, extended their arms straight downward to their sides and began to move with the music. These children were not dressed in the traditional costumes for Irish dancing that were to stun us a few nights later during the Folk Evening for music and dancing from all the countries represented at the convention, but it didn't matter. In Reeboks, the children pointed their toes and showed by their proud concentration their very real passion for what they were doing. Before we knew it, other children



*Susan Grilli reading to children in Suzuki ECE class*

were coming up from the audience to join in and learn how to do this fascinating looking thing – it was the moment all teachers dream of, when the class seems to teach itself!

I thought with regret that the rest of the conference could not be a part of the fiddling session, for it exemplified everything the Early Childhood classes were trying to get across about parents and teachers (and other talented adults!) working together for the sake of young children. When I returned home, I heard from Dorothy Conaghan that she is working with Irish Primary School teachers, giving them a course which, though billed as "Music in the Classroom", has a way of becoming "Suzuki in the Classroom" instead. This is a next step the Suzuki Association of the Americas has in mind for Suzuki Early Education, and I think it represents a way to get those good Suzuki teaching techniques into the hands of general educators. They are, after all, looking desperately for answers to current educational problems. Suzuki's eternal triangle of parent, teacher and child could be an important part of educational solutions, in *any* early childhood setting.

Now that the spark has been lit in Ireland for Suzuki Early Education, perhaps the next best step would be to give full five-day courses for teachers and parents, on the development of a Suzuki-based ECE programme. Another important step to take is to get anyone who can make the trip, to observe over at least a week in Dorothy's Children's Talent Education Centre in London, Ontario. An intensive introductory course would allow teachers and teacher-trainees to get to know each other well and engage in real in-depth dialogue about dreams for innovative new projects, and practical realities as well. Included should be a chance for teachers to travel to sites where new programmes are planned, if possible, or to visit on-going ones, to see where people are, and where they would like to go with those dreams.

In our sessions, Dorothy and I were likely to have teachers and parents from Ireland, the U.S., Brazil, Australia, Japan, England, Iceland, Italy, Holland, Canada... and we had people stick with us for the whole ten days, sometimes giving up instrument sessions that they were also very interested in attending. We seemed to add people to our ranks as we went along, who had not necessarily planned to be in Early Childhood sessions when they first came to the convention. It was exciting to see this momentum for Suzuki Early Education, and it bodes well for the future of our work.

In the Teachers' course, lectures and demonstrations with slides and videos were given on the Suzuki Kindergarten, Pre-school and Baby Classes at C.T.E.C. in London, Ontario; on Nurturing Parents as Teachers, on the innovative work in the Reggio Emilia pre-schools and infant-toddler centres in Italy, which is philosophically so in tune with Suzuki with its extensive use of the parent-teacher partnership; and on early childhood music educators, Dalcroze, Orff, Kodaly and Suzuki and the ways they complement one another. Other talks centred on



*Children really into the Irish dancing!*



the ways that environment affects learning, why Suzuki ideas are so useful in the general education classroom, and how the Suzuki Association of the Americas has made a special new commitment to Suzuki Early Education through its new mission: "Creating Learning Community". We gave one public lecture, "Suzuki Early Education: A Gift For Life", and another presentation for all convention participants on the What, Why and How of Suzuki E.C.E. We never ever rested and saw very little of Dublin, but we were very, very happy to have this wonderful opportunity! We owe many thanks to Dorothy Conaghan and Magsie Goor for all their hard work to see that the Early Childhood track was such a success. In fact, we owe a special thanks to Ireland and its people, for their graciousness and warm hospitality – everyone working for the convention, as well as all those we came in contact with at Jury's Hotel, were a living reminder that Ireland *means* it when it extends to you "Cead Milo Failte", a hundred thousand welcomes!

I should like to end by sharing some of what happened in the classes for children in the second week of the convention. The classes were an hour long and the almost sixty children were, by and large, 4 to 6 years old. Dorothy Jones and Joan Mitsui were in one room and Judy Wright and I in another, with Sharon Jones going between classes to do music. Each of us had fifteen children one hour and fifteen another and, although the results were very, very good, we would have liked to have extended the classes longer, so that projects that spontaneously spun off those we had planned could have had a chance to flower. The structure of the hour-long children's class was as follows: there was taped music playing as children entered, then children were asked for a word they would like us to write for them on a special card – at first their names, then someone they like especially or something they loved doing, or something in the environment, which was our theme for the week – that was important to them. One teacher would explain the parent role to the parents while the other worked with the arriving children. We wanted to let the parents know how to observe and how to be wonderful assistants to *all* the children. A song, a speech pattern and movement to music followed, then the favourite science experiment. Because of our environmental theme, we were concentrating on recycling and pollution of water, air etc. For this reason, one experiment that showed very graphically, but simply, how oil spills hurt the environment, was the most popular one of all, with both the children *and* the parents. This was about liquid levels, and showed how objects with different densities float at different levels. Syrup was poured into a container, then the same amount of oil. Then the same amount of cold water was added. The children watched what happened when a cork, a plastic block, and a grape were put into the container. (One parent was so excited about seeing the experiment that he asked two of the children to move over so that he could see!) Art meant torn tissue collage in mural form with all the children working together, or origami, and the hour ended with one teacher telling stories to the children, while the other talked quietly with the parents about what we

had wanted to accomplish, and asked them for their observations. One day, I noticed with astonishment that a Swedish father who had come early with his daughter, was sitting on the floor reading "Millions of Cats" to her – in Swedish! He was translating on the spot! Another father left me with the very bitter-sweet thought that his son had been very difficult for all his teachers, but he would listen to me . . . Yet another parent shared his more advanced origami skills with us, and we all learned something new for the next time. Also for next time; an Irish story-teller!

We were interested in showing parents and visiting teachers how children could concentrate on specific projects within one theme in just four one-hour sessions during one week, to make our point that any Suzuki studio could include classes such as this, with parents and teachers working together as closely as they do for their children's instrumental instruction. What we shared with parents:

1. Being good observers of their own and others' children.
2. Becoming skilful assistants to their own child and other children in the group.
3. Creating an inspiring learning environment.
4. Watching how the teacher works, and learning from it (as the teacher also learns from watching the parent-child interaction).
5. Understanding that the richest education occurs when all ages are learning together productively. Combination of self-discipline and creativity in a community of learners of all ages.
6. Taking risks by becoming lobbyists for the best education of their children; strong advocates for government support of the best possible education for our youngest students, when their ability to learn is at its highest.

What we shared with teachers:

1. Suzuki has done a tremendous thing in giving us this faith that *any* child is capable.
2. Children must be given *time* to learn at their own pace.
3. It is as important to have a thorough understanding of the why, what and how behind the teaching and the philosophy it is based on, as it is to have a wonderful way with the children in the classroom.
4. Teachers are facilitators of children's learning, rather than instructors, and are equally committed to nurturing *parents*, as the most important teachers of their children.
5. Teachers need to give parents a vast educational vocabulary of things to do with children, and a multitude of creative ways to approach the same learning step.
6. Teachers need to give parents a re-affirmation of themselves as wonderful teachers – show them how they can fulfil Suzuki's dream for them to teach *everything* to their young children in as inspired a way as they taught their own language.
7. Teachers must communicate to children their certainty that children will eventually 'get it' – if not today, someday.
8. Teachers need to encourage a rich communication between home and school, and school and community.
9. It is essential to develop a trusting collaboration among teachers and parents, for the best possible early education of the child.
10. The teacher who dares you to be the best you can be gets your life-long devotion.
11. Teachers need compassion and understanding for what parents go through in raising children and they need to commit to the idea that every parent starts with a desire for what's best for the child.
12. Never forget that the Suzuki philosophy is about an approach to the *whole* education of the young child, and not about instrumental instruction alone.

The proud bearing of the young Irish dancers in our pre-school classes brought tears to our eyes and, as other children got up to join the dance, it was children teaching children. Surely that is what Suzuki is all about!



*A science experiment in the Early Childhood Education class*



# Report from the organising committee of the 12th Suzuki Method World Convention in Dublin – August 1995

by Magsie Goor

For the last three years, our Chairman, Peter Malone, has led with efficiency, using his influence and demand of high standards from all. The staff in Jury's Hotel, the venue for the Teachers' Course, were continually obliging. Dorothy Conaghan, the Music Co-ordinator, had the great ability of forward planning and always stayed clear-minded through all circumstances. Catherine O'Sullivan-Gallagher directed the Piano course with quiet assurance, helped by Caroline Gowers and Anne Turner. Everything was organised and "ready to go" well before the convention started. Catherine has written a separate report about the piano course.

What a calibre of **violin** faculty chosen by Christophe Bossuat! He took on enormous responsibilities during the two weeks, guiding our courses with encouragement and professional expertise.

The **Advanced Violin** section during the Teachers' course benefited from William Starr's choice of material, and his 77 *Variations* was really well received. I hope we will get more training at the next Convention. Felicity Lipman taught the Bach E Major Preludium, interspersed with Alexander Technique, a very necessary addition. Harold Brissenden taught Wienavski's Romance plus several other advanced pieces, equally attractive and useful. We had a lot of very enlightened help with teaching scales and other material from Barbara Barber, and the teachers in Ireland will benefit greatly from her lively and vital sessions.

During the Teachers' Course, the **viola** faculty joined the violin tonalisation directed by Christophe Bossuat each day at 8.45am. [Their daily timetable consisted of four hours, except on the last day when they had two hours] William Preucil gave the violas instruction from book 4 through to book 6. He also played at the Faculty concert, which was really well attended. People had to sit on the floor! Elizabeth Stuen-Walker came from the States with her viola group, with that wonderful viola earthy sound, and gave a demonstration which they recorded at the O'Reilly Hall for US publication. For the Children's course they were joined by Clare Santer, and there were 35 students altogether.

The **Cello** Teachers' course was small and select and took place in the Jury's Group office, with kind permission from Peter Malone. They started the day with their own tonalisation session and divided the section's group lessons into two, led by Haukur Hannesson (Iceland) and Tanya Carey (USA). The cello Faculty from the Children's course with 47 Cello students gave a resounding performance for the final concert at the O'Reilly Hall on August 5th.

Suzuki **Harp** never having been taught in Ireland before, we had a great time procuring pedal harps for their faculty. Mary

Kay Waddington did a valiant job and has motivated keen interest among the Irish children and parents attending the course. Marie Lorcini was like the "Pied Piper" bringing both pupils and harps from London, Ontario. I really thought I would lose the container and all off the trailer!

The **Flute** course, directed by Mr Takahashi is described in a separate account by Sarah Murray who organised the course and timetable.

It was great that both flutes and harps were able to participate in the Teachers' **Orchestra**. For two of the seven children's Orchestras we were able to include both a double bass and saxophone player, with the helpful arranging of Johannes Lievaart. Thanks also to all the faculty members who conducted both Teachers' and Children's Orchestras.

Alexander Technique was taught by Sarah Nettleton, who also accompanied throughout the Convention.

During the Teachers' Course, Philippe Francais managed successfully to hold together a **Guitar** course and train both adults and children, ranging in age from 4 years to 80 years old. There were not enough participants to enable us to run separate Teachers' and Children's Courses. Philippe included individual, demonstration and group lessons, gave the history and development of Suzuki guitar and conducted a very successful concert at the end of the Teachers' Course.

Paivi Kukkamaki, her **Singing** department and the few who were registered for the Teachers Course were able to join the ECE for one hour each day. What a delight the children from Finland were, performing in their national costume on the stage of the O'Reilly Hall. All young students on the Children's Courses also benefited from singing for one hour each day.

How proud we were to be the first Convention to include **Early Childhood Education** (ECE) as a full-time department. The article by Susan Grilli describes this and is fascinating reading: she has combined the Irish Folk Music into it so well, and it is full of fun stories.

"Suzuki - Sound, Sharing and sport", the heading for the Convention was truly fulfilled, and children, parents and teachers left with all these, and also filled with delicious meals and rested in comfort. A typical sports day would consist of either basketball, badminton, gymnastics, football, table tennis or Brendan O'Hara, with his didgeridoo demonstrating left/right co-ordination (brain gym). This was all in addition to their Suzuki programmes.

The **organisers'** jobs were certainly varied during the courses. Pat Durnin, Sabine Goor, Alison Clarke, Frank Bannister and the computer all worked through the nights finalising time-tabling. "Pat's Office" was the centre of all the hubbub and never-ending information-flow. We all seemed to actually suffer from "Fax-itis" and "Computerisation"!

The Panel of **Adjudicators** (Christophe Bossuat and Anne Turner) who flew to Dublin for a meeting prior to the Convention worked very hard with their final decisions for the Gala concert and daily recitals, which were of excellent calibre.

We were fortunate with all the help we received from Suzuki faculty around the world, always assisting when needed and giving advice. The **ISA Board** were extremely supportive and generous with their help, led by Mr Toshio Takahashi.

No convention can survive without **professional consultants**, and we had the best! Mary Diamond, Tony Brazil and the girls seemed to cope with all eventualities. Mrs Waltraud Suzuki, Princess Eleonore zu Salm-Salm and Henry Turner had their days organised in this brilliant weather. Who organised the sun-shine? was it directed by Dr Suzuki from Japan? The untypical Irish weather brought all the "green shirts" (The Convention helpers) and their stalls out into the grounds of Mount Anville, smiling and forever helpful with any problem that arose.

Last but not least, my husband John undertook the job of Master of Ceremonies and organising the Opening ceremony in the O'Reilly Hall with clarity and hard work. Peter Malone, President Mary Robinson and Mrs Suzuki welcomed the delegates from the ISA Board, the Faculty, and all the children and parents. Peter thanked our overall sponsor, Coca-Cola, for their enormous assistance, as well as several other sponsors who gave generously.



Outdoor practise at Mount Anville School

Photo: Amanda Martin



# The Piano Department

by Catherine O'Sullivan-Gallagher  
The Organising Committee

## Children's Course

What a fantastic, auspicious opening! Can any country aspire to follow it? blazing sunshine, the cream of the Suzuki family, participants from every corner of the earth, and a wonderfully relevant opening address by the President of Ireland, Mary Robinson, who in her speech set the tone for the rest of the week.

We had exciting concerts to attend every lunch time. We were privileged to have had the opportunity to see Micah Hulscher (USA), Laura Arnold (USA) and Annalisa Stagliano (Switzerland) perform at the Gala Concerto concert. We, pianists were excited to have seen Keely Perrin (USA) perform for the first time a concerto with orchestra on Thursday night in the O'Reilly Hall, and Kimbali Harding (Australia) had us on our feet at the closing ceremony on Saturday morning. On Tuesday night in the O'Reilly Hall we had the Faculty Recital at which both piano teachers Michi North and Lola Tavor captivated the audience.

The 12th World Suzuki Convention must surely go down in the annals of Suzuki as the Convention where pianists came of age. There were 117 piano students from around the world. Because of the numbers attending we had to use two separately located College of Music buildings. Daily choir and lunch time concerts took place at the McCann Hall in Chatham Row.

The timetable was very clearly laid out and four days were scheduled the same. Every child had an individual lesson each day, along with Kodaly or group lesson, keyboard class and mini-master class lessons (for repertoire). Each child had a scheduled practice each day, with the possibility of an extra slot for 85% of the children.

Keyboard classes seemed to be a great success. We had specified pieces beforehand in each of books 1-5 that pupils should be able to play, and this seemed to have worked well.

Lunchtime concerts were open to all children on the course and children from various levels performed each day.

The option of sports was available in Mount Anville between 5.00 and 6.00 pm each day, but many were too exhausted by the well-filled day and the incredible heat to participate.

Teachers of the Children's Course included Anne Turner (UK) and Caroline Gowers (UK), joint heads of Faculty, and Doris Koppelman (USA), Huub de Leeuw (Netherlands), Christine Magasiner (UK), Esther Lund Madsen (Denmark), Peter Hagn-Meincke (Denmark), Ruth Miura (France), Nehama Patkin (Australia), Peggy Swingle (USA), Ita O'Donovan (Ireland), Lola Tavor (Switzerland), Michi North (USA), Constance Starr (USA), Frank Heneghan (Ireland) and Bernie Sherland (Ireland).

On Saturday morning the pianists took part in the first Closing Ceremony, and there was an opportunity for the choir to perform here. Kimbali Harding and David Laing, in national costume, represented us on the piano, performing "La Campanella" by Liszt and Theme by Beethoven from Book 3. Then it was time for hugs, kisses and addresses to be exchanged, a few tears to be shed, and a firm commitment made to start preparing for Honolulu!

## Teachers' Course

The Piano Course was directed by Anne Turner and Caroline Gowers (joint heads of faculty). Teachers were: Nada Brissenden (Australia), Doris Koppelman (USA) Esther Lund Madsen (Denmark), Ruth Miura (France), Michi Hirata North (USA), Nehama Patkin (Australia), Constance Starr (USA), and Lola Tavor (Switzerland).

Our day began with a talk. The course opened with an inspiring talk given by Ruth Miura on Suzuki philosophy. On Friday, Doris Koppelman gave us a most useful talk on Alexander Technique as applied to pianists, and on Saturday morning Anne Turner, Nada Brissenden and Constance Starr

gave us a joint talk on Suzuki Teacher Training in three continents.

Trainees were grouped according to their book level, and the first session each morning was on repertoire at our own levels. Each group had five or less trainees in it, and this gave an intimate feel to the sessions.

Each day, demonstration pupils attended, and we were fortunate to have the opportunity to watch the many excellent teachers teach these pupils. Some pupils attended both days, and watching the follow-up was interesting.

Each trainee teacher had an individual lesson each day. On Thursday and Friday these lessons were with the same teacher, and on Saturday we had a different teacher. It is always fascinating to have another opinion on one's work.

Lola Tavor chaired a round-table discussion on Saturday, where issues relating to what had been done on the course were discussed.

Esther Lund Madsen gave us a fascinating talk on Technique, using an English Book 5 student, Laura Hoskins, to demonstrate. We trainees came away with our heads full of ideas for ways of motivating our pupils to work on their technique.

On Friday, Constance Starr spoke to us of her experiences in Japan some time ago, and also spoke about her forthcoming book on rounds and canons, which sounds great for the younger pupil.

At 8.30 am each day we became totally integrated with the rest of the Suzuki family when we all attended the various lectures available to us in Jury's Hotel. Many of us were fascinated to watch Philippe Francais's talk of the Suzuki Guitar, and Dorothy Jones' talk on Early Childhood Education.

To summarize, while the teachers' course was short, it was packed full of goodies for trainees. The timetable was very clear and easy to follow, so we had no wandering sheep! We felt privileged to have been tutored by so many fantastic teacher trainers from around the globe, and we all basked in the glow of the untypical weather!



Caroline Gowers teaching Nicola Beattie

Photo: Jennifer O'Neill



# Suzuki Flute in Ireland

by Sarah Murray  
Flute Courses Co-ordinator

After a hard term's work, my colleagues at school looked at me horrified when I told them that I was off to teach in Dublin at the Suzuki World Conference. "What, more teaching?" but for me, being part of the worldwide Suzuki family brings the satisfaction of sharing ideas, arriving at new insights, meeting new and old friends and watching youngsters blossom, not only musically, in a caring happy, positive and non competitive environment. This was an experience eagerly awaited.

Organising the timetables for both Flute Courses, teachers' and children's, was a little fraught, but with help from my family and phone consultations with David Gerry (Canada) and Dorothy Conaghan in Ireland, the deadline was met – just!

My colleagues on the Teachers' Course were Toshio Takahashi (Japan) and David Gerry (Canada). As always, it was a real pleasure to be working with two such wonderful teachers and excellent musicians with such a delightful sense of humour!

The teachers at the course came from eleven nations. It was exciting to share thoughts and ideas, and the Faculty enjoyed working with them all.

The music school in Chatham Row was our "home" for the duration of the course. The accommodation provided was adequate, but unfortunately we were too far away from Jury's Hotel where the Suzuki lectures took place. Transport to and from Chatham Row was not readily available, so the Flute teachers did miss some very special lectures. There were numerous minor hiccups on most days, but usually answers were forthcoming from the Conference Office – though not always the answers we wanted.

The Children's Course at the Mount Anville School ran very smoothly indeed. Our faculty was joined by Marja Leena Mäkilä (Finland) and Beniko Nakagawa (Japan). The accommodation provided here was excellent, as too was the catering. (David and I especially appreciated this, as there had been no provision for meals at Chatham Row for faculty). The children and parents were able to enjoy the lovely school grounds during breaks from classes.

Mr Takahashi's early morning tone classes were a high spot for us all. He has the innate ability to bring out the best in everyone. All the young flautists were given opportunities to work in ensembles and these were performed in an informal concert and much enjoyed by all. The enrichment activities, on the whole, were successful. Some children did find them either too difficult or too easy, but once alternative groups were found everyone was much happier.

Throughout both flute courses, we flautists were privileged to have the support of the Canadian harpist, Marie Lorcini. David Gerry and Marie work closely together in the Suzuki Institute, Hamilton Ontario (how I envy this collaboration!). David, Marie and I performed the Berlioz Trio in the Teachers' Faculty Concert, which was so satisfying and an added bonus for me.

Our Final Concert was a fitting tribute to all our hard work. Immediately before the Concert, the flutes practised outside the O'Reilly Hall, in the sunshine, by the lake. The concert performance was given with Marie accompanying us on the harp. It was an exciting and moving finale to a very happy flute course. The applause was deafening.

Ireland was a splendid host country. Thank you for such a memorable stay.



## Brisbane, Australia 5th–10th January 1997

Brisbane, capital of Queensland (the Sunshine State), is ideally located an hour's drive from the world-renowned Gold Coast beaches and an hour's flying time from the world heritage-listed **Great Barrier Reef**. This is the world's largest coral reef with dozens of holiday islands which offer an exciting range of water sports and scenery.

The venue for the Conference will be the newly completed Queensland Conservatorium of Music, set at the entrance to South Bank Parklands and adjacent to the Queensland Cultural Centre. This exciting area contains a wealth of parks and promenades, snack bars, cafes and restaurants, a palm-fringed beach beside a swimming lagoon, picnic areas and free barbecue facilities. **Gondwana Rainforest Sanctuary, The Butterfly House, Our World Environment** and **Southship**, along with the **Queensland Art Gallery, Museum, Performing Arts Complex** and **State Library** offer visitors different experiences, all within easy walking distance.

A short walk across the bridge, Brisbane's shopping experience is centred on the bustling Queen Street Mall – a pedestrian precinct of department stores, boutiques, cinemas, sidewalk cafes and entertainment.

Surrounding attractions include **Lone Pine Koala Sanctuary**, where visitors may have photos taken holding a koala; **The Woolshed**, which features sheep-shearing displays, bush dancing and 'Aussie tucker', and **Brisbane Forest Park** with wildlife exhibits in a tropical rainforest setting.

**Dreamworld**, a Disney-style theme park with waterslides and hours of fun, and also **Movieworld**, modelled on Warner Brothers' Studios, are both a pleasant drive just south of Brisbane.

The Suzuki Talent Education Association of Queensland is expecting approximately 2,000 participants, so early registration is advisable.

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# When the kids help each other



Please help Elio Galvagno and his guitar, violin and cello group 'I Piccoli Musici' from Saluzzo in Italy to raise funds to help rebuild a library at a Boys' School in Sarajevo.

Your donation of at least 10,000 Italian lire (=about 6 dollars)

will buy one book for the library. In return for your donation. Elio's group will send you a copy of a CD which they have produced, entitled 'When the Kids Help Each Other'. They have produced 1,000 disks so far and are planning further reprints.

The children who have made this appealing recording are aged between four and thirteen years. In the last six years they have played in numerous concerts in Italy and other countries and appeared on television several times. Their teacher, Elio Galvagno is a European Suzuki Association Guitar Teacher Trainer and Examiner, and a member of the International Guitar Committee.

He, his students and their parents have all been touched and shocked by the tragic events in the former Yugoslavia, and they will be doing all they can to raise further funds by holding concerts throughout 1996. Elio Galvagno sees all this as a modest attempt to unite children of different nationalities and cultures in a search for peace. He and his group consider it especially important that children who have grown up in a secure and privileged environment should be able to do something to help those less fortunate than themselves.

As a result of their efforts and work to date, many of the children and parents taking part in this project have felt greatly inspired by the feeling that it is possible 'to do something' after all, and it is their fervent hope that music can play some part in helping to create a future of peace for the children of the former Yugoslavia.

Please **ORDER YOUR CD** at a cost of 10,000 Italian Lira and add your own donation, by sending an international postal order to this address: **I PICCOLI MUSICI - GALVAGNO ELIO - SALUZZO ITALY.**

Further information is available by contacting +39 175 46119 or writing to **PICCOLI MUSICI - SALUZZO ITALY.**

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playing Schumann "Stücke im Volkston",  
Op 102, and Shostakovich Sonata, Op 40.



Christine seen here with her 1/2 size 'cello. The instrument has been specially prepared by the Beecher Acoustics team to meet Christine's demands as a player. The 'cello also copes with the rigours of performing with an open Steinway concert grand piano in a modern concert hall.



**JONATHAN BEECHER**, solo 'cellist and proprietor of Beecher Acoustics, teaches Christine Rauh. He says, "I believe that instruments should be individually prepared for the character of each player, so that the maximum impact on the audience can be achieved. Each player needs to be free to create, their energy channelled to a highly productive result with a glorious sound."

All too often I see children struggling with poorly prepared instruments with inadequate tone response. Both their technique and their musical creativity are undermined."



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