



**SUZUKI FLUTE 50th
Anniversary Book**

Talent Education Research Institute
Flute Department Committee



Greetings

On the Occasion of the Flute Department's 50th Anniversary

Dr. Ryugo Hayano, Chairman of the TERI



The Suzuki Method Flute Department is celebrating its 50th anniversary since being founded in 1971. I would like to extend my heartiest congratulations to you.

In 1971, I was 19 years old. It was the year I decided to enter the Department of Physics as a second-year student at the University of Tokyo. As I had left

Matsumoto and had also withdrawn from the Talent Education research group, I am embarrassed to say that I wasn't aware at that time that a Suzuki Flute Department had been born. I heard about Suzuki flute nearly ten years later. When Akio Mizuno, an old friend of my father's, who at the time was working in the TERI office in Tokyo, came to our home to visit one day and learned that we had a daughter (she was 5 years old at the time), he sold us on the virtues of Suzuki flute.

"The violin is fine too, but the flute is easy to carry and could be suitable for a girl. Instructor Tanioku Hiroshi, who is a former student of Prof. Toshio Takahashi, is based in Ochanomizu (at that time, the Shufu-no-Tomo branch), so by all means, please come."

It was during the 1950s in Matsumoto that Mr. Mizuno emphasized the greatness of Shinichi Suzuki to my father, thus creating the impetus for me to attend the Matsumoto Music Academy. The Hayano family, both father and son, have been indebted to Mr. Mizuno for over two generations.

When I was searching through some old photo albums to contribute to this commemorative publication, I found a photograph of my daughter (7 years old at the time) at the 16th Shufu-no-Tomo branch concert held in



My daughter is second from the right in the front row.

1989, standing on the stage of the Nihon Kyoiku Hall and holding a curved head joint flute. There was a total of 13 students in the flute class. In the photograph of the 17th concert the following year, the number of students had increased to 17, and one could sense the enthusiasm of the class at that time. My daughter was a student of the Shufu-no-Tomo branch until just before Instructor Tanioku returned to Hokkaido.

That introduction has allowed me to enjoy a deep continuous connection with Suzuki flute, both publicly and privately.

It is my prayer that the Suzuki Flute Department will continue to develop even further as it heads toward its 100th anniversary.

The Past, Present and Future of the Flute Department - Ushering in the 50th Anniversary

Takeaki Miyamae, special professor in flute



I am delighted that the Suzuki Method Flute Department is celebrating its 50th anniversary.

Its founder Toshio Takahashi, who began playing the flute after having been deeply moved by Marcel Moyse's recordings, encountered Shinichi Suzuki sensei, found Prof. Moyse in

the United States and studied under him, and with Dr. Suzuki's editorial supervision, published the fruits of his labors as the Suzuki-Takahashi compilation of teaching pieces. The Suzuki Flute School had begun.

The numerous encounters with which he was blessed, which one could call destiny, did not happen purely by chance, but were due to Mr. Takahashi's own exceptional effort, talent and education, as well as to the gift of his insight.

Since then, this teaching method has been accepted in the USA and has been frequently introduced at flute conventions in numerous countries.



Takeaki Miyamae, group lesson (Summer School, 2018)

Now teachers and qualified trained teachers are teaching countless students, and it is common knowledge that professional performers have appeared one after the other.

In addition, curved head joint flutes for young children are now being used all over the world, and performing from memory, which was not common on wind instruments, has increased, while the number of wind instrument teachers who understand the true significance and value of imitation in the context of music education has grown.

As we approach this 50-year turning point, I am confident and proud that Suzuki Flute will be the cornerstone of this 'tradition', and look forward to moving ahead in the future.

Just as sports have developed reciprocally together with science, it is my great desire that all things pertaining to the field of science will be applied to the multilateral expansion of the arts and this teaching method.

This can be done with the support and cooperation of many people working together.

Thank you all for your continued support of Suzuki Flute!



The Suzuki Association of the Greater Washington Area (SAGWA) invited teachers Toshio Takahashi (left) and Takeaki Miyamae.

Special Dialogue

'Talking about Suzuki Flute'

Toshio Takahashi (founder of Suzuki Flute)

Takeaki Miyamae (special professor in flute)

This year marks exactly 50 years since the Suzuki Method Flute School, compiled by Toshio Takahashi over a period of more than three years at the request of Shinichi Suzuki, was published in 1971. To mark the occasion, Toshio Takahashi and special professor Takeaki Miyamae talked about Suzuki Flute, spanning the length and breadth of its history up until now, in an inexhaustible flow which included many hitherto unknown episodes.

Due to the Corona misfortune, the conversations took place by international phone call on three separate occasions – August 16th, and on September 19th and 26th, from their respective residences in Matsumoto, Nagano Prefecture and Pittsburgh, Pennsylvania. Their reminiscent talks blossomed into this special dialogue.

The Teachings of Dr. Shinichi Suzuki

Miyamae: Mr. Takahashi, I heard that when you were in your twenties, you studied the method of 'expressive musical phrasing' with Dr. Shinichi Suzuki, so I would like to start by asking you about those days.

Takahashi: I started playing the flute completely by chance, when I was walking in the crowded Takadanobaba area of Tokyo and was incredibly moved by the sound of a flute I heard.

The sound emerging from the speakers of a small music store was Moyse, playing the Doppler *Hungarian Pastorale Fantasy*. I was 19 years old.

I was so moved that I wanted to learn to play the flute at all costs, but as in those days there was no sheet music, I could only listen over and over to the recording every day, until after about a year, I had somehow learned to play. Later I was surprised to see how difficult the sheet music was, with all those tiny 32nd and 64th notes, but strangely enough, I actually started playing the flute by using the Suzuki Method of learning by ear.

Later, I was invited to join the Ensemble Sonare, which was made up of students from Tokyo University of the Arts, and we performed together, touring around the country and even giving a concert in Matsumoto. Sooner or later, doubts began to well up in my mind as to whether my performance was good enough.

I wanted to take lessons and study with someone who could teach me the real meaning of music. I thought about asking the renowned pedagogue Shinichi Suzuki to teach me, despite the difference in instruments. My uncle, the pianist Yoshitake Kawakami, was an old friend of Dr. Suzuki, so he introduced me to him, and I visited him at his home. That was when I was 25 years old.

Miyamae: What kind of lessons did you have with Dr. Suzuki? I heard that he gave you some valuable pointers



Solo performance conducted by Dr. Suzuki in autumn 1964

concerning tone.

Takahashi: My wife accompanied me on the piano and we both had weekly two-hour lessons on pieces like the Bach *Flute Sonata No. 2*, and Gluck, etc. What I learnt the most about was how to make the intervals sound musical.

The flute is an instrument which is tuned to the equal temperament, which seemed to be intolerable to Dr. Suzuki, who was a violinist. Each time, he requested me in great detail to play a note even higher or lower, and when I objected that it was impossible because the flute is an equal-tempered instrument, I remember that he would just smile sweetly and say, "Go ahead, just try. You can do it." After trying all sorts of things, I really was able to do it, and for this I take my hat off to him, with gratitude. I learnt about pitch, expressive rhythm and how to sing from Dr. Suzuki.

About a year and a half later, Dr. Suzuki no longer liked the sound I was making. In fact, that was just at the time when I had become enamored of the sound of a very popular foreign flutist. When he told me, "Takahashi-san, shall we bring the lessons to an end soon?", I was totally bewildered and had no idea what had happened. The week after being told this, I brought five or six flute records, each by a different artist, and asked him to listen to them. Dr. Suzuki did not respond well to any of them, but when I played him the Doppler *Hungarian Pastorale Fantasy* with Moyse on a 45 LP record, a few seconds after the A had sounded, he struck the desk and

said, "Takahashi-san, that's it! That's the sound!"

Dr. Suzuki knew who Moyses was. He had heard him before, and he was reminded of this by the recording. In later years, on the occasion of the publication of my book *Conversations with Moyses* (Zen-On Gakufu Ltd, 1978), Dr. Suzuki contributed the following text:

"Many years ago, when I was absorbed in listening to the recordings of Kreisler and Casals, I heard a recording of Moyses's flute playing for the first time. The beauty of the sound and the deep expressiveness of the musical content made it a truly remarkable performance. The sound of the flute was gentle, yet powerful. I felt that this was a great musician and artist who was equal to Casals, in regard to the changes in tone color and the expressive character of the music."

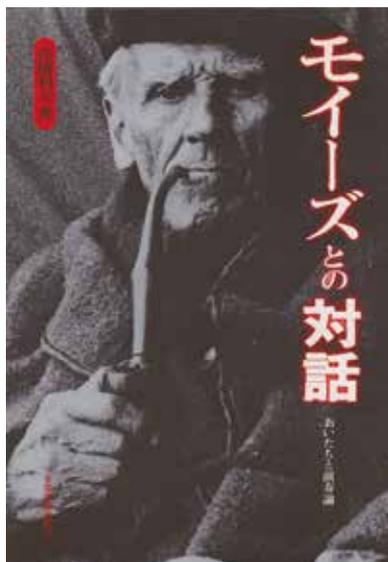
(*Conversations with Moyses*, revised edition, p. 19, *The Art of Marcel Moyses*)

After much soul-searching, I felt that I had gone off in the wrong direction, and after that, I stopped playing pieces and had lessons only on tone production. After about six months, I started to play pieces again.

I Want to Take Lessons with Moyses

Miyamae: The fact that Suzuki sensei previously knew who Moyses was, and that he was aware of his artistic abilities is important. The impetus to go to the States later on in search of Moyses must have come from Dr. Suzuki's words.

Takahashi: About a year and a half after I had gone back to "Moyses tone" and was also playing pieces to him,



The book, *Conversations with Moyses*

Suzuki sensei said, "Mr. Takahashi, I wonder if Professor Moyses is still alive? It would be a good opportunity if he could listen to you." "Oh - I don't know. That was so long ago, he's probably not alive anymore," I replied. I thought it was impossible (that Moyses could still be alive). But gradually I got the feeling that Moyses might be alive somewhere. It was really just a hunch, but I thought he might be in the United States. There was no information from Europe, and after the war, a number of famous performers had come to the States from Europe. There was no news about Moyses in Japan at that time, but I started preparing to go to the United States.

My wife was extremely supportive. She said, "Why don't you go and look for him? Don't worry about everything else." So in the autumn of 1965, I left all my students and family behind and went to the States



Toshio Takahashi being seen off at Matsumoto station by Shinichi Suzuki and a crowd of spectators who had seen the newspaper report (Autumn 1965)

alone to look for Prof. Moyses.

Finding Moyses After Six Months in the United States

Miyamae: It must have been very hard, as overseas travel was still unusual. I can't imagine what it was like.

Takahashi: I arrived at Los Angeles Airport from Haneda via Honolulu in the middle of the night, and felt like I had fallen into the depths of hell. I didn't know which way was left or right, and my first thought was, "I've come to a terrible place."

I had a hard time in Los Angeles. Nevertheless, I

happened to come across some nice people, and was blessed with fortuitous encounters. One time when I was performing at a church, I was approached by a kind elderly lady who offered me a free place to live for three years. Another time, I was performing at a party and was asked if I would be interested in giving some concerts, so I performed at various places.

Miyamae: So, after six months of searching for him since coming to the States, you were finally able to meet Prof. Moyses?

Takahashi: I was also performing some Japanese pieces, in addition to studying and playing music for the shakuhachi. Just at that time, Shinichi Yuize of the Seiha Ikuta-ryu school of koto was engaged by the Rockefeller Foundation as a professor in the Department of Oriental Music at Columbia University. I had played with Prof. Yuize through a connection with Prof. Masashizu Wako of Matsumoto, and when I was in Los Angeles, I received a call from him requesting me to play flute in a concert, so I went to New York.

Yuize sensei is a koto player of the Ikuta-ryu school, and a composer. Together with his wife Yasuko, the three of us performed his works and recorded them in a studio in the Rockefeller Building. We performed in the eastern part of the States, in places like Boston and other cities.

When I went to Philadelphia, I took the opportunity to visit William Kincaid, who was principal flutist of the Philadelphia Orchestra, and had lessons with him on various American compositions, like the Griffes *Poem*.

One day when we were talking over tea after the lesson, Mr. Kincaid mentioned the Marlboro Music



LP recordings of Yuize Shinichi (koto) and Toshio Takahashi (flute)

Festival. He said, "The founders of the Marlboro Music Festival were Adolf Busch, Rudolf Serkin and Marcel Moyses..." Amazed, I asked him, "Where is Marlboro?", then rushed back to the hotel, called the telephone operator and asked her to check for the name Marcel Moyses in Marlboro. There was no such name in Marlboro, but she said there was a listing for a Moyses in the nearby town of Brattleboro.

Unable to wait, I called immediately. His wife answered the phone and said, "At the moment, Marcel is in hospital for gallstone surgery, but you're in luck – he's being discharged tomorrow, so why not give him a call tomorrow?"

And when I rang the next day – it was Moyses himself on the other end of the receiver, saying "Allo".

I said, 'I'm a Japanese flutist. I've crossed the



The red point on the map is Brattleboro.

Pacific Ocean and the American continent, obsessed with your sound, and I'm now in Philadelphia. I don't have any letters of recommendation or an introduction, but may I study with you?' Moyses said at once, "Why not!"

The following day, I took the train from New York to New Haven and Springfield, where I connected by bus to Brattleboro, Vermont. There, nestled in a grove of trees on a small hill, was a house resembling a mountain hut with "MOYSES" written on the mailbox! I was overjoyed! I had been looking for him for six months.

Moyes had lost weight during his convalescence, but his eyes were piercingly bright. He seemed to be quite moved. I was the first person to have come all the way from Japan to visit him. He welcomed me like an honored guest from abroad, and despite never having met before, there was a sense of complete mutual understanding. I think this relationship of mutual trust



1966, at Moyse's home

led to his subsequent visits to Japan.

After that, I waited for him to recover his health and always dropped by whenever I had concerts in the eastern region, or before and after the Marlboro Festival, where I focused on playing as much of the major flute repertoire to him as possible.

Also, during his tonal exercises, on many occasions he allowed me to observe in great detail and in close proximity how he controlled his embouchure, which to this day is etched in my mind's eye. I would like to leave this as his legacy to future generations.

When I returned to Japan two and a half years later, he gave me some of his spare instruments, a collection of photographs of his life, some of his paintings, unpublished autograph scores and a lot of other material that he wanted to pass on. Moyse had a very strong desire to transmit the 'French School of Flute' to Japan.

Dr. Suzuki Invites Moyse to Japan

Miyamae: You returned to Japan in the autumn of 1968, and gave a recital to celebrate your return. After listening to that performance, Dr. Suzuki asked you to compile a collection of pieces for teaching the flute, but we will talk more about that later on.

Prof. Moyse came to Japan in 1973 at the age of 84, and a second time in 1977 when he was 88. He came all the way to Japan more than once, despite his advanced

age. It was a sensational event for the flute world in Japan, and I heard that flutists from all over Japan assembled together.

Takahashi: I am truly honored that he came all the way to Japan. Moyse had lost his beloved wife in 1971 and was at the height of despondency. He remembered quite well the teachings of Paul Taffanel and Philippe Gaubert, with whom he himself had studied, and he was very keen to pass on this tradition to the next generation.

He had a strong desire to pass on to Japan the importance of being faithful to the composer, who is like a god, and the importance of a sound that allows for musical expression. When I told Dr. Suzuki about Moyse's wish to come to Japan, he said, "That's wonderful. Let's make it a reality. This is a project that you and I should work on", and it was immediately decided to invite Moyse to Japan.

Dr. Suzuki welcomed Moyse, who had come all the way to Matsumoto, with a performance by the children. The photos from that time show them meeting for the first time and chatting away amicably. I have a feeling that Dr. Suzuki and Moyse must have intuitively resonated with each other, as they were people of the same dimensions.

The flute god Moyse was coming to Japan, and preparations were made in cooperation with the Japan Flute Association, with classes by Moyse to be held



Moyse and Shinichi Suzuki surrounded by children at a welcome concert.



Moyse had a totally unique sense of humor.

in three venues -Matsumoto, Tokyo and Kobe- which were attended by a total of 5,000 people who had connections to the flute or were students observing. Many violin and cello Suzuki teachers and *kenkyusei* (teacher trainees) also took part in the ensembles, and performed at the 'Special Concert in celebration of Professor Moyse's 88th Birthday'.

The lessons were wonderful. Great emotion welled up in all of us. It was the outpouring of a great teacher's love and passion. When I remember his wonderful smile at that moment, tears well up in spite of myself.

Compiling the Flute Instruction Books

Miyamae: Prof. Moyse listened to me playing when he came back to Japan in 1977, and was extremely pleased. After that I also had the opportunity to take lessons with him.

Going back in time, before Moyse came to Japan in 1971, the collection of the Suzuki Flute School pieces which you had compiled was published, and the Suzuki Method for flute was born. The impetus for this was apparently due to Dr. Suzuki attending your homecoming recital.

Takahashi: Two months after I returned to Japan, I gave a recital, and Dr. Suzuki, who had come to listen, asked if

I would put together a collection of pieces for teaching the flute. I was 30 years old at the time and as I thought this task would be impossible for someone as young as me, I immediately declined, but he said, "Don't worry, I will teach you what is important in editing", and we thus decided to go ahead. It was very hard work. I had to change the order of the pieces countless times, and try them out on my students - it was so difficult. After three years, we finally managed to publish the first three books once Dr. Suzuki had given his approval.

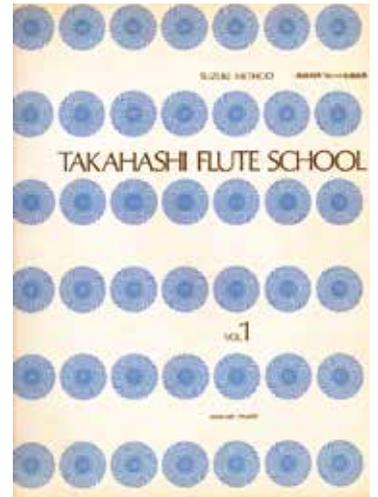
The important things that Dr. Suzuki taught me were:

(1) Group about three pieces of the same level in three different stages - the first piece of each stage is of key importance.

(2) Choose pieces that children will not get bored with, even if they play them for a long time. That made it necessary to include a lot of Bach.

(3) Keep it simple - resist the desire to include too many technical elements and goals.

(4) Use recordings that children will enjoy listening to over and over again.



First edition with the title TAKAHASHI.

Takeaki Miyamae at 9 Years Old

Miyamae: I started the flute in January as a third-year primary school student when I was nine years and four months old. I had been told to listen to the recordings every day, so each day I listened and practiced hard. The performances of your recordings of Book 1 and 2 were emotionally stimulating, and in addition, it made a big impact to see you actually playing them before my eyes. In March, I submitted a recording of the Handel *Bourrée*, which was the pre-elementary level graduation piece,

and in April I finished Book 2.

As soon as I heard Moyses's recordings in Volume 3, something clicked. It was like a flash of inspiration, something that can't even be described as 'deep emotion'. I went beyond 'fun' and mastered one piece after another. It was just like switching on a light.

Takahashi: When I gave you a lesson on *Humoresque* in Book 3, you said, "I've already played the next one, and the one after that too," and in the end, I was amazed when you played all the pieces in Bk. 3 by heart absolutely perfectly. After hearing the *Bourrée*, and your performance that year at Summer School of the Bizet *Menuet* and Gluck's *Dance of the Blessed Spirits*, Dr. Suzuki selected you as a member of the Ten Children overseas performance tour. Dr. Suzuki's intuitive power was amazing. He must have sensed something, didn't he?

Miyamae: The following year, in the summer of 1977, I performed the Doppler *Hungarian Pastorale Fantasy* from Book 7 at the International Convention in Hawaii.

Takahashi: Soon after that, you also graduated from the Mozart D major and G major Concertos, and in less than two years you had actually completed the entire Suzuki Flute curriculum. Your playing was unrefined, but spirited and overflowing with life force. You also had a good musical feeling for rhythm.

In November, Moyses came back to Japan, and at 11 years old, you were the youngest student at the flute workshop. Moyses was extremely happy, and gave you



1977 Miyamae at 11 years old, taking lessons from Moyses.

some wonderful lessons.

I wanted you to have as many lessons as possible with him while he was still in good health, so you came with me to the States in 1978 and 1979. In his desire to transmit the message at any cost, Moyses taught with a fiery intensity and gave lessons of a very high level with deep content.

Miyamae: As all the lessons with Prof. Moyses were such a valuable learning experience, I tried my best to keep my concentration. I think I may have been able to grasp even just a fragment of the essence of Moyses in the 1979 master classes and individual lessons in Honolulu.

From the outset, I was captured by the second movement of the Ibert *Concerto for Flute*. I had to redo it over and over again, because the quality of tone had to be godlike, sacred and pure. That pure suppleness of tone quality is what I'm constantly pursuing in my heart, and is what I want to express in my flute performances.

During one lesson, I was surprised when I was suddenly asked to play all the pieces in Andersen's 24



Takeaki Miyamae receiving an advanced lesson from Moyses.

Exercises, Op.15.

Fortunately, I had studied them all with you, so I was able to manage, and perhaps even to touch upon

the musical depth of Andersen, who is also known as the Chopin of the flute. It was an invaluable experience - thank you so much for creating this opportunity.

The Suzuki Flute School Expands Out into the World

Miyamae: Since 1964, the Suzuki Method has spread across the United States and around the world through the annual Ten Children Tour group, known as the 'Suzuki Impact'. I also participated twice, in 1976 (mentioned above) and 1978, and being part of the

performance tours was a valuable experience.

The first time you were invited to give a lecture on the Suzuki Flute School during the National Teachers' Conference at the University of Wisconsin was in 1978. I performed in recital.

Takahashi: Looking at the program at that time, I played Mozart's *Flute Quartet in D major* with the Lydian Trio, and your recital was on the following day. You played Wetzger's *By the Brook*, *Melancholic Fantasy* by Reichert, *Fantaisie* by Hüe, the Doppler *Hungarian Pastorale Fantasy*, and Genin's *Fantaisie avec Variations sur an Air Napolitain*. You played extremely well, and your accompanist, Linda Perry, was brilliant.

Miyamae: Her piano accompaniment was so wonderful that I was able to ride on this wave and abandon myself to the music. I was invited back three times in 1978, 1980 and 1981, and went with you. I was fortunate to receive excellent reviews. This was the impetus for the spread of Suzuki Flute in the States, with a large number of people showing interest.

Takahashi: It was a sensation at the time, and everyone was interested. An outstanding group of members was in attendance. If it hadn't been for them, the professionals would not have come on board, so I'm glad that those people came.

Miyamae: The important thing was that you continued training teachers in America with boundless energy, and brought up many flute teachers.

Takahashi: It first spread within the United States, Europe, and Oceania, and then within Asia to Taiwan, Korea, and to Bangkok in Thailand.

I was also invited to the NFA (National Flute Association) convention to give a lecture, where you performed in recital. The first time was Detroit in 1981. I was one of the examiners at the Young Artist Competition.

Some of the world's greatest flutists were at that convention, like William Bennett, Geoffrey Gilbert, Robert Aitken, and Julius Baker. Bennett and Aitken later



Workshop in the United States, 1981

came to Matsumoto. The next one was in San Diego in 1983, where I gave an opera class based on material by Moyses on the art of singing. There was a great response.

Miyamae: I didn't go to San Diego. I took lessons from you until my first year of high school, and then began studying for university entrance exams.

Takahashi: When did you start thinking about going to medical school?

Miyamae: When I was in my second or third year of high school, I knew that I wanted to go into medicine. After attending Yokohama City University School of Medicine and obtaining my medical degree, I immediately started research in the field of neuroscience and pharmacology, and also obtained a PhD in research on central regulation of blood pressure. While working as a researcher, I also continued to concertize on the flute.

I am currently a special professor at the Talent Education Research Institute (TERI), and continue to work as a researcher at the University of Pittsburgh Medical Center, while pursuing my activities as a



The Suzuki Flute method took root around the world.

flutist. I am passionately devoted to the development of children and the next generation of teachers in the Suzuki Flute School, and hope that it will expand.

Linking Suzuki Flute to the Future

Miyamae: The Suzuki Method is a very simple and correct method of teaching. If you repeat the correct teaching method, you will improve. If you are willing to repeat and don't get tired of practicing, you are sure to improve. There are any number of people in the world who have done this, even outside the Suzuki world. A great deal of progress has been made. As a teaching tool, I think it will spread more and more throughout the world.

Takahashi: However, if you have not grasped the essence and ideology of the Suzuki Method the way it was transmitted by Suzuki sensei, it will become something different. Casals said about performance, "It is not enough to possess even the most wonderful sound or technique – without breath, resonance, life or motion in the expression, it has no genuine value." In Japanese, the translation is "*kiin seido*". In a word, this means 'authenticity', to sense the real thing, develop the sensitivity to be moved by it, and be able to express it.

Miyamae: That is the definition of having a sense of musicality -making sure that what is truly excellent really *is* good.

... It can't be put into words – it is about the meaning of



Let the sound of the flute fly off into the distance ~.



Great East Japan Earthquake Recovery Charity Concert, Tokyo 2012 (Suntory Hall), performance led by Mr. Takahashi

the kind of art which shakes one's very soul.

Takahashi: Casals said, "Play just like the great singers sing." Casals, Kreisler and Moyse all learned how to sing (*on their instruments*) by playing the obligato part together with great singers. We should listen a great deal to the performances of real musicians like them. You will understand this when you actually try to perform, and because of this, that is why in Suzuki the saying goes,

"Talent Education Curriculum: 'Let's be sure that students reach the graduation level of the Mozart *Concerto in D major*.'"

Dr. Suzuki's ideology of contributing to world peace by bringing up so many citizens throughout the world, even amateurs, to a high musical level who understand what is truly genuine, is a universal concept which can also be found in the Confucian philosophy of "*reigaku*". (see notes)

As the creator of the Suzuki Flute School, my greatest pleasure would be knowing that it has contributed in even a small way over the past 50 years to this important movement.

Note: Confucius: "Etiquette (*rei*) is the order of society, while music (*gaku*) eases people's hearts and improves human nature (*jinshin*), thus leading to the end of government (*kosei*) and the path of peace (*heiwa*)." (ed. Raiki Gakuki)

50 Years in the History of Suzuki Flute



Toshio Takahashi, circa 1963
Piano: Shoko Takahashi

1963~1965 Flutist Toshio Takahashi Studies Musical Expression with Shinichi Suzuki

Self-taught flutist Toshio Takahashi started playing the flute at the age of 19 and was active as a soloist when he visited Shinichi Suzuki in his home town of Matsumoto, wanting to learn about the true essence of music, and studied under him.

1965 Toshio Takahashi Goes to the United States

Motivated by Shinichi Suzuki's question, "I wonder if Moyse is still alive?", Toshio Takahashi resolved to study with Marcel Moyse, who was regarded as the god of the flute. There was no information about Marcel Moyse in Japan, but he set his sights on the United States.



With Moyse at long last after finding him.

1966 Finding Marcel Moyse

After six months in the USA, he found Marcel Moyse in Brattleboro, Vermont, where from the first meeting he felt a sense of mutual empathy, and subsequently studied with him over many years. This relationship of trust would later lead to Moyse's visits to Japan.

1968 Recital Upon His Return to Japan

Return recital at Matsumoto Civic Hall on 23 October.



Return recital program

1968 Requested by Dr. Suzuki to Compile a Set of Instructional Pieces for Flute

After hearing his recital, Shinichi Suzuki asked Toshio Takahashi to put together a collection of teaching pieces for the Suzuki Flute Method. Surprised by the sudden request, he refused, saying it was "quite impossible", but when told, "Don't worry, I'll teach you what is important in compiling a collection of teaching pieces", he set to work.

1971 Books 1-3 of the Suzuki Flute School are Published – Establishment of the Flute Department

After nearly three years of time and trial and error, the first three volumes of the Flute collection were compiled. Upon seeing the manuscript, Shinichi Suzuki immediately called Zen-On Music Company, Ltd. Soon after, the first edition was published by Zen-On Music Company, Ltd. **This marked the official establishment of the Flute Department.** Books 1 and 2 were recorded by Takahashi himself. Recordings by Marcel Moyse were used for Book 3. At the same time, flute classes spread from Matsumoto to Nagano, Tokyo, Nagoya and Kyoto.



First edition with the title TAKAHASHI

1972 First Flute Department Graduates Perform at the Grand Concert

On 26 March, the Flute Department produced its first graduates. They participated for the first time in the 18th Grand Concert (*Zenkoku Taikai*) held at the Nippon Budokan. The word flute was also added to the program cover.

1973 Marcel Moyse's First Visit to Japan, Flute Masterclasses Held

At the invitation of the Talent Education Research Institute, Marcel Moyse gave flute masterclasses which were held in Matsumoto, Tokyo and Kobe in cooperation with the Japan Flute Association. Large numbers of trainees applied for the course from all over Japan, and the venues were sold out every day, packed with concert flutists, music academics and auditing students. Professor Moyse's enthusiastic teaching, full of love and passion, was uncompromisingly strict, but occasionally bubbled over with humor, and the audience was enthralled.



Moyse and Toshio Takahashi at the Talent Education Institute Hall

1974 Flute Department Participates for the First Time in the 1974 TERI Teachers' Research Conference

For the first time, the Flute Department participated in the TERI Teachers' Research Conference, where teachers from Japan and abroad meet to study playing techniques and teaching methods. The venue was Zaō Heights in Miyagi Prefecture. All sorts of know-how and ideas acquired at the workshop were brought back to classrooms throughout the country and put to good use in teaching children.



Attending the TERI Teachers' Research Conference for the first time

July 1977 2nd International Teachers' Conference, Hawaii (now called World Convention)

The opening ceremony was held on 27 July in the Coral Ballroom of the Hawaiian Hilton Village in Honolulu. A total of 636 teachers gathered from Japan, the United States, Australia, New Zealand, Canada and Europe. Takeaki Miyamae, who had joined the Takahashi class the previous year in January 1976 at the age of 9 years and 4 months, completed the entire 10 books of the Suzuki Flute School in about a year and a half with astonishing speed and absorption. He also performed at a concert in Hawaii, captivating the audience.



Takeaki Miyamae, 10 yrs. old, performing the Doppler *Hungarian Pastorale Fantasy* at the evening concert on the 30th

November 1977 Marcel Moyse Visits Japan Again to Give Masterclasses

In response to a request from Moyse that he would like to visit Matsumoto once again, six days of masterclasses were held in Matsumoto from November 28th. A concert in celebration of Moyse's 88th birthday was held in Tokyo.



Moyse on his return trip to Japan, with Shinichi Suzuki

1978 Publication of *Conversations with Moyse* by Toshio Takahashi

The lessons which Takahashi received at Moyse's home in Brattleboro for nearly three years always lasted three to four hours, half of which were usually spent in meaningful conversation over a glass of Pernod. In response to Takahashi's questions, Moyse always spoke with great sincerity and recounted many episodes to him. Their conversations were faithfully reproduced and consolidated in the book, *Conversations with Moyse* (Zen-On Music Co. Ltd.), which was revised in 2005 with the addition of a third part, Maestro Marcel Moyse's memories of his visits to Japan.

August 1978 Introducing the Flute Department at the National Teachers' Conference

Takahashi was invited to the Suzuki Summer Institute at the University of Wisconsin, (USA), where he introduced the Suzuki Flute Method for the first time. Since then, he has been invited every year to conduct teacher training workshops in the United States (SAA), Europe (ESA), Australia (PPSA), and for the ASA in Korea and Taiwan. As a result, the Suzuki Flute Method spread overseas rapidly.



Amidst a warm welcome from the citizens of Matsumoto, the flute group performed '*Carnival of Venice*' by Genin, among other pieces.

July 1983 6th International Conference Held in Matsumoto

Since the first International Teachers' Conference (now called World Convention) was held in Honolulu in 1975, they were subsequently held in Honolulu, San Francisco, Munich, Amherst (MA) and for the 6th Conference, in Matsumoto, Japan for the first time. With 900 participants from abroad, together with 600 from Japan, it was truly a spectacular International Convention.

1984 Marcel Moyse Passes Away

On November 1st in Brattleboro at the age of 95, his life came to a close.



Performing at the party in Tokyo Kaikan

1986 Appearance at 'Dr. Shinichi Suzuki's 88th Birthday Celebration'

The Matsumoto branch and Tōkai district held a concert to celebrate Dr. Shinichi Suzuki's 88th birthday (*Beiju*) on 17 October 1986, followed by a celebration in the Kantō district at Tokyo Kaikan and a concert at Suntory Hall. The Flute Department also participated and performed.

1989 9th World Convention Held in Matsumoto

The biennial World Convention was held once again in Matsumoto. 1,200 teachers, students and parents from 23 countries visited Japan, where lessons, concerts and lectures were on offer each day. Toshio Takahashi was Chairman of the executive committee. The detailed preparations worked well and were carried out smoothly, with participants from around the world expressing their admiration for the event.



1996 Development of the Curved Head Joint Flute for Pre-school Children

Together with the manufacturer, the Junior curved head joint flute for very young children was developed. The low C and trill keys, which are not used in the Suzuki Flute Books 1 and 2, were removed, and the weight was reduced as much as possible. This contributed to lowering the starting age, thus fulfilling the dream of, "I want to play the flute! I want to learn how!"



In subsequent Suzuki Method concerts, children playing together on three types of flutes - the Junior curved head joint flute, the curved head joint flute and the transverse flute - became an established feature of the Suzuki Method.



Closing concert at Temppeiaukio Church

1997 First International Flute Workshop, Finland

Held in the Finnish capital of Helsinki from 5-11 August, nearly 300 flutists, teachers, students and their families from ten countries, including Japan, Europe, the United States and Canada gathered together. A teacher training course and children's lessons took place every day. On the last day, a concert was held in the center of Helsinki at the Temppeiaukio Church, famed for being built out of solid rock, and the clear sound of the flute ensemble reverberating in the church was very moving.

1998 Dr. Shinichi Suzuki Passes Away

On January 26th, his long life came to an end at the age of 99. On March 17th, all the flute teachers played one last time to Dr. Suzuki at his funeral service, which was hosted by TERI.



Performing *Dance of the Blessed Spirits* (Gluck)

February 1998 Performance at the Nagano Winter Olympics Gala Concert

Amidst sadness over the passing of Dr. Suzuki, the Winter Olympics were held in Nagano Prefecture, where Matsumoto, the home of Suzuki Method, is located. On February 8th, a large ensemble of 100 flutes performed in the Gala Concert.



Performance by a large ensemble of 100 flutes

1999 13th World Convention Held in Matsumoto

In memory of Shinichi Suzuki, the World Convention was held in Matsumoto from 27 March to 3 April. The Flute Department invited teacher trainers from the USA, Canada, the UK and Australia. Canadian flutist Robert Aitken was also invited as guest performer. He played with exquisite tone color.



Suzuki Method participants gathered together from around the world

2009 1st Flute Grand Concert Held

On 23 November, the Flute Grand Concert with 200 children was held in the Main Hall of the National Olympics Memorial Youth Centre. The violin, cello and Flute Department children's orchestra performed the Mozart 'Prague' Symphony No. 38 in D major, Dance of the Blessed Spirits by Gluck, and the Cimarosa Concerto for Two Flutes in G major. The program included a flute orchestra performing "English Folk Song Suite" by Vaughan Williams, and other such pieces which showcased the charms of the flute.



Realization of a flute orchestra, using different types of flutes

2010 Takeaki Miyamae Presents a Series of Flute Recitals

Takeaki Miyamae presented an ambitious program in three venues - Tokyo (13 June) in Musashino Civic Cultural Hall (Small Hall), Nagoya (19 June) in Chuden Hall, and Matsumoto (20 June) at the Talent Education Institute Hall.



Performing together in Nagoya with the Hasegawa class string orchestra

2012 Appearance at the Charity Concert Tokyo 2012, in Support of Recovery from the Great East Japan Earthquake

On 11 March 2011 of the previous year, an unprecedented catastrophe - the Great East Japan Earthquake - occurred, and the 53rd Grand Concert scheduled for 29 March was cancelled. On 27 March of the following year, a concert in aid of reconstruction was held at Suntory Hall. More than 900 students and alumni from the Kantō and Tōhoku regions performed.



Performance, with hopes for reconstructing the disaster areas



Sending forth wonderful tone which resonated at the World Convention

March 2013: 16th World Convention Held in Matsumoto

From 27-31 March, 5,000 people from Japan and abroad gathered in Matsumoto for the fourth time in 14 years.

August 2013: Separate Flute Summer School

Due to the focus on the World Convention in March, the annual Summer School for the four instrumental departments normally organized by the association was not held, and for the first time, a separate summer school was held by the Flute Department. The venue was the Talent Education Institute in Matsumoto. Classroom lessons started at 9 a.m. every morning, followed by group lessons in the afternoon with Takeaki Miyamae and concerts, resulting in a full day of total immersion in the world of the sound of the flute.



Masterclass with Takeaki Miyamae (Flute Summer School)

2014-2016 International Suzuki Flute Workshop, U.S.

East Tennessee Suzuki Flute Institute International and the Greater Washington Suzuki Institute (SAGWA) invited Toshio Takahashi and Takeaki Miyamae. Takahashi taught musical expression to the domestic and foreign Suzuki flute teachers in attendance, and gave children's group lessons. Miyamae gave guest artist recitals in addition to children's individual lessons and masterclasses.



At East Tennessee Suzuki Flute Institute International

2014 Advertising Begins in Magazine, THE FLUTE

An advertising partnership with THE FLUTE magazine (Arso Publishing) was initiated in July, and still exists to this day.



A congenial gathering from beginning to end

More photos are available via a QR code (in Japanese only).



2014 'Celebration of Toshio Takahashi's 77th Birthday'

On November 30th, a 77th birthday celebration (*Kiju*) was held at Hotel Buena Vista in Matsumoto. Around 150 Flute Department and violin, cello and piano teachers from throughout Japan as well as flute teachers from the United States, Canada, Finland and Taiwan flocked together to celebrate.

2015 Performance at Concert, 'With Gratitude to Prof. Koji Toyoda'

On April 5th, a thank-you concert for Koji Toyoda, who stepped down as music director of TERI in March and was appointed honorary president in April, was held at the Matsumoto City Music Culture Hall (Harmony Hall). The Flute Department performed Mendelssohn's *On Wings of Song*.



Flute ensemble studying together

June 2015: Creation of Supplementary Teaching Material, Obligato Parts

The long-held dream of flutes playing an obligato part in the finale of the concert's all-instrument group performance became a reality. Pieces 1-12 from Violin Bk. 1, as well as previously arranged pieces in Bk. 1, (No. 17), and Bk. 2, (Nos. 3 and 7), were compiled into sheet music.



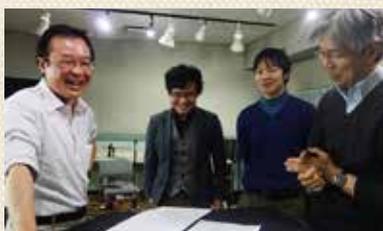
Group lessons at Summer School

2016 Toshio Takahashi Appointed Association Professor Emeritus, and Takeaki Miyamae, Special Professor

In April, Toshio Takahashi was appointed professor emeritus of TERI. Flutist Takeaki Miyamae was appointed special professor of the TERI Flute Department.

2017 'First Playing of the Year' Held with Takeaki Miyamae

Joint group lesson on 9 January for beginners to advanced students. The students listened to each other's tone and worked on raising their level of musical expression.



Prof. Kuniyoshi Sakai (far right), Takeaki Miyamae (far left) and others at the sound recording

2017 Joint Research Project with the University of Tokyo

In January 2017, the Suzuki Method and the Kuniyoshi Sakai Laboratory at the University of Tokyo Graduate School of Arts and Sciences began joint research on the theme, 'Music-Experience-Related and Musical-Error-Dependent Activations in the Brain'. Takeaki Miyamae, himself a neuroscientist as well, provided the sound sources being used for the research. The recordings took place on 24 March in a studio within the department.

2018 Performance at the 54th Grand Concert Commemorating the 120th Anniversary of Shinichi Suzuki's Birth

Held for the first time at Ryōgoku Sumo Hall, on 4 April. The performance included the 3rd movement of the Cimarosa *Concerto for Two Flutes*.



Simultaneous recorded playing online between Tokyo and Pittsburgh (US)

2021 Suzuki Flute Celebrates its 50th Anniversary

Due to the impact of the new strain of coronavirus, which spread worldwide in 2020, association and individual district and branch-organized concerts were cancelled or postponed one after another. Classroom lessons moved online, using computers and smartphones. In-person lessons resumed in 2021, with each classroom taking thorough measures to prevent infection.

The 50th Anniversary program included the creation of a commemorative logo, a call for "Sensei, (Teacher) Please Listen!" flute videos, the "50 Groups of Joint Twinkle Variations", a commemorative publication, and the renewal of the official website Chonology.

50th Anniversary Messages: Suzuki Flute and Me

Mr. Takahashi is Perhaps The Most Dedicated Teacher that I Know

Rebecca Paluzzi
SAA Teacher Trainer

Dr. Honda is famous for his book, "Suzuki Changed my Life". My book would be "Takahashi and Suzuki Flute Changed my Life!" It also changed my philosophy, my vision, my world view, and my perspective.



I first met Mr. Takahashi in 1980 at the American Suzuki Institute in Stevens Point, Wisconsin. Margery Aber was a strong supporter of new Suzuki instruments, and she bravely added Suzuki Flute to her program when there were very few students in North America. I did not really know what to expect, but I was immediately captivated by this approach to teaching. After spending the next summer following Mr. Takahashi from one class to the next in the United States, he invited me to come to Japan to study. I came to Matsumoto in May of 1982 and that trip began my annual pilgrimage to study at the kaikan.

Over the years, I brought many of my students to Matsumoto to attend international conferences or to study with Mr. Takahashi. My students and I were also fortunate to have had the opportunity of performing at the Nagano Olympics in 1998.

Mr. Takahashi is perhaps the most dedicated teacher that I know. He is tireless in his efforts to choose the best way to communicate with each individual student, searching for the perfect custom-made analogy, metaphor, or example, and he never gives up until he is sure that the student understands. His eloquent use of imagery bridges the gap between explanations and experience, and in an instant the student responds as if by magic.

Time is never in short supply in a lesson, because Mr. Takahashi gives of himself so generously. It is clear that he is teaching a student; not a lesson. He has often expressed that he is not interested in having things, but only wants more inspiration for his teaching and conducting.

A mark of a true leader is one who raises other leaders and enables others to find their own ways to serve. Mr. Takahashi has trained numerous teachers both in Japan and throughout the world. He has enabled many teachers to serve in positions of leadership in their own countries, and because of this, the Suzuki Flute program is widespread and thriving.

I treasure the times that I spent studying in Matsumoto. It was a life-changing experience and the whole city seemed to join in supporting the efforts of TERI to educate better teachers, and

perhaps through music, to save the world.

I was nurtured by love in Matsumoto, and it is my honor and privilege to share this method with others. Thank you, Mr. Takahashi and Dr. Suzuki, and thank you TERI.

Celebrating 50 years of the TERI Flute Department Deborah Kemper SAA Teacher Trainer

I happened to have tough teachers. They, like their teachers, made study difficult, believing that the stressful experience would make us strong. I became accustomed to weekly critiques of my playing and lesson preparation with admonishments about what needed to be worked on during the week. Experimenting with tone color, articulation and tapering tones among other things, I often asked a friend in the next practice room to give me an opinion.



In 1984, the college where I taught treated me to a Suzuki institute, with introductions to and philosophical points of Book 1A training taught by Toshio Takahashi. During a masterclass with the youngest students, a small girl's turn was next. Mr. Takahashi folded himself into a chair in order to be on her level and suggested that she might like to taper the end of her note. My attention came to a peak. In a gentle and nurturing manner, he told her that it would feel like saying "toe" and would be the shape of a fish tail. She confidently played it perfectly on the first try.

I trained almost annually with Mr. Takahashi for more than 15 years, including a memorable summer session in Japan, and completed over 30 years of teaching the Suzuki flute method, with many of those years as a teacher trainer. I send my congratulations to TERI and to the celebration of 50 years of providing training for student flutists and teachers. With kindness and love of music and mankind, this method of teaching provides a thorough and complete training in music while experiencing the joys of artistry and life.

Memories of TERI Flute, 1986-1987

Laura Larson
SAA Teacher Trainer

Anyone who has undergone teacher training with Takahashi-sensei at a Suzuki Institute in America can tell you that it creates a fervent wish to go to Japan to study the Suzuki Method. So it was for me in the early 80's. When my opportunity came to travel to Japan, I decided to study at TERI for three months. That time frame quickly expanded to a year after seeing all that I had

to learn.

Mr. Takahashi was very welcoming but also demanding. If students were anxious, he quickly put them at ease with his humor and love. My studies with him were reinforced by observing him teach his other students, both kenkyusei and children. I was particularly impressed with the big, gorgeous tone of his students. How did he do that? I had to find out. Much of his teaching is based on the French Flute School and the teachings of Marcel Moyse.



Practicing took up a major part of everyone's day. I often use the kenkyusei room as an example of focus when someone says they can't concentrate on practicing if someone else is in the room. The kenkyusei room served as a locker room, group practice room, tea and cookie room and socialization space. At any moment Dr. Suzuki might walk in to greet everyone and offer words of wisdom, a joke, or cookies!

The week included daily classes with Dr. Suzuki, piano class with Mrs. Kataoka, and a *shuji* class in which everyone was required to participate. I enjoyed trying to learn the exquisite art of calligraphy, but never emerged from the beginner level.

Of course, who can forget Takahashi-sensei's opera class? Marcel Moyse's book, *Tone Development Through Interpretation*, served as the template for the class. We immersed ourselves in listening to recordings of great singers of the past singing beautiful opera arias. We were coached in imitating them, first one soloist, then the whole class. After lessons, that was the highlight of my week.

My time at TERI came to a close after my graduation recital, an emotional event which included flowers, speeches, gifts and a reception filled with bountiful food, love and friendship.

Thank you for the opportunity to share my fond memories of a pivotal year in my life.

My Two Months of Study with Mr. Takahashi was Such an Eye-Opener

Julia Breen

Co-Director, Professional Development (Victoria, AU)

PPSA Teacher Trainer and Representative on ISA Flute Committee

I first came to Japan in late 1981 to study Suzuki flute with Mr Takahashi. I came with my husband and 3 young children. My husband looked after the children and housekeeping, with some rudimentary Japanese to get by with daily living. We rented two 6-mat rooms, and went to the bath house near TERI twice a week. What an adventure! Two of the children had violin lessons with Miss Mori and with Dr. Suzuki - lucky children! One daughter also studied



piano with Mrs Kataoka who was very encouraging.

My two months of study with Mr Takahashi was such an eye-opener. His personality and his passion for expressing beautiful music on the flute were so inspiring. He also spoke English fluently, which was extremely helpful. At that time, I met fellow flute kenkyusei Kenichi Ueda who had just graduated from TERI.

I returned to TERI on numerous occasions:

* with my family in the summer of 1989 for the 9th World Suzuki Convention in Matsumoto, as well as for private lessons with Mr Takahashi. On this occasion I met many North American flute teachers and teacher trainers - it was very special to interact with these colleagues. I can remember so well our flute teacher sessions in a big room at Agata no Mori former high school.

* with an Australian colleague in December 1989 for one month of intensive study with Mr. T, in the freezing cold with snow right at Christmas.

* in March-April 1999 for the 13th World Suzuki Convention. Despite recently having completed a course of chemotherapy for cancer, I managed to benefit greatly from being at this Convention.

* in March 2013 for the amazing 16th Suzuki World Convention with a phenomenal number of flute students and teachers, and a marvelous Farewell Concert in a vast indoor stadium. The organization of that event was absolutely brilliant! It was also wonderful and moving to visit Dr Suzuki's grave, and to be again in his teaching room in the old Institute building.

* in October 2015 for an ISA Board meeting (I was one of the ISA Board members from 2010 to 2017), and for an ISA Flute Committee meeting, where we worked with Mr Takahashi on some revisions for Book 1 and Book 2, sitting once again in his teaching room at the Institute.

All these memories are so wonderful and clear to me. I wish TERI all the best for the years to come.

Suzuki Gave Me a Solid Foundation for My Teaching Marja-Leena Mäkilä ESA Teacher Trainer, Finland

My heartfelt congratulations and warmest regards from Finland on TERI's 50th anniversary of Suzuki Flute.

I received my first two Suzuki-Takahashi flute books in 1978. I met Toshio Takahashi, the founder and developer of the Suzuki flute for the first time on an introductory Suzuki flute course in England in 1983. My first teacher trainers were Rebecca Paluzzi and Sarah Hanley. From 1989 on, I have had the honour and pleasure to study Suzuki flute with Mr. Takahashi, on my several trips to Matsumoto and conferences and workshops in Europe. I invited him to teach on an international flute course in Finland in 1997. In 2013, I was on the faculty of the World Convention in Matsumoto.



While studying in Japan, I lived with a host family. I experienced so much kindness and hospitality. I was always taken good care of, and was treated to delicious meals. I was taken along to visit many interesting places.

Every week I had individual and group lessons, theory and opera class. I had good possibilities to practice both in school and at home.

My first and very memorable performance was in the opening ceremony of the 9th International Conference in 1989. The flute group performed *Haru no Umi* by Michio Miyagi, accompanied by three kotos.

I also had the good fortune to meet Dr. Suzuki and to observe the lessons and concerts of his violin trainees on a weekly basis.

I feel very privileged and grateful for the opportunities I had to study at the core of Suzuki flute. It gave me a solid foundation for my teaching, and lifelong friends and colleagues all over the world.

The Flute Lessons with Mr. Takahashi Were Definitely Life-Changing

Anke van der Bijl

ESA Teacher Trainer, Netherlands

Chair of ESA & ISA Flute Committee Chair

50 years of Suzuki Flute!

And to think that I have been part of this for 31 years now makes me feel quite old...

I first came into contact with Suzuki Flute (and Mr. Takahashi) during the 9th European Suzuki Conference in St. Andrews, 1990. After that I took teacher training courses in the UK and in the USA. I was in Japan three times. The first time in 2006 was most impressive. A totally different culture, a language which you cannot understand at all, not being able to read road signs or purchase railway tickets, only being able to talk to Mr. Takahashi (English) and Professor Toyoda (German), strange but superb food, bike rides to and from the TERI institute through Agata no Mori park, etc. etc..

On my first day, Mr. Takahashi welcomed me with a superb meal in a beautiful restaurant, helping me to dissect my food with chopsticks.

The flute lessons with Mr. Takahashi were definitely life-changing. His detailed analysis of musical expression has had tremendous impact on my playing and teaching. Group lessons lasted 2-3 hours, individual lessons could last anywhere from 30 minutes to 3 hours and you never knew in advance... Invariably Mr. Takahashi took me out for a meal after each class, where we ate great food and discussed music, beauty and life. He also drove me to Dr. and Mrs. Suzuki's grave on the hillside in his vintage car. He certainly was a warm and gentle host, absolutely demonstrating the meaning of beautiful tone as well as beautiful heart.



In later visits to Matsumoto, we worked together as an ISA Flute committee on the revision of the Suzuki Flute editions, in a process where we made new discoveries and shared our opinions and (new) ideas. Clear evidence that even after 50 years, Suzuki Flute is forever young!

My Most Memorable Visit to Date was for The World Convention in 2013

Kelly Williamson

SAA Teacher Trainer, Canada

Even though I only spent a total of a couple of months in Matsumoto, I have many positive recollections. It was deeply satisfying to sift through them and select some memories to share with Suzuki colleagues and friends on this historic occasion.

I was fortunate to be able to visit the Talent Education Institute several times, beginning in 2007. I wrote an article entitled "There and Back Again" for the American Suzuki Journal about that first trip, where I spent two weeks studying the Book 1-3 repertoire in depth with Prof. Takahashi. Highlights of that visit included practicing in the concert hall under the eye of Dr. Suzuki's portrait, and the wonderful hospitality of Mrs. Ishii and of all the helpful people at the school, including the students and the very gracious Mrs. Kawakami. It was both exciting and restorative to ride one of the school bicycles back and forth every day, and enjoy the city and scenery. On my office wall, I still have the program for the Thursday night performance in which I also played, and my notes from the Musical Expression classes. I returned in 2011 to study the Otaka Concerto - and a lot of other repertoire besides! Special events included listening to a Victrola in the concert hall playing some of the original recordings which are referenced in the development of the Suzuki Method.



My most memorable visit to date was for the World Convention in 2013. I have many treasured memories of meeting there with friends from all over the world, including my dearly-missed Canadian colleague David Gerry and our good friend Ivy Huang of Taiwan... I even met Princess Takamado at a reception and had my photo taken with her! It was an honour to teach the flute students at the convention alongside our Japanese colleagues. But the biggest thrill was the final concert where, after performing with the flute group, we listened to the sounds of Tchaikovsky's *Serenade for Strings* soaring through the city arena to a gathering of some six thousand people, all sharing Dr. Suzuki's noble aspiration of bringing peace to the world through the playing of beautiful music. I am truly grateful for these experiences, and for the well of inspiration that they hold for me.

I am So Grateful for My Time at TERI

Laurel Ann Maurer
SAA Teacher Trainer

It's challenging to write of my experiences at TERI. Words seem to be a weak substitute for the wealth of knowledge that I received and rich experiences that I had. I visited Japan in the fall of 2007. Part of my trip was devoted to performing and teaching, sponsored by the Miyazawa flute company. The reason why this is important is that I was able to experience the gracious hospitality of many people, including that of concertgoers. I visited Tokyo and Osaka and marveled at the graciousness that is inherent in the Japanese culture. The second part of my journey was getting to Matsumoto. It was a challenge finding the correct train, but I was helped by many kind people. I arrived in Matsumoto and immediately joined Mr. Takahashi and my colleague, Kelly Williamson. We spent each day together. Mr. T generously worked through most of the Suzuki flute repertoire with us. We also enjoyed many wonderful sightseeing excursions and meals together. Of particular importance to me was visiting the home of Dr. Suzuki and seeing where he worked for so many years.



I learned so much at TERI about teaching and the repertoire. But the biggest impact for me was being immersed in the Japanese culture. This helped me to understand the philosophical underpinnings of the Suzuki method on a deeper level. And that is a challenge to describe. The overall courtesy to all, a kind of reverence for life, pervades the society. The graciousness one encounters feeds one's soul with a feeling of worthiness and inspiration. I am so grateful for my time at TERI and would like to take this opportunity to thank the people there for their generosity.

I Have Fond Memories and Worldwide Friendships That Have Lasted Over 30 Years

Rebecca (Turchi) Carey

Former Executive Assistant to the President & CEO of Levine Music

I am eternally grateful for my experiences as a Suzuki flute student and teacher. When I graduated from TERI, I was the youngest Western flutist to receive my diploma from Dr. Suzuki. I have fond memories and worldwide friendships that have lasted over 30 years. My teacher, Mr. Takahashi, arranged many concerts (performing at Harmony Hall was among the highlights) and was so supportive. It has been an honor to have been able to bring him to America several times for summer institutes in Washington, D.C. and we are hoping to take some students to Japan to attend an upcoming summer school!



An Uncommon Teaching Method for Flute

Akifumi Inoue

Former student of Toshio Takahashi and TERI instructor

My name is Inoue. After I settled in Matsumoto in 1972, I studied under Instructor Toshio Takahashi and was a flute teacher in Tokyo until 1978. As this personal history demonstrates, I have been a part of the Flute Department from nearly the outset of its founding.

The Suzuki Flute School is a rare example of a teaching method for flute which admirably combines Moyses's method of playing and the ideology of Shinichi Suzuki with the Takahashi Method. I will confine my explanation here to the technique of tone production, or Tonalization. Just as Suzuki sensei showed us the secrets of Kreisler's sound in a way that anyone could understand, Takahashi-sensei has made it clear how to produce a tone like Moyses's.



Being able to invite Maestro Moyses to Japan was the fruit of the Suzuki Method and Mr. Takahashi's efforts. Despite the high degree of familiarity with his name, Marcel Moyses's whereabouts were unknown, and this legendary flutist remained an obscure figure...

Thanks to my involvement with the Suzuki Method, I was able to come into direct contact with this legendary flutist. I even offered, and was allowed, to carry his bag. In the photo, you can see Moyses, Blanche Honegger Moyses, Mr. Takahashi and his wife, and the author at that time.

Deep Emotion on Hearing the First Tone in Moyses's Humoresque!

Hiroshi Tanioku

Former student of Toshio Takahashi and TERI instructor

Toshio Takahashi, the key figure in Maestro Moyses's visit to Japan!

It was the opening G (sol) in the Dvořák *Humoresque*, Track 9, in the third volume of the complete works of Moyses (a box set of 6 CDS, issued by Muramatsu Instruments in 1970). I had never heard a richer tone color produced by any other flutist, either live or on recordings. In 1978, *Conversations with Moyses* was published. The author was Toshio Takahashi. It had been out of print for a long time, but when I happened to see it being sold again in a music shop, I felt very nostalgic. The second half of the book is devoted to articulation exercises, called *A Study Relating to How Moyses Played*.

When the book came out, I put it up on the music stand and began reading through it, practicing the exercises and thinking that I too would become a master at tone and performance, but I quickly reached my limit. At 22 years old and not yet employed,



I ended up moving from Tokyo to Matsumoto, where the author of the book lived, and begged him to teach me in person. Takahashi sensei, thank you so much!

Even Now, My Heart is So Full of Light!

Satoko Katsura (Yazaki)

Former student of Toshio Takahashi and TERI instructor

Congratulations on the 50th anniversary of Suzuki Flute.

Mr. Takahashi taught me things like, "The meaning of the lesson bow is to show respect for each other. We give thanks to the life force for having made it safely through another week and being able to meet again", "Play in a way which doesn't embarrass the composer", etc. - and these still emit an enormous light in my heart. Through music, you taught me all sorts of indispensable things about life. I am so grateful to you.

At the Summer School, National Teachers' conferences and World Conventions, we were all able to act as one and perform together... During the present-day Coronavirus misfortune, I have thought again about how wonderful this was. I hope the day comes soon when we can once more experience the joy of playing together "live". My wish is for the ever-greater development of the Suzuki Method for flute.



Independence Day, 4th of July:
a Stars and Stripes skirt!

Your Teaching Was Always Focused on the Essence of Music and Art

Tanri Shiozawa

Former student of Toshio Takahashi

I was born and raised in Matsumoto, and still work in Matsumoto. I would like to extend my heartfelt congratulations on the 50th anniversary of the Suzuki Method Flute Department.

I began studying with Mr. Takahashi when I was a 5th grader in primary school (1970?) and continued until my second year of high school. During this time, I was exposed to many pieces of music and participated many times in recitals, which allowed me to



live a very fulfilling flute life. Looking back now, Takahashi sensei's lessons were always concerned with the essence of music and art, rather than the purely technical side, and I feel that the knowledge I acquired became the foundation for my later aesthetic sense and outlook on the arts. When I moved on to university, the connection was severed, but once I was in my fifties, I thought about enjoying my retirement, took out my flute, and started taking flute lessons again occasionally with Mr. Takahashi. After meeting him for the first time in 30 years, I

was very happy to see that he looked just the same as before.

I also joined the orchestra of my alma mater, which had just started up around that time, and I recently joined the Matsumoto Symphony Orchestra, where I enjoy my surreptitious rendezvous with the great composers. I hope that this uncommon school, where music can be enjoyed as a way of life, will continue to develop even more from now on, and pray for Mr. Takahashi's continued good health.

I Am Still Applying the Good Habits I Learned as a Child

Yuko Hino/ Kaoruko Hino (mother)

Former student of Sumi Iwanami

Congratulations on the 50th anniversary of the Suzuki Method Flute Department.

I have many recollections of the Suzuki Method, but as expected, the most memorable of them is of Summer School. As my older daughter was learning the violin, it was an exciting yearly event when the three of us, or sometimes the whole family, would head to Matsumoto, where between practice and enjoying the concerts, we would be immersed in music from morning till night.



At the Flute Grand Concert
(23 Nov. 2009)

Another unforgettable summer memory was setting off fireworks and eating watermelon together at Asama Onsen hot springs, where we stayed with our teacher and friends from the Flute Department.

During the last summer school I attended, I performed in one of the afternoon concerts at the Matsumoto Shimin Cultural Hall. It was a very good experience to perform in front of so many people in the wonderful horseshoe-shaped hall.

During group lessons at Summer School, Mr. Takahashi often asked us, "Have you eaten properly? If you're hungry, you won't be able to make a good sound." Then we would start by warming up with "flute gymnastics." He used to say, "To make a good tone, you need to eat well, relax the body, and maintain good posture." The good habits I learnt as a child have continued even now as a music conservatory student.

I know that the teachers must be having great difficulty due to the Coronavirus disaster, but I wish them continued growth in the future.

Within the Field of Education, It's Still Proving to Be Useful

Koichiro Ishikawa

Former student of Wakana Miyachi

I am currently a music teacher and wind instrument advisor at a private integrated middle and high school, where I spend each day happily toiling away. Each day is a process of trial and error - how to get my students' hearts to open up and truly enjoy music, or how to convey the joy and pleasure of music to them - but my

main point of reference always goes back to Instructor Wakana Miyachi, who taught me how to play the flute by the Suzuki Method.

When I was a fourth-grader in primary school, I fell in love with the sound of the flute and began studying with Miyachi-sensei.

Miyachi-sensei was always polite and kind, and taught while praising me for the things I did well. I was happy to be praised, and thinking that I would always continue playing the flute, I kept going to the lessons. However, once I was a middle and senior high school student, I became busy with after-school activities and other things, and used to show up at lessons without having practiced. Even then, Miyachi-sensei never scolded me for my obvious lack of progress, and continued to teach enthusiastically. After that, I had many more experiences, such as being allowed to play a solo on the big stage at the 1999 World Convention in Matsumoto, and being recommended to take lessons from a teacher who was the impetus in encouraging me to continue my education at a music college.

Looking back now, the good things about Suzuki flute were that I learned the basics of tone production thoroughly, as well as the fundamental concept of playing from memory. This is still useful to this day. It was also great that she taught me the joy of performing in front of people at all sorts of concerts.

The first thing for me when I am teaching is to make contact with my students by applying what I learned from Miyachi-sensei about conveying the joy of music-making, giving appropriate praise, and bringing out the student's self-motivation.

Now that I live far away, due to the Coronavirus situation I cannot see Miyachi-sensei or attend any Suzuki Method concerts, but I hope that in the future, the Suzuki Method Flute Department will continue to produce many more students who love the flute and who become music lovers.



Conducting at a concert band competition

I Still Haven't Forgotten the Emotion and Excitement!

Nodoka Niiyama

Former student of Eri Nakada

What I love about Summer School is being immersed in the flute from morning to night and spending time together with everyone. I think that the solidarity and friendliness of the Flute Department at Summer School is unbeatable!

I have countless memories of Summer School, like the flute marathon, where we did our best even though we were exhausted, to practicing until evening and chatting away with friends at the



lodge - but being able to perform on Concerto Night was the memory of a lifetime. Ever since I was a little girl, I had watched the senior students in wonderful orchestral performances of Bach, and had always dreamed about being on this stage. I was worried about whether I could be like them, but after practicing a lot and with the support of those around me, I was able to go out and perform. It was so much fun, and was over in an instant, but even now it's impossible to forget the emotion and excitement of that moment!

Dr. Suzuki Praised My Graduation Recording

Minako Shishido (Nakada)

Former student of Wakana Miyachi

My first encounter with the Suzuki Method was when I read Dr. Shinichi Suzuki's book *'Nurtured by Love - Talent is Not Inherited'*. I read this book after leaving music school, at a time when I was finding it painful to play my beloved flute, and encouraged by his words "It is you who develop your own ability... perseverance is also an ability", I knocked on the door of the Suzuki Method school in Hachioji.

Thanks to my Suzuki Method lessons, I was able to regain my enjoyment of the flute. I am grateful to Miyachi-sensei for her gentle yet practical and precise teaching of the playing techniques.

The year I graduated from the third level of the research course, I remember playing the Twinkle Variations at the Grand Concert, with Dr. Suzuki accompanying on the piano. I was really moved. I also received a live recording with Suzuki sensei's comments on my graduation recording of a Mozart concerto, in which he praised me for my "beautiful tone", and this also boosted my confidence. Thanks to having taken Suzuki flute lessons, I am now able to work as a flutist and teacher, and I am so grateful for this. I would like to continue studying, with the aim of achieving a beautiful tone that is full of life.



We Lived an Abundant Childhood

Ayako Fukuzawa and Hiroko Arafuka

Former students of Satoko Katsura

Our sincere congratulations on the 50th anniversary of the Suzuki Method Flute Department. We have had the honor of studying around 11 years with Instructor Satoko Katsura.

Studying in the Flute Department has been the nucleus of our being sisters. Apart from school and home life, the flute was the mainstay in our lives which enabled us to lead such a rich childhood.

Satoko-sensei always respected each student's pace and treated us as equals, even though she was



our teacher, as she guided us along. We developed perseverance through daily practice, and as a natural consequence of being able to mix with companions from other countries through the flute, we learned about diversity.

Today, we have taken different paths as a school nurse and research staff member at Epson, but the quality of endurance, and tackling things with persistence in our work without giving up, were cultivated through our studies in the Flute Department.

Now that I am a mother myself, I am endeavoring to practice every day with my sons, who are studying with cello teacher Kanako Kitazawa. Through the Suzuki Method pedagogy, the connection between parent and child has become even deeper.

We wish the Flute Department ever-increasing growth.

My Strongest Memory is of the Concert Tour to Germany

Rei Yonekubo

Former student of Ayako Katsura

Congratulations on the 50th anniversary of the Suzuki Method Flute Department.

I started learning the flute by the Suzuki Method when I was 3 years old.

I have so many memories of the Suzuki Method, but the most memorable one was when I was selected to be part of the Ten Children group, and travelled to Germany on their concert tour. It was already 20 years ago, but I still clearly remember the joy and excitement I felt when I performed in a large concert hall in Germany. It was really a major experience for me.

In addition, there was Summer School each summer, and the Grand Concerts which were held in early spring. I really enjoyed being able to play together with the flute students and teachers who assembled from all over the country.

Now I find myself also in a position to teach flute. I would like to put to good use what I learned in the Suzuki Method so that all my students will come to love the flute even more.



2002, Berlin

What I Acquired Through Studying the Flute Is a Treasure!

Satomi Toba

Former student of Ayako Katsura

When I was in primary school, my younger brother was learning Suzuki cello, and when I saw him off and met him afterwards, I used to go by the flute classroom. Each time, I used to think what a beautiful sound the flute made, and was so attracted to it that I began learning to play the flute.

At that time, I was desperately



trying to commit to memory the fingering on the flute, but I still remember the happiness I felt when I was able to play one piece. I think that I must have given Ms. Katsura a lot of trouble at that time. She taught me very carefully and in a way that was easy for even a primary school student like me to understand.

Furthermore, she taught me not only flute technique, but also how to stand and hold the flute, which is still useful to this day. Unfortunately, when I was a middle school student, I had to stop taking Suzuki lessons, as I had joined the school concert band and became too busy, but I acquired so much from Katsura-sensei during my short time of study with her. I co-existed with the flute throughout middle and senior high school, and gained a lot of experience, not only in extra-curricular club competitions, but also by actively competing in solo competitions. I will continue to treasure the learning I gained through studying the flute.

I Have Many Happy Memories

Sae Suzuki

Former student of Sumi Iwanami

I first encountered Suzuki flute when I was 3 years old. A childhood friend was learning Suzuki violin, and invited me to the Grand Concert. Shortly thereafter, I began learning with Instructor Iwanami, and I have such pleasant memories of producing all sorts of sounds one by one.

I attended Summer School many times, and apart from Instructors Toshio Takahashi and Takeaki Miyamae in the beginning, had lessons from many different teachers.

I remember very clearly how the teachers let me touch their stomachs and throats. I have many happy memories – not just of the lessons, but also of the rapport with other flute students, and the fireworks displays. I was also given the opportunity to play a solo accompanied by orchestra on 'Concerto Evening', which was an incredibly valuable experience. After the performance, I was so happy when the wind musicians in the orchestra complimented me on my playing.

After graduating from Suzuki Flute, I joined an amateur orchestra and have continued to play the flute. I am very grateful to Iwanami-sensei for her constant guidance ever since I was a child, and for teaching me the joy of playing the flute.

Now That I'm Retired, I've Taken Up the Flute Again and Am Doing My Best!

Kiyoe Kanai

Former student of Yuka Yasuma

My congratulations to the Suzuki Method Flute Department on its 50th anniversary.

I was a Suzuki flute student about 32 years ago. I was a member for six or seven years, while my niece had joined the violin department. When I became aware of Dr. Shinichi Suzuki words, "Any child can be educated, it depends on how you do it", I really wished that I had met him when I was a child... One day at a recital, I was captivated by the sound of the flute in the Bizet *Menuet* from *L'Arlésienne Suite No. 2*. My head and heart became obsessed with the flute, and I gathered my courage

and asked a Suzuki Method flute class if they would accept an adult. I entreated them to “bring me up, too...” I was allowed to join, but as an adult, my body, head and fingers wouldn’t move. However, the teachers pulled me along, and I was so happy when, years later, I was finally able to play *L’Arlésienne*. When I look at the repertoire in the teaching books from those days, I see very clearly how hard the teachers worked (as I did, too).

A few years later, I had to leave for various reasons, but on reaching the age of retirement, I took up the flute again and joined a local ensemble group. This time around, I am subject to the three hardships of old age, old eyes and old fingers. Our average age is over 70! I am doing my best, associating with strong people. I would like to thank the Suzuki Method teachers. Thanks to you, I am still enjoying myself.

Each Year, I Looked Forward to Practicing Together in Large Groups at Summer School

Wataru Sudeji

Former student of Keiko Sudeji

Congratulations on the 50th anniversary of the Suzuki Method Flute Department.

When I was in primary school, I attended Summer School every year. It was interesting to have the chance to practice in large groups, and I have fond memories of how much fun it was. I practiced hard for the recitals, and when the performance went well, I felt a sense of accomplishment and was really happy. I hope that the Suzuki Method and the Flute Department will continue to develop in the future.

The Encounters and Experiences I Acquired Through the Instrument Have Been Fascinating

Naoshi Inoue

Former student of Wakana Miyachi

More than ten years ago, in my first year as a working adult, I had some time on my hands one weekend, and went to a small jazz bar on the outskirts of the town where I had recently been posted. The bar was a place where the clients could bring their own instruments and play whatever they liked, and either due to youthful enthusiasm or the effects of alcohol, I also played something on the flute at the owner’s request. I ended up marrying a woman who, like me, was also a client who played there, and the next thing I knew, I was the father of three children.



It has been more than 30 years since I was introduced to Suzuki Method for flute, and the flute is still at my side. For me, of course the instrument itself, as well as the encounters and experiences I have acquired through the flute, are all part of its charm, and perhaps the reason why I continue to play, even though my skills have not improved in the slightest.

Now, somehow or other my children have taken up an

instrument, and some of them are learning by the Suzuki Method. Unfortunately, I am the only flutist in our family, but in our family of five, we sometimes play together. This is a scene which could never have happened if I hadn’t been part of the Suzuki method, and I can only thank my teachers, as well as my parents, for their help.

Congratulations on the 50th anniversary since the establishment of the Flute Department. I hope that your lesson classrooms will continue to overflow with wonderful sound.

I Am Still Facing Up to Myself and Thinking, as I Practice

Katsuko Maehara

Former student of Wakana Miyachi

It has been 28 years since I was taught by Instructor Miyachi. I was 23 years old when I started, so at that time I admired the young students in Miyachi-sensei’s class who played the flute so well. I idolized those wonderful children. Now those children have grown up, and the ones who became professional musicians can be heard at concerts in high-level performances. I am also very happy that I can enjoy playing in an ensemble with children who are still playing the flute. The fact that I enjoyed that time so much is thanks to the efforts of Miyachi-sensei, to whom I am extremely grateful. Thank you so much.



As I can only practice on weekends, my progress goes at a turtle’s pace. When I start to play on the weekend, my body is not prepared to play the flute, so I try not to blame myself if I can’t make a good sound, but think instead about enjoying blowing into the flute and producing tone. It took me a long time before I realized that if I’m impatient, I’ll just go round in circles. But even just blowing into the flute is fun. I am left-handed, but play on a standard flute. Straining too much with my right hand is a habit which is difficult to overcome. However, there is no other choice than to just enjoy practicing, while thinking about how I can correct this habit.

The Milestones and Turning Points in My Life Have Coincided with Suzuki Flute

Hiroshi Okegawa

Former student of Mieko Endo and

Asako Yajima (Ichikawa), currently studying with Rie Ueda

Even now, what invariably floats up from my heart is the flute recital I heard when I was a student. I have absolutely no recollection of why I went to that recital, but the way a primary school student played the *Menuet* from *L’Arlésienne* so well, moreover very musically,



and the teacher's comments about the piece, are burned into my memory. I later learned that it was a Talent Education flute recital.

Ten years later, I decided to learn the flute on the recommendation of a high school student who was a Suzuki flute student. Perhaps I had always been attracted to the flute. My teachers were Instructor Endo and Instructor Ichikawa. There was a preschool student at the same time who was learning how to bow and recite haiku by Issa, who progressed incredibly quickly. This was true of the other students, too.

I wonder if the season for music-making is in one's youth.. I was envious of how they were all so devoted to the flute, and of the wonderful progress they made. I did not make significant progress, and had to stop playing the flute due to illness, but when I retired, I made up my mind to resume the flute again, and am now taking lessons from Rie Ueda. Ueda-sensei is the high school student who recommended the flute to me almost 40 years ago. It seems as though the critical junctures and turning points in my life have coincided with Suzuki flute lessons.

Enjoying Practicing Together as Parent and Child Motomi Yamada (Saegusa) Former student of Asako Yajima and Rie Ueda, currently studying with Sumi Iwanami

Congratulations on the 50th anniversary of the Flute Department. It has been more than 30 years since I started learning Suzuki flute, and in looking back, I remember so many things from those days. In addition to performing, I learned the basics of playing from Yajima-sensei. I had a difficult time at lessons because she would not check off the piece until it was perfectly memorized, but thanks to her, more than 30 years later, I still know almost all of the pieces from those days from memory. During my university years, I left the Suzuki method, but after graduating, when I was able to resume lessons with Ueda-sensei, she often extended the time to give me more intensive lessons, in order to fill in the blanks from when I had been away. She also gave me thorough training in scales and other exercises, and I still feel the benefits of this. The master classes given by teachers Toshio Takahashi and Takeaki Miyamae at Summer School and the flute marathon led by Eri Nakada were also excellent experiences for me. Since my marriage, I have also benefited from Iwanami-sensei's lessons, not only my own, but also those of my daughter, who she has been watching over for years. My daughter, who used to cause problems for the teacher outside the lessons when she was crawling and learning to walk, is nearly a senior high school student now. The two of us now enjoy practicing together. Iwanami-sensei, please continue to teach us for many years to come.



Takahashi-sensei, I Wish You Good Health and Continued Success!

Koichiro Horiuchi
Former student of Hiroshi Tanioku,
currently studying with Eri Nakada

I was born in 1947 and am a 74-year-old first-generation baby-boomer and an active student. I played in the concert band in middle and senior high school, and enjoyed playing in woodwind ensembles at university.



After I married, my daughter started Suzuki violin when she was in kindergarten. I played the violin pieces to accompany my daughter, but I could no longer keep up with her in Bach and Vivaldi. I realized the importance of having a teacher, and as fortunately flute lessons were available in Fujisawa, I enrolled. My teacher at that time was Mr. Tanioku.

After ten years of diligence, I had just finished the Doppler *Hungarian Pastorale Fantasy* in Book 7, when Tanioku-sensei suggested I participate in the Summer School master classes. At that first Summer School, Toshio Takahashi was away teaching in the United States, and the instructor was Beniko Nakagawa. In order to comprehend how to breathe from the diaphragm, I had to crawl on all fours and lie on my back...

When Mr. Tanioku's parents became elderly, he moved back to the family home in Hokkaido, and was succeeded by Nakada-sensei. Since then, she has been my teacher for more than 20 years.

I have attended Summer School more than 20 times. In the early days, the only venues were the Talent Education Kaikan and Agata-no-Mori, but nowadays, the Nagano Prefecture Culture Hall, the middle and senior high schools in the vicinity, and even Shinshu University are used as venues. One of the things I looked forward to at Summer School was the opportunity to have lessons with Takahashi-sensei himself. I had stage fright, and on the first day I couldn't even breathe properly and was unable to make a sound. Even to someone like me, he resigned himself to giving me a thorough lesson, and even allowed me to touch Moyse's engraved flute. Mr. Takahashi talked about expression from beginning to end. I understood what he meant, but when I tried playing it myself, I was totally incapable of playing as he had said. He must have given up on me completely. After Mr. Takahashi retired, Miyamae-sensei taught me, but perhaps because he had dealt with many different people in the United States, he never said one negative word about my poor playing. Although I myself was shocked by how terrible my recording was when I listened back to it, he only alluded to the good parts of the Quantz graduation piece. I was so ashamed of myself.

A few years ago, I was privileged to attend the joyful 77th birthday celebration for Takahashi sensei. He is ten years older than me. Please enjoy good health and successful activity for many years to come. I will also devote myself as a student of Nakada-sensei.

Messages from the Flute Department Teachers

Actively-teaching Flute Department Teachers Share
Their Thoughts on the 50th Anniversary



What I Received Is an Irreplaceable Treasure

Ayako Katsura, Kanto region



The Suzuki Method is an indispensable part of my life. Dr. Shinichi Suzuki and Toshio Takahashi-sensei taught me so much. Even today, the roots of Moyse's flute technique – beautiful tone and how to make the music sing – are treasures which I carry forward in my performance and lessons.

Even if it is only a small amount, I am trying to pass on to my students what I learned from Mr. Takahashi.

When I was a trainee (kenkyusei), Suzuki sensei was at the school nearly every day. Dr. Suzuki's humor and overflowing warmth made life enjoyable, and I think the way he lived his life taught me about truth, goodness and beauty.

The things I learned from Suzuki sensei's successors, Dr. Mineo Nakajima and Prof. Koji Toyoda, who faithfully passed down Dr. Suzuki's teachings, and the exchanges with Suzuki Method teachers and students which went beyond the limits of the instrument and national frontiers, have become an irreplaceable treasure in my musical life. I want to continue pursuing the world of beautiful music.

I Would Like Suzuki Tone to Continue to Expand

Sumi Iwanami, Kanto region



I first encountered Suzuki flute when I was 9 years old. When I observed Toshio Takahashi's class for the first time, I thought, "His tone is so beautiful! I want to play like him!", and immediately became his pupil. He had a highly inquisitive mind and was uncompromising in regard to tone. He was possessed of a sense of humor in addition to his strictness and warmth, and he was always so stylish.

Now that I myself am a teacher, I feel the importance while teaching of every word he used to say. I've also had the opportunity to meet many Suzuki Method teachers, students and parents. I have learned so much through working together and have received great inspiration through the lessons and concerts, and for this I am deeply grateful. During the past 50 years, the flute has evolved, with the development of the curved head joint flute, and thanks to the efforts of many of our senior colleagues, it is now possible for young children to learn to play the flute. As Suzuki Flute approaches its 50th anniversary, I hope that it will continue to evolve with the times, and that Suzuki tone will continue to expand.

My Life Has Expanded Many Times Over

Tamaki Kanai, Kanto region



I think that the Suzuki Flute School, whose origins began from the teachings of Moyse which Mr. Takahashi received, is familiar to many children and flute students.

Similar to the violin, cello and piano, many attractive pieces have been written for the flute.

Ever since I started playing the flute at the age of 6 with the Suzuki Method, I have been exposed to many masterpieces, and fallen under the spell of the flute's charms and the joy and beauty of music. The things I acquired through studying the flute and encounters I have had are irreplaceable, and I actually feel that my life has expanded many times over through the Suzuki Flute School.

I am very grateful to my parents for choosing the Suzuki Method for my first lessons, and to my parent and teacher, Eri Nakada, who nurtured me so lovingly.

I will continue striving to ensure that the Suzuki Flute School continues for many years to come.

Cherished Thoughts on the 50th Anniversary

Eri Nakada, Kanto region



I would like to take this occasion on the 50th anniversary of the Flute Department to express my heartfelt gratitude to all the people to whom I am indebted. About 30 years ago, I asked Mr. Toshio Takahashi, "How can I become a Suzuki teacher?" Despite having telephoned him suddenly without any previous acquaintance, he treated me warmly, and my Suzuki flute journey began on that day. When I was a student, the refined things which Mr. Takahashi taught me went over my head, and I was just doing my best to play without a deep understanding of them, but now when I teach, I feel really happy that through my students, I have come to understand the importance of each single thing.

I used to be eager to increase the number of students I had, but now I realize that it is more important to believe in and nurture all the students who are enrolled. Once, when I had lost my way after teaching for several years, a senior teacher advised me, "Be sure to properly convey Mr. Takahashi's sound to your students." Every day I ask myself whether I've been able to do this, but I tell myself that I must never forget - and I can't help thinking that this is likely to be the lasting future of Suzuki flute.

I Cherish the Fact that "Something is Changing"

Rie Ueda, Koshin region



I picked up the flute for the first time when I was a first-year middle school student. The sound that came out made me so happy, and just when I was thinking how much I wanted to improve, I met Instructor Toshio Takahashi. I was not yet a student of his, but he invited me to a recital given by his class in Kofu. At the recital, a boy about the same age as me played a piece of music that I had never heard before so beautifully that I thought, "He's on cloud nine...". Later I found out that it was Takeaki Miyamae-sensei, and I felt that it had been a stroke of destiny.

I began to attend Mr. Takahashi's lessons, and enjoyed the changes that happened within me each time. In addition, I was captivated by the tone color he produced on the flute, and before I knew it, I was following the path towards becoming a teacher. Since then, about 30 years have gone by. Now, the feeling I used to have in Mr. Takahashi's lessons that "something is changing" is the same one which I would like my own students to feel as I teach them.

In the future, I want to continue to bring a smile to my students' faces, and search for the life force in Suzuki tone.

I am Filled with Memories Surpassing Half a Century of My Life

Wakana Miyachi, Kanto region



I loved the sound of the flute, and it was in May 1965 that I knocked on Mr. Toshio Takahashi's door. He had already decided to go to the United States. There were always 7 or 8 trainees observing lessons in his studio, and we often listened to recordings of Casals and Kreisler. In just six months, he taught me about some of the outstanding points of references in the world of music which later became the cornerstone of my life as a musician. In October of that year, he gave a recital to celebrate going to the United States, and I remember how suitably solemn he was when he left Matsumoto, where so many people had gathered to see him off. When I visited him again, the first thing he handed me was an open-reel tape of Marcel Moyse. There was no sheet music, so I listened to the Moyse tape over and over again, learning from his tone. Around that time, the performances I heard by Suzuki Method children and hearing Dr. Shinichi Suzuki talk made such a deep impression on me that I entered the music school and received certification as a teacher. I contributed towards developing the Junior curved head joint flute for preschool children, and also participated in the creation of the obbligato parts for flute students. I am deeply grateful to the many teachers who have taught and supported me along the way.

Your Words of Encouragement Will Remain in my Heart Forever

Reina Kano, Koshin region



My Suzuki flute journey began when I was an adult. When I was in primary school, I fell in love with the sound of the flute at a school chamber ensemble concert. I went on to study the flute and graduated. I wanted to study early childhood education in much greater depth! With this in mind, I enrolled in the Suzuki Method International Academy of Music. This is when I finally began my history along the road to Suzuki flute. The time I spent with Mr. Takahashi, as he drilled me in the correct sound during lessons and let me "catch" the performances of the great artists through the ear, was a great luxury and of irreplaceable value.

When I had officially qualified as a teacher, Mr. Takahashi told me, "Find lots of new ideas. Make sure that your lessons contain a generous dose of humor and wit. Don't let education (*kyou-iku*) become merely 'teach-teach'. It is more important to 'nurture' (*iku*). I am counting on you to do this well." He gave me these words of encouragement, along with a weighty sense of responsibility.

These words will remain in my heart forever, and as I continue my path as a teacher, I would like my students to feel, "I'm glad I continued with Suzuki flute."

I Feel Once Again the Greatness of the Teachers

Yuka Yasuma, Koshin region



The Suzuki Method Flute Department was established in 1971, the year I was born. On the occasion of this memorable 50th anniversary, I felt it was so important to preserve the history of the Flute Department for future generations, and created this commemorative publication.

In tracing the history, I saw the valuable memories of Prof. Moyses, Takahashi-sensei and Miyamae-sensei, and was reminded once more of the greatness of these teachers.

When I was 13, I transferred from another course to a Suzuki class, and became an instructor. I still remember how the first time I met Mr. Takahashi and played for him, after playing one note, he said, "Enough", and would not allow me to play more. That was the start of my lengthy lessons on tone. Now that I am a teacher, I can only express my gratitude to Mr. Takahashi for that experience, and for how much his guidance has been a source of encouragement to me.

"Our job is not only to teach the flute, but to transmit the Suzuki Method."

I would like to pass on Mr. Takahashi's unforgettable words.

Now is the Moment in Which I Want to Transmit the Merits of Suzuki Flute

Nobuko Sato, Tokai region



I am deeply moved to be witness to the 50th anniversary of the founding of the Flute Department. Mr. Takahashi's completion 50 years ago of the Suzuki Flute teaching pieces, which led to the flute being included in Suzuki Method, and the subsequent development by the Flute Department teachers of the

u-shaped head joint lightweight flute which meant that similar to the violin, it was possible to start without any difficulty from 3 years old, were groundbreaking events in regard to the idiosyncrasies of the flute as a wind instrument.

I was 19 years old when I first heard about Suzuki flute, and I regret not having come across it earlier. But that is exactly why I think I can transmit the merits of Suzuki flute to everyone now. Above all, I set high value on tone production, and teach using the Suzuki mother tongue teaching method of ear training, repetition, etc. I always think, "Everything depends on how the child is raised." The children's power to absorb things is amazing, and their daily growth is visible to the naked eye. I hope that Suzuki Flute will continue for 60, 70.. and 100 years from now. We cannot afford to be careless.

Teaching That I am Glad to Have Learned

Keiko Sudeji, Hokuriku region



I first became aware of the Suzuki Method when I attended the 1995 Pan Pacific Conference in Sydney, Australia. I was amazed to see young children playing a variety of pieces so well from memory and became interested in the Suzuki Method, and at the same time, became fascinated by Mr. Takahashi's

tone color on the flute. Two months later, I took the entrance exam for the Talent Education Music School in Matsumoto.

It has now been more than 20 years since I became a Suzuki teacher. Using the Junior curved head joint flute and the Suzuki Method books, children from the age of 3 and up are able to learn. An array of events like recitals, Summer School, Christmas parties and the Grand Concerts mean that students can enjoy themselves as they continue their studies. There is also a graduation system, which motivates students to work towards a goal. I would like to continue teaching in the spirit of "If love is deep, much can be accomplished", to make them feel happy that they learned the flute with Suzuki Method.

Moving Forward to Create the Next 50 Years

Asako Yajima, Tokai region



I started taking lessons from Mr. Toshio Takahashi when I was a third-year middle school student. At my first lesson, Mr. Takahashi asked me, "When is your birthday?" He then began talking about his specialty - astrological horoscopes. From then on, I looked forward to my lessons on Thursday.

Takahashi-sensei places great value in his lessons on how to express the feelings which the composers have put into their works. Then there is the tone. He conveys Moyses's tone to both us teachers and children in a serious but easy to understand way. When I take lessons from him, any piece of music becomes utterly fascinating.

Together with Miyamae-sensei, to whom Mr. Takahashi has entrusted the future of the Flute Department, we must pass this on to our students.

I love the sound my students make on their flutes. Drawing on the strength of everyone's tone, we will move forward to create the next 50 years.

I will never forget my debt of gratitude to all those who have been involved with Suzuki Flute.

Finally, a few extras:

Videos of Performances by the Flute Department
at the 70th Summer School in August 2021,
available via QR code.



Concerto for Two Flutes, 3rd mvt/Cimarosa



Valse des fleurs, Op. 87/Köhler



Minuet, Dance of the Blessed Spirits/Gluck



Amaryllis/Ghys

plus one more thing.



Suzuki Method Flute Department official website



Talent Education Research Institute official website



Web magazine "Monthly Suzuki" website

SUZUKI FLUTE **50th** **Anniversary Book**

Talent Education Research Institute Flute Department Committee

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