#### THE

Teachers' Newsletter Autumn 1992

# EUROPEAN SUZUKI JOURNAL

#### The European Suzuki Association (ESA), London a

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#### President:

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

#### Chairperson:

Eleonore Furstin zu Salm-Salm Bornsenerstr. 7, D-2055 Aumuhle / Hamburg, Germany

#### Deputy Chairman:

Henry Turner, OBE, c/o The British Suzuki Institute, 40a High Street, Welwyn, Herts AL6 9EQ, England

#### Treasurer:

Bertil Jacobi, Dragsted, Toldbodgade 29, 1253 Kobenhavn, Denmark. Bank Account: Deutsche Bank, Munchen, Germany Bertil Jacobi, U-Konto ESA Konto Nr: 3304300 (BLZ 700 700 10)

## Administrative Office and Editor of the Journal:

Birte Kelly, ESA/BSI, 40a High Street, Welwyn, Herts AL6 9EQ, England. Tel: +44 438 840830 Fax: +44 438 840881

Editorial Board: ESA Committee
All correspondence to the
ESA should be addressed to the Deputy
Chairman, Henry Turner OBE.

Correspondence related to instrumental matters may be sent to the ESA instrumental representatives.

Correspondence related to subscriptions should be addressed to the Treasurer, Bertil Jacobi.

The views expressed and the contents of this newsletter are those of the contributors and do not necessarily reflect the opinion or policy of the editors or the editorial board.

# I. Suzuki Institutes and Associations in Europe:

Talent Education Institute Belgium Jeanne Janssens, Gemeentestraat 16, B-2300 Turnhout, Belgium

British Suzuki Institute (BSI) General Secretary: Birte Kelly, 40a High Street, Welwyn, Herts AL6 9EQ England. FAX +44 438 840881

The Danish Suzuki Association Chairman: Peter Hagn-Meincke, Harths Alle 6, DK 6000 Kolding, Denmark; FAX +45 75 52 8143

Finnish Suzuki Association
President: Marja Leena Makila,
Hormikuja 3, 04200 Kerava, Finland
Secretary: Kaisa Arminen, Mariankatu
26 B 20, 48100 Kotka, Finland

Federation Methode Suzuki en France. President: Christophe Bossuat 13 Rue Royale, F-69001 Lyon, France FAX: +33 78 30 05 64

German Suzuki Association e.V. Bonn. *Director*: Kerstin Wartberg, Ankerstrasse 34, D-5205 St. Augustin, Germany. FAX: +49 2241 202461

Icelandic Suzuki Association Brautarholt 4, PO Box 5325, 125 Reykjavik, Fax + 354-1-615777

Suzuki Education Institute of Ireland Director: Phillipa Lees, 105 Kenley, Grange Heights, Douglas, Cork, Ireland.

Institute Suzuki Italiane
Chairman: Antonio Mosca, Via

Chairman: Antonio Mosca, Via Guastella 10, I-10124 Turin, Italy

Suzuki Association of The Netherlands. Secretary: Susan M. Johnson Bolsstraat 29, 3581 Utrecht, The Netherlands.

Spanish Suzuki Association

Director: Ana Maria Sebastian, CIPIC

Avda Navarra 44, entresuelo, San Sebastian (13) Spain. FAX +34 943 273422

#### Swedish Suzuki Institute:

President: Sven Sjogren, Gjutegarden 2, S-43645 Askim, Sweden.

The Suzuki Institute of Switzerland President: Daniel Lack; Professional Administrators: Judith Berneson and Lola Tavor. Secretary: Sheila Barnett, Case Postale 117, 1211 Geneva 17, Switzerland.

# II. Suzuki Associations in other Continents

International Suzuki Association
President: Dr Shinichi Suzuki
Chairman of the Board: Toshio
Takahashi, 3-10-3 Fukashi,
Matsumoto, Nagano-ken 390, Japan
Fax: +81 263 36 3566
Treasurer and Secretary: Dr Evelyn
Hermann, P.O. Box 934, Edmonds,
WA 98020-0934, USA
Fax: +1 206 672 7609
Editors of the ISA Journal: Masayoshi
and Eiko Kataoka, Suzuki Institute of
St. Louis, 311 Elm Valley Drive, St.
Louis, MO 63119, USA
Fax: +1 314 968 5447

Suzuki Association of the Americas (SAA) President: Dr Jeffrey Cox Admin. Office: PO Box 17310, Boulder, CO80308, USA,. Fax: +1 303 444 0984

Suzuki Talent Education Association of Australia. Yasuki Nakamura, 27 Contentin Road, Belrose 2085 N.S.W. Australia

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# Parental training and the beginner

by Judy Bossuat

As Suzuki teachers we have the responsibility and the possibility to instil good habits in our students (posture, tone, use of the body etc). Over the years I have become convinced that this can and should happen during the Twinkle variations. Taught well, these variations can set the child up for easy learning for the rest of his "career". If not well achieved, he is often destined for repair work over a long period of time.

How can we make the variations work the way we should like? Through experience, I've come to one conclusion: Parent education is the most important part of early teaching.

In Lyon, we find ourselves spending more and more time working exclusively with the parents without having the children present! The children come with their parents each week at a separate time to observe children who have already started. This helps build the child's desire to play and shows him the behaviour of the other children. The new students seem to assimilate rapidly that this conduct is also expected of them. They also begin listening to the cassette of book one and construct the box violin that the child will begin on later in the year.

In our six to eight week parent's course we work hard to give the parents as much information and experience as possible. Much of what we do with the parents is the same as for our teacher training course! Parents keep a notebook and often refer to such subjects as "what the left hand should look and feel like", "what to do if Johnny does not want to practice" etc. Throughout the year they keep notes in this book about their lessons and group classes. This gives them material with which to vary practice sessions during the long summer vacations.

Some of the subjects covered are the following:

1. Tuning the Instrument. How can the child become accustomed to good intonation if the violin is out of tune four days out of seven? Even the most "tin-eared"

parent can tune acceptably if pushed to practise this ability often enough. We regularly un-tune and re-tune violins during these sessions.

- 2. Good basic posture. Parents practice on the teacher and each other to master good violin placement. Our Motto is: "Start from the feet and work up". Feet balanced, hips over big toes, back straight, shoulders square, head turned slightly... Forget any of these points and a well placed violin will not stay in place very long. Too often parents look only at the violin and not the body that is supporting it. Support from the back muscles and rib cage are emphasized to eliminate the sway backs that occur when trying to hold up the violin.
- 3. Placement of the bow is practised on anyone the parent can find except their child. Dad, sisters, brothers, each other... Learning to place the bow quickly and correctly into a relaxed hand can save months of corrective work. We like to slide the bow stick into the hand treating it as one unit rather than separating responsibilities of each finger. The angle of placement is of the utmost importance, too deep and the first finger will press too heavily; not deep enough and the children tend to stiffen up their knuckles in an effort to compensate for the weight. We slide the bow in a line between the tip of the little finger and a spot just below the first joint of the index finger (between the first and second joints).
- 4. Parents learn to play the Twinkle variations and a couple of other pieces. In this way they gain empathy for the difficulties the child will encounter and seem more patient and appreciative of the efforts their little one makes. We have the parents use the child's small-sized instrument in order to further stimulate the child, but always make sure to give the parents a chance to try playing a full-sized instrument in order to gain appreciation for the weight and effort involved.

We start our parents in groups. Emulation of each other and compassion for each other's difficulties help make a caring group. The parents get to know each other as people in their own right and not just "Jacob's mom... or Betty's dad". Also very important is the possibility for parents to establish good practice habits without the complications of temper tantrums and opposition entering into play.

- 5. Of course, much time is spent explaining Dr Suzuki's Philosophy... especially the part about not rushing and appreciating every step. We explain our expectations for behaviour and how we hope the parent will react when the child is disruptive or recalcitrant. Ideas for motivation are covered as are the warnings about not advancing faster than the teacher authorizes. Every week we tell the parents about our desire to go at the pace of the child, and not to force him to go as fast (or as slow) as the other children in his lesson. The pep talks for the parents of the uncoordinated and dissipated children are started even before we meet the children in lessons! This all seems to help the parents of non-disruptive children to be more accepting and compassionate for the parents whose children are....
- 6. Specific time is spent helping parents to learn how to correct positions by **touching** in a non-threatening, gentle manner. Children develop opposition when they feel threatened or pushed around, so we try to make parents aware of their every *geste*.
- 7. Just as touching technique is important, so is vocal technique. Parents practise giving instructions in a lively tone of voice. Even a simple "ready play" said in a gentle enthusiastic manner can encourage the child in his effort. Parents also practise not talking so much as they work with each other. Explaining everything they know and all of the points they are checking only tunes the child out! Learning not to sound like they are reading their notes takes time and practice!
- **8. Tone production** is a constant factor in every lesson. The relationship between good posture and good sound is always highlighted.
- Simple basic information is given on music reading in order to help those parents who have never had any musical experience.

When the parents are well prepared and well informed at every step of the way they become your biggest allies and the best possible help for their child. They are the most important factor in setting up the good posture and habits so very necessary to the successful and happy study of an instrument. Giving the parent the assurance that he is capable and knowledgeable will give him the confidence to do what is necessary at home with creativity and joy.

# Information from ESA

The Annual General Meeting of the European Suzuki Association was held at Aumuhle near Hamburg on Saturday 13 June 1992. A board meeting was held on 13-14 June at the same venue.

The constitutional changes reported in previous issues of the journal were completed and a new board was elected at the AGM, as set out below.

#### The Board of the ESA

Addresses are given only where different from the National Association or other listing on the front page.

Chair-person: Eleonore Furstin zu

Salm-Salm

Deputy Chairman: Henry Turner

#### **Instrumental Directors:**

Violin: Judy Bossuat Deputy: Christophe Bossuat

Piano: Anne Turner, 166-8 South Street, St. Andrews, Fife KY16 9EG, Scotland. (fax through BSI Office) Deputy: Christine Magasiner, 18 Heath Hurst Road, London NW33 2RX, England.

Cello: Haukur F. Hannesson, Baldursgata 6, 101 Reykjavik, Iceland. Fax through Icelandic Association. Depouty: Carey Beth Hockett, 35 Norland Square, London W11 4PU, England.

#### **Country Directors:**

(Deputies, without vote, in brackets)

BELGIUM: Jeanne Janssens
DENMARK: Peter Hagn-Meincke
(Tove Detrekoy)

FINLAND: Marja Leena Makila (Airi Koivukoski)

FRANCE: Judy Bossuat (Christophe Bossuat)

GERMANY: Kerstin Wartberg (Rudolf Gahler)

G. BRITAIN: Clare Santer

Apt 4, Constitution Hill, Ipswich, Suffolk

IP 1 4LU (Sue Thomas)

Haukur F Hannesson

(address as above) (Kristin Orn Kristinsson)

IRELAND: Phillipa Lees

ICELAND:

(Trudy Byron-Fahy)

NETHERLANDS: Susan M Johnson

(Huub de Leeuw)

SPAIN: Ana Maria Sebastian SWEDEN: Sven Sjogren

(Leif Elving)

SWITZERLAND: Lola Tavor,

6 Chemin Rieu, CH-1208, Geneva (Judith Berenson)

Other Representatives:

ITALY:

Elio Galvagno, V. Trento 1, I-12037 Saluzzo, Italy (Antonio Mosca)

Additional instruments are represented on the board as follows:

Viola and Guitar: Judy Bossuat
Flute and voice: Marja Leena Makila
Double Bass: Haukur Hannesson

#### Report from the Board Meeting

The board continues to be concerned at the lack of contact between itself and its A and B members, the teachers. It is hoped that the appointment of the instrumental directors and representatives will help. All teachers are invited to contact their representative on any relevant matter. Special consultation meetings chaired by the instrumental directors are planned for both the major teachers' workshops next year. Please see notice board.

The following additions to the teacher training and examination manual were agreed: "The recommendation and comments of the teacher trainer or home teacher of the candidate should generally be considered to be accurate and true and the recommendation should, in most cases, be followed." A new category of Philosophy was added as a requirement under the heading of teaching.

The board endorsed a recommendation by the piano teacher trainers that copies of printed music could be available and referred to during teaching at piano exams at levels 3, 4 and 5 only.

The revised version of the teacher training and examination manual and a new standard examination form will be available from the ESA office at the end of November and will be posted to

individual teacher trainers and national associations.

The following new teacher trainers were appointed:

VIOLIN: Ana Maria Sebastian, Spain FLUTE: Belinda Yourn, Great Britain

Closer links are being forged with the ISA. A new ISA committee for guitar has been set up on which Europe is represented by Philippe Francais and Elio Galvagno. Other ISA instrumental committees are still at the planning stage.

Work is proceeding on the Suzuki Name Agreement, through which the ESA and its member Associations will be granted the legal right to the use of the Suzuki name and trademark by the ISA.

# Teacher Trainees' Examination Results 1992

BELGIUM	
Piano	Level
Benedicte Ballat	1
Auke de Kruif	1
Mieke de Kruif van Hulten	1
Angelique de Makar	1
Ria Klerx Leltz	1
Katia Nys	1
Paul Van Bladel	1
Antje Van den Heuvel	1
Joke van Kregten	1
Daniel Leuridan	5
Clara Westens	5
Examiners: Anne Turner (GB)	Colette
Daltier (F), Huub de Leeuw a	nd Anne-

Violin Level
Hilde van Bercklaer 1+2
Christine Louis 2
Koen Rens 3+4
Francine Engels 4
Examiners: Tove Detrekoy (DK),
Kerstin Wartberg (Germany), Jeanne
Janssens (course teacher)

Marie Oberreit (course teachers)

FINLAND	
Flute	Level
Eija Puukko	1
Eija Takala	1
Heli Talvitie	1
Marja Leena Makila	3
Examiners: Toshio Takaha	ashi (Japan),
Clare Santer (GB); Sarah	Murray
(course teacher)	

FRANCE			Elizabeth Peploe		1	Christopha Danuat	F
Violin		Level	Nollaig Casey		1+2	Christophe Bossuat Judy Bossuat	France France
Adriano Coluccio	[I]	1	Fiona McClymont		1+2	Helen Brunner	G.Britain
Danielle Calveyrac		1+2	Sian Cobb		1+2	Trudy Byron-Fahy	Ireland
Fulvia Corazza	[I]	1+2	Clare Sykes		1+2	Tove Detrekoy	Denmark
Liana Mosca	[SZ]	1+2	Kathleen Isaac		2	Leif Elving	Sweden
Montse Ciurans	[E]	2	Rosemary Arrowsmith		4	Shannon Hawes	Denmark
Isabelle Noblet		2	Mary Howles		4	Lilja Hjaltadottir	Iceland
Sylvie Schwoob		2	Elisabeth Kaufmann		4	Jeanne Janssens	Belgium
Lucie Toubiana		2	Diane Kerswell		4	Susan M Johnson	Netherlands
Catherine Degras		2+3	Eric Sutcliffe		4	Karen-Michele Kimmett	
Natalie Divita-Suc		2+3	Examiners: Christophe	Bossuat (F),		Phillipa Lees	Ireland
Claudine Faure		4	Phillipa Lees (Irel); Ali			Hannele Lehto	Finland
Adrian Heath		4	(course teacher)	1,500,1051		Felicity Lipman	G. Britain
Noelle Robinson	[Irl]	4				Marja Olamaa	Finland
Fiorenza Rosi	[I]	4	Piano	Le	evel	Jyrki Pietila	Finland
Beth Starkie	[E]	4	Penny Harrison		1	Marianne Rygner	Denmark
Adalheidur Matthiasdot		5	Claire Lester	1	1	Clare Santer	G. Britain
Examiners: Kerstin War			Jean Kern	1	1	Ana Maria Sebastian	Spain
Alison Apley (GB); Judy			Ruth Prieto	[E] 1	l	Sven Sjogren	Sweden
Christophe Bossuat, kar	en Kimn	iett	Sue Thomas		1	Sue Thomas	G. Britain
(course teachers)			Agnes Benoist		2	Kerstin Wartberg	Germany
			Janet Lane		2	\$7:l.	
Cello	FY 43	Level	Mary Hoskins		3	Viola Edith Code	Danmanla
Ornolfur Kristjansson	[Icel]	1	Elizabeth Morton	3		Editii Code	Denmark
Florence Laugenie	(6)	1	Soyin Pat Tang	3		Piano	
Arantza Lopez	[E]	1	Kasia Borowiak	5	)	Colette Daltier	France
Isabel Sobrino	[E]	1	Examiners: Huub de Lee			Caroline Gowers	G. Britain
Eulalia Subira	[E]	1	Esther Lund Madsen (D.	K); Anne		Peter Hagn-Meincke	Denmark
Luca Taccardi Marianne Hagman	[I]	1	Turner (course teacher)			Huub de Leeuw	Netherlands
Chantal Darietto	[Sz]	2	Flute			Esther Lund Madsen	Denmark
Examiners: Haukur Han	maggan (	-	Kate Walsh	Lev	ei	Christine Magasiner	G. Britain
Carey Beth Hockett (GB				l 	1	Ruth Miura	Finland
(course teacher)	), Ann G	ruve	Examiners: Toshio Taka		n),	Eunice Morley	G. Britain
(course teacher)			Sarah Murray (GB), Cla (GB); Belinda Yourn (co		)	Anne Marie Oberreit	Belgium
Piano		Level	(GB), Belinda Tourn (Co	urse teachei	r).	Lola Tavor	Switzerland
Brigitte Farges		1	IRELAND			Anne Turner	G. Britain
Teresa Laspiur	[E]	1	Violin	Lev	/el	Cello	
Isabel Laspiur	[E]	1	Bernadette Crowley	1	CI		USA
Maria Escribano	[E]	1+2	Chloe Sealy	î			G. Britain
Examiners: Lola Tavor (			Stella O'Connor	1	+2		France
Christine Magasiner (Gl			Caroline Leland	2			Denmark
Daltier (course teacher)			Judith Cullen	2			Iceland
			Anita MacGabhan	3		Carey Beth Hockett	G. Britain
GREAT BRITAIN			Examiners: Alison Apley	(GB),		Christin Livingstone	G. Britain
Cello		Level	Christophe Bossuat (F);	Phillipa Le	es	Alison McNaught	G. Britain
Jo Fitzgerald		1	(course teacher)			That	
Angeline Horgan	[Irl]	1	Examination results which	sh ana nagais	1	Flute	C Deitain
Dorothy Harrison		1+2	after the copy date will b				G. Britain USA
Christien le Coultre	[NL]	2+3	next autumn's newsletter		in		G. Britain
Sara Bethge		4+5	next untumn's newstetter			Dennua Tourn	G. Billain
Marion Mandeville	(DE) 4	5				Guitar	
Examiners: Anders Gron			List of Examiners a	nd Taach	O.B <sup>4</sup>	Philippe Français	France
Grabe (F); Carey Beth H	iocket (c	ourse			ÇII.	G: 1	
teacher)			Trainers recognised	Dy ESA		Singing	T11 1 1
Violin		Level	Violin			Paivi Kukkamaki	Finland
Nicola Brayshay		Levei 1	Alison Apley	G. Britain	i	Addyonnos 1111 C	om ECA
Brenda Featherstone	*	1	Judith Berenson	Switzerlan	d	Addresses are available fro	om ESA
Dicinal Camersione						Office.	

# Confessions after 15 years of Twinkles...

by Christophe Bossuat

After all these years aren't you tired of teaching Twinkle yet?

Don't you get "burnt out" when you teach?

How can a teacher keep himself motivated?

Sometimes during teacher training sessions or after a group lesson, a trainee or a parent throws at you these very interesting questions. Frankly, I don't think I could teach only "Twinkle" all my life though, having the opportunity to teach a wide variety of levels, I must say the energy of the little twinkler is very special and somehow very refreshing.

When thinking of the first years of my Suzuki teaching, I can still remember the vibrant and strong energy I put into each lesson with my beginners. I sure had a lot of energy and would spend it without counting... nearly carelessly and not always in an appropriate way. The student, and even the parents, would absorb it anyway, happy to have a highly motivated and enthusiastic young teacher. Things seemed to work.

After a couple of years, I became more at presenting the incorporating what I had discovered through my experience. I was able to present to the student and parents what they needed to learn or study much more easily. It is very interesting to note that along with the feeling of "how to do it" coming in me, I found myself more aware of the energy and time often wasted, for example, with poor explanations. I became more accurate, wasting less energy and aiming towards more efficiency. The level of my energy was still very high, but spent in a more orderly way.

At this point, I realised that my students looked and sounded better. This was a rewarding feeling. I could see that my teaching was heading on a good path and this kept me very motivated to pursue the development of this fresh knowledge with as many students as possible. As I started teaching in workshops and doing teacher training in other countries, I used the same

bold and strong energy that I had used to start those little twinklers of the early days.

Meeting students, teachers and parents from different cultures, different backgrounds and very different situations was a wonderfully enlarging experience. My vision and knowledge of children grew and kept me going very strongly for a number of years.

Hard work meant that the program grew and students played better and better, advancing beyond the Suzuki repertoire. This point was a little bit dangerous because I had learned to be more competent and efficient in what I was doing, and it was very tempting just to grasp my successful career and enjoy it. Things were moving so fast and with such intensity I wondered if something was not getting lost on the way...

I began to realise that a person's energy is not like a water faucet that one can turn on whenever one wants. Eventually the water runs low at the source and if you do not find a way to replenish the source successfully you might end up in trouble.

After years of intense work I still desired to give something to the students, but sometimes was unable because my energy level was lower and I was tired, even exhausted. This made me rethink the way I was spending my energy. I had to learn to be more and more effective, not only in the manner in which I gave the information to my students, technically and pedagogically, but how I behaved as a human being towards my students.

I found myself talking less, giving some information to the child and letting him play with it, seeing if he could find the solution for himself. I was learning about human balance, doing less "over-teaching". This helped me to establish a more honest relationship with the student. We were both discovering things as I stopped bombarding the kids with too much information. I trusted myself more and I put more trust in the child's potential of life. After all these years I felt like I had found the essence of what Dr Suzuki taught us. Trust the wonderful power of life, the incredible life-force. I had needed to lose my energy along the way in order to find it and appreciate it. Restoring the natural balance of life to the teaching relationship has been one of the greatest lessons I have ever learned.

The little twinkler is the one who lets you know if you are doing fine or not. His energy is so direct and so pure he immediately reflects back to you your ability to accept him as he is and work from

there. He is an incredible instrument with which to measure your own progress.

Teaching is a fascinating experience when considered in this way. Looking for one's own improvement, teaching Twinkle for the 2500th time becomes much more than the technique of "how to do it" and more a daily barometer of personal progress. Having a profound faith in the child's potential as one develops his own human qualities can make it possible to find the right words to encourage, motivate, give joy, and courage to try to improve: all of this while imparting love for the music. How can one get tired of this?

#### Cello

-a note from the Cello Representative

The post of ESA Cello Representative is a new one in the history of European Suzuki Cello. Its creation is aimed at making communication easier between cello teacher trainers as well as generally amongst Suzuki cello teachers in Europe.

Currently there is cello teacher training going on in the following countries: Britain, Denmark, France, Iceland, Sweden, Finland and Holland. Teaching programmes exist in all the countries and are a valuable part of the Suzuki flora.

Suzuki cello teaching, however, is not an exclusively European activity. It is an important factor of future development of Suzuki cello in Europe that everybody, teachers and teacher trainers, are 'plugged into' what is happening in other parts of the world, e.g. in America and Japan. Only by creating a wide forum for potential development worldwide can Suzuki cello continue to grow.

One of the areas of development of importance is chamber music and orchestras. To address that further, the ESA has decided that the cello representative is also the representative of Double Bass. So - double bass is represented and all teachers currently teaching Suzuki Double Bass in Europe are encouraged to get in touch with the cello representative.

If there are any specific issues concerned with Suzuki Cello (or Suzuki Double Bass) please don't hesitate to get in touch.

Haukur F. Hannesson

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#### EUROPEAN SUZUKI ASSOCIATION



# 1993 Annual General Meeting and next Board meeting:

Provisional date and venue:

Benslow Music Trust, Hitchin,
Herts, England
9-10 October 1993

#### Instrumental meetings for Aand B-members:

For String teachers at Dusseldorf in March (see under *Germany*). For Piano teachers at Kolding in April (see under *Denmark*)

#### BELGIUM

#### National Violin Workshop

20-24 February 1993 Details from: A. Garnier, Deken Adamsstraat 16, B-2300 Turnhout

#### DENMARK Piano Teachers' Workshop

2-7 April 1993

Details from:

Danish Suzuki Association, Harths Alle 6, DK 6000 Kolding. Fax +45 75 528143 Tel: 75 539629 Registration fee discount until 15 Nov.

#### FRANCE

#### National Annual Suzuki Teachers' Meeting and Seminar in Lyon

Violin, Cello, Piano, Guitar 31October- 1 November 1992 Teacher training courses begin at the end of October for all instruments

#### Two National Workshops

at la Cote St. Andre (Lyon 1 hour) for children and teacher observers (some foreign students accepted) 28 February-5 March-1993

25 August-30 August 1993

Details of all courses and workshops from the FMSF, 13 Rue Royale, 69001 Lyon - FAX +33 78 30 05 64

#### **GERMANY**

#### European String Teachers' Workshop

at Music Academy Remsheid near Dusseldorf 26-31 March 1993

Structured teacher training at all levels, incl. introductory, active and passive.

Further information from the German Suzuki Association or from the Conference Secretariat, c/o Edmund Karnagel, Eisbacher Strasse 2, D 5461 Rossbach, Germany

Tel +49 2638 6280 FAX: 2638 1793

#### **GREAT BRITAIN**

# Summer Teacher Training Violin and Piano at Hitchin

20-25 July 1993

New courses for violin and piano begin in April 93. Flute teacher training is starting autumn 92, and Mr Takahashi has been invited to London again next July.

Further details from BSI office. 40a High Street, Welwyn, Hertfordshire AL6 9EQ. Tel: +44 438 840830 FAX 438 840881.

#### LSG Summer Camp

22-29 August 1993 Violin, Cello, Piano Children from other countries are very welcome.

Further details from, Mrs Patricia Barnes, Administrator, London Suzuki Group, The White House, Crooms Hill, London SE10 8HH. +44 81 858 2311 FAX 81 858 0788

#### **IRELAND**

SEIi / Leinster Suzuki Group's

#### Annual

#### Residential Summer Camp

Co. Limerick 25-29 August Children from around Europe very welcome!

Details from Eleanor Ryan, 17 Hill-court Park, Glenageary, Co Dublin, Ireland. Tel: +353 12851595

#### **SWEDEN**

#### Piano Summer Course

Near Gothenburg Children from other countries welcome Further details from: Ingela Ohldin, Bosgardsgatan 36, S-43142 Molndal, Sweden

#### **SWITZERLAND**

Preliminary announcement:

#### Piano Workshop

with Dr Haruko Kataoka in Geneva during 2nd week of August Details will be available shortly from Lola Tavor, 6 Chemin Rieu, CH-1208 Geneva

#### OTHER FUTURE EVENTS

#### Pan-Pacific Conference

2-7 January 1993 Melbourne, Australia Details from: Hilary Bergen, Suzuki Pan-Pacific Conference International 1993, 1B Angle Road, Balwyn, Victoria 3103, Australia. Tel: +613 816 9395 - FAX 816 9441

# The 11th Suzuki Method World Convention

9-14 August 1993 Seoul, Korea tion Secretariat: Korean

Convention Secretariat: Korean Suzuki Method Ass., 11-13 Yoido-dong #501. Youngdungpo-ku, Seoul 150-010, Korea.

Tel 02-786 8647 Fax: 02-786 9096 Most National Suzuki Associations have brochures and forms available.

#### 12th Suzuki Method World Convention

Dublin, 30 July-5 August 1995 See future issues for further details.