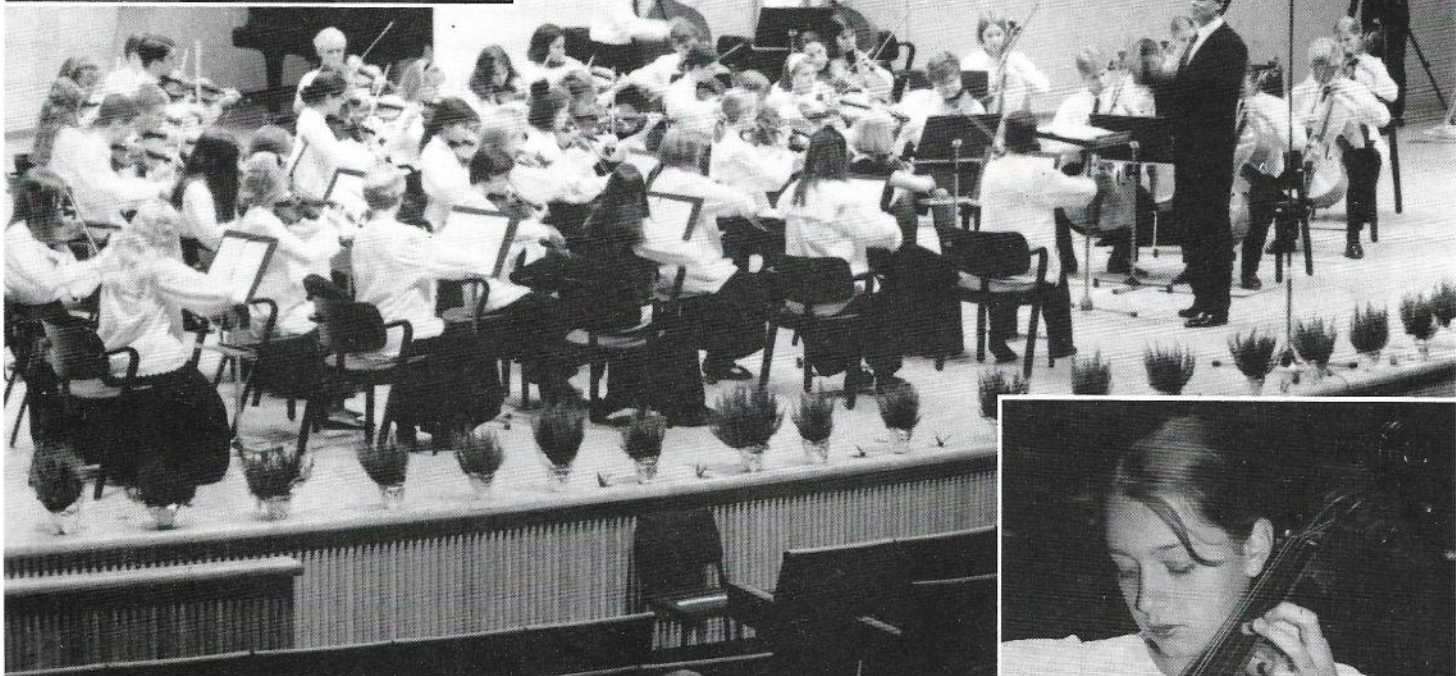


THE

SPRING/SUMMER 1995 VOLUME 15

EUROPEAN SUZUKI JOURNAL



Official Publication of the
European Suzuki Association

Developing A Better
World Through
Music

One Child At A Time

THE SUZUKI® METHOD

Now proudly published
at a new address

SUMMY-BIRCHARD INC.

SUMMY-BIRCHARD INC.

15800 NW 48th Avenue
Miami, FL 33014-6422
(305) 620-1500
Fax: (305) 621-4869

A Warner Music Group Company



The European Suzuki Association (ESA)

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

President:

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

Chairperson:

Eleonore Fürstin zu Salm-Salm
Börnenerstrasse 7, D-21521 Aumühle/
Hamburg, Germany

Deputy Chairman:

Henry Turner, OBE, c/o ESA/BSI,
39 High Street, Wheathampstead,
Herts AL4 8BB, England

Administrative Office and Editor of the Journal:

Birte Kelly, ESA/BSI, 39 High Street,
Wheathampstead, Herts AL4 8BB,
England. Tel: +44 15 8283 2424
Fax: +44 15 8283 4488

Bankers:

Adam & Company Plc, 42 Pall Mall,
London SW1Y 5JG.
Deutschmark Account Details:
Dresdner Bank International Division,
Jürgen Ponto-Platz 1, D-60301
Frankfurt. Code: DRES-DE-FF,
Adam & Co Plc Acc no: 8051-331-00
(ESA DEM Account No: 212617900)

All general enquiries to the ESA, and correspondence on subscriptions should be addressed to the administrator, Birte Kelly.

Correspondence to the ESA Board should be addressed to the Deputy Chairman, Henry Turner OBE.

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

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 (The ESA board).

The European Suzuki Association (ESA),

London, a Company Limited by Guarantee No 1476933
Registered Secretary and address of the Association,
T.C. Constable, Esq, 32 Little Park Gardens, Enfield
EN2 6PF, England

Typeset and printed by
SDS MediaPrint, Harpenden
Herts AL5 2HY, England

The Suzuki Approach

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

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

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

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

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

About this issue and the next . . .

Many thanks to the contributors for their articles and notices. This has been a particularly difficult issue to put together due to a severe shortage of submitted material.

For the next issue I should like to receive lots of articles about the International Convention in Dublin. With such a variety of fine teachers and different perspectives, there should be scope for very interesting material, and interesting photos, please, especially some suitable for our cover.

New Children's page for ESA Journal

Also for next year, it would be great to receive articles and other contributions from Suzuki students, perhaps from some of those attending Dublin. We would also be able to print notices for Suzuki children looking for pen friends or holiday exchanges.

Birte Kelly

OFFICE CHANGE OF ADDRESS

The administrative office of the ESA and BSI has moved to:

**39 High Street
WHEATHAMPSTEAD
Hertfordshire
AL4 8BB
Telephone 015 8283 2424
Fax: 015 8283 4488**

**European Suzuki Journal
Copy Dates**

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

CONTENTS

Teaching the Young Child by <i>Christine Whyatt</i>	4-6
The ESA Organisation, <i>an interview by Karen Kimmett</i>	6-7
Information from ESA	8-9
Uppsala Suzuki Group's London Tour 1994 by <i>Kerstin Öhman</i>	10
Suzuki in Poland by <i>Timothy Laing and Kasia Borowiak</i>	10-11
ESTA Fiesta by <i>Jean Middlemiss</i>	12
Music Was Our Language by <i>Linda Felder</i>	12
Piano Teachers' Workshop with Esther Lund Madsen by <i>Jennifer O'Neill</i>	13
10th Anniversary Celebrations, <i>a report from Finland</i>	14
Suzuki in Rapid Growth by <i>Regina G Pálsdóttir</i>	14
Momentous Meeting in Cannes by <i>Karen Kimmett</i>	15
Suzuki Activities in Sweden, by <i>Ingrid Litborn</i>	15
Like a Fairy Tale . . . by <i>Irène Gasc</i>	15
Workshops and Other Events in 1995	16

Cover picture: *Nordic concert in Helsinki, orchestra conducted by Hannu Lintu; Mary Erskine, piano, in Gdansk; Simon Felder, violin, in Winterthur; and Helen Falkus, cello, in Symphony Hall, Birmingham*

Teaching the Young Child

Understanding Developmental Changes

by Christine Whyatt

The Editor would like to thank the SAA and the author for their kind permission to reprint this article first published in the American Suzuki Journal, vol. 23 No. 2 February 1995.

Young children can be fun and challenging, but at times teaching them can be exasperating! Lessons can be chaotic and unproductive as well as orderly and sometimes magical! Young children are apt to be unpredictable and in a constant state of change. A child who works hard and concentrates well at one lesson may be restless and inattentive at the next. Although students at any age are always growing and changing, young children in particular are undergoing big developmental changes that teachers and parents need to be aware of. Modern psychologists have carried out extensive studies of young children at different ages and have documented predictable changes taking place within specific age groups. Sometimes they refer to these changes as periods of equilibrium and disequilibrium.

The Gesell Institute of Human Development in New Haven has researched young children for many years and published numerous books and articles dealing with developmental changes in children. Three of the researchers, Louise Bates Ames, Frances I. Ilg and Carol Chase Haber, have written a series of books entitled *Your Three-Year-Old*, *Your Four-Year-Old*, etc, that describe typical behaviour and expectations for different age groups. They have found that the brain is in a dynamic state of change in the early years, and each year or even a few months can produce big changes in behaviour and the capacity for learning. Their findings confirm the belief that children go through well-defined stages as they grow and mature. They develop, however, at different rates and in their own special ways. Parents, teachers, and anyone interacting with young children can benefit from an awareness of these studies. If we know what is typical of a particular age, we know what to expect and can approach our teaching and interactions with the child accordingly. Dr Suzuki in his book *Nurtured by Love* talks about the two meanings of the word educate: 'to bring out, develop from potential existence', and 'to instruct'. He advocates the former approach – to develop human potential based on 'the growing life of the child', and he is concerned that too much emphasis is placed on instructing the child. With an understanding of the developmental stages of children, as well as each child's home environment and unique personality, we will be better equipped to meet this educational challenge.

Preparation for Instrument Study

Pre-school children should be given many opportunities to experience music in a relaxed and enjoyable setting before beginning formal lessons on an instrument. Overall, two and three-year-olds prefer gross motor activities, and love to play with large objects. They are busy exploring everything around them, and informal gatherings or classes that emphasise movement and singing and give children experiences with rhythm instruments are essential in awakening the child's interest in music. Gross motor skills improve as children march, clap and move with action songs. Singing helps to develop the ear and enables the child to make music without any special skills. In the school where I teach, toddlers are encouraged to enrol in pre-play classes that focus on singing and action songs before beginning private lessons. Many children take these classes with their parents for several terms. Pre-schoolers also benefit immensely from sitting in lessons with their siblings, observing group sessions, and listening to performances.

Although some Suzuki teachers accept children for formal lessons before the age of four, many educators believe that informal activities that emphasise large motor skills and stimulate the imagination through playful songs and games are more

appropriate for very young children. Pre-schoolers that may be suited for formal study of an instrument, however, are younger siblings in 'Suzuki' families. Their eyes and ears are already conditioned by observing lessons, hearing the repertoire, and listening to recordings at home. Their parents are experienced with the method and know the expectations of the teacher and the homework required of them. They are also experienced parents who are likely to have more understanding and realistic expectations for their middle or last children! Suzuki says that 'parents who understand children make fine teachers'.

If lessons are attempted with pre-schoolers, then, it is best to focus on teaching the parent, giving the child incidental instruction only when she is receptive. The group lesson is where most of the learning is likely to take place, especially if there are many opportunities to sing, march, clap and have fun with the instrument. Suzuki believes that children should be encouraged to think of violin playing as fun. I prefer to wait until a child is at least four to begin any kind of formal instruction. Four-year-olds, however, still prefer gross motor play and may be the most challenging of any age group to teach.

Unpredictable Fours

Psychologists call the fours an 'out of bounds' age. Four-year-olds tend to be emotional and unpredictable. One week they may be exuberant and excited about coming for a lesson, and the next week sulky and whining. Sometimes they are not fit for a lesson at all, and it is best not to coax or talk the child into it. It is important to have more than one student in the studio at this age. If there is only one student in the lesson, pressure mounts for her to perform, and the lesson may be considered 'wasted' if she doesn't cooperate. Other children sharing the same lesson time can be a life-saver for teacher and child. It takes the focus off the uncooperative student, who now has the option of listening to another student and learning by observation. Often, after the difficult student has some 'time out', she will decide to cooperate and may have a complete turn-around in mood.

Four-year-olds tend to have big imaginations, and love to talk and demonstrate their new skill with words. They often arrive saying things like 'Guess what I can do?' or 'I know how to play Twinkle' after learning the first rhythm. Sometimes they chat on nonstop about their entire day. They are action-orientated and after doing something once are ready to move on to the next thing. They are not perfectionists and are always ready to turn to something new. Getting the child to repeat a skill many times may be difficult. Games and small rewards can be helpful here. Winning a checker, an 'M&M', or a sticker for repeating a task often works well. As teachers we need to relax and enjoy the child and be willing at times to stop and listen or engage in games and activities that the child can participate in. My students love to ring a bell that is used to point out good posture, a beautiful sound, etc, or throw dice to determine the number of times to review a task. They love to be 'tickled' by a long feather that I keep at my side to remind them to bend knees or keep chins on the chinrest. Other tangible things such as puppets, stickers, pictures of instruments or composers, or photos of the children holding the instrument or performing for the first time, are important for motivation and for keeping the child interested. I also keep a surprise box in my studio filled with a few inexpensive items to reward young children for concentrating at the lesson or for good practise at home.

Although the goal of the lesson is to accomplish or work on a

specific task, the primary concern at this age should be on how the child perceives herself, with the goal of building her self-esteem. If progress on the instrument is slow, it is entirely normal at this age. Fine motor skills take time to develop and are difficult for most four-year-olds. An occasional lesson that seems to be chaotic and unfocused should be viewed as part of the learning process and not atypical for a child this age. Suzuki states that we need 'strong endurance and untiring patience', and should wait patiently for the seed to develop once it is planted.

Group lessons are essential for young students. Although they are important for all age groups, they are crucial for preschoolers. Since four-year-olds are very social and prefer to play with other children rather than alone, the group may be where most of the learning takes place. In addition to work on specific skills relating to the violin, group activities should include many opportunities for singing, moving and playing games. This age group loves to move, and long periods of inactivity will make them restless and inattentive. Silly words to songs, 'body instruments' including humming, marching, finger games, and tongue clicking, etc, will all enhance the child's learning. Keeping the lesson short and getting right into the action helps children of this age. Keeping practises active and fun will complement the 'growing life of the child'. For teachers and parents, it is important not to overreact to wild behaviour or punish a child for misbehaving at the lesson. In most cases, it is best to ignore it, and parents should not be embarrassed by the behaviour. With patience, persistence and genuine concern for the best interests of the child, this is sure to change. The fives are close at hand and a metamorphosis takes place for most children that seems to transform them into new creatures.

Settled Fives

In many ways, five seems to be an ideal age for teaching/learning. Psychologists call it the 'golden age'. Five-year-olds want to be good, and have strong attachments to mother, family and teacher. They are also more apt to accept mother as teacher, and are eager to please both her and the teacher. The mother-teacher-child triad is often very strong at this age and can create a more relaxed atmosphere in the studio. Everyone seems to connect better.

Overall, five-year-olds are quieter, less emotional and closer to home than four-year-olds. They tend to be less active than four-year-olds, more adept with their hands, and have well developed gross motor skills. They are very capable, and have increased skill in fine motor coordination. It is easier for them to hold the violin up and maintain a good hand position. Generally, they can concentrate for longer periods of time, maintain one position longer, and take longer lessons. Yet, they tend to try only what they are sure of, and may be reluctant to learn new skills. Repetition is easier now that the child has left the 'fours' behind. Overall, they may be shy about performing and will need to feel very secure about their pieces when they do. This tendency to stick with what they know best, however, may help to build confidence since they are likely to succeed when they do perform. It also encourages them to play favourite, well-seasoned pieces over and over. Five-year-olds still love little games and often delight in silly language. They often enjoy making up their own words to the Twinkle rhythms and songs. They love to personalise songs by inserting their own names or family names. Overall, they tend to be outgoing and friendly and lots of fun!

Independent Sixes

By the time a child is six or nearly six, another challenging period lies ahead. The child is becoming more independent and now sees herself as the centre of the universe. Mother's role is diminished, and many times six-year-olds are at their worst with their mothers. They may 'act up' in front of a parent or revert to immature behaviour. This may be a good time for the teacher to assign the child something to practise without mother's help.

Parents may find it easier to work with the child by offering some choices about practise time, order of practise, and a suitable reward for good practise. At this age, children are

actively exploring everything in sight and love to touch and handle things. They love to talk to an adult who pays full attention to them. Teachers might reserve a few minutes at the end of the lessons to listen to the child and answer questions or perhaps introduce her to another aspect of music. Handling a metronome or getting a tuning fork to vibrate is fascinating for most children of this age. My students at this level love to check out my violin case and run their fingers over the smooth velvety interior. Of special interest are my 'snake' humidifier, blanket, and string holder which are not usually found in small cases. Six year olds can be very physically active and often have shortened attention spans. Coordination may suffer at this age.

Good posture that the teacher worked so hard to build earlier may deteriorate. With a little patience and understanding of this developmental stage, there is no need to overreact. With encouragement and continuous reinforcement of the basic skills, a good position is sure to return. Children at this age can also be fiercely competitive and love to show off newly learned skills. They like to know what pieces other children are playing and like to keep ahead of their peers. In groups, teachers and parents may need to minimise competitive games, but give them plenty of chances to perform.

Thoughtful Sevens

At about age seven, the pendulum begins to swing back to equilibrium again. Children often become quieter and may even seem a little withdrawn. The boisterous and active preceding stage is ending and the child becomes less social and more thoughtful. The mind is very active during this period, and children live more and more in a world of thought. As teachers, we can expect them to be good students who set high

Since 1887 we make hand made
stringed instruments in Student,
Orchestra, Concert and Master Quality
Violins from 4/4 to 1/8 size
Violas from 13" to 16 1/2" size
Cellos from 4/4 to 1/4 size
Basses from 3/4 to 1/4
size as well as bows,
cases and all other
accessories in
these sizes.



Ask your dealer.

Karl Höfner GmbH + Co.
D-8526 Bubenreuth

Höfner

standards and often complete tasks. Some of them are perfectionists who get so involved that they need to be reminded to stop doing something!

Children of this age can maintain posture for a long time, and the mother-child relationship often smooths out. Concentration is greatly improved and children can make great strides moving through the repertoire. Motivation can reach a high point now that the child has a good basic technique and the ability to move ahead at a rapid rate. For teachers, all the earlier hard work begins to pay off, and the child is now capable of taking on all sorts of new challenges. It is exciting to see the child's ability unfold!

Maturing Eights

After the age of eight, children are moving towards adulthood and want to do things on their own terms. They are often very sensitive to criticism and are happier if they are gradually 'weaned' from having a parent supervise all of their practise. In the traditional studio, most students begin private lessons at age eight or nine without a parent in the lesson. Although older children can be approached more like adults, it is still important to keep the enjoyment and sense of fun in the lessons.

Although psychologists have found that nearly all children go through the stages I have described, the characteristics for each age group are general. Every child has his or her own timetable and there is no cause to be alarmed if a child does not exhibit the characteristics of his or her group. In fact, some children may seem to skip a stage altogether. Many other important factors influence a child's development, including

the home environment and the child's unique personality. Most important is that we adults have faith in childhood and respect children at whatever stage of development they are.

Dr Suzuki implores us to 'come down to children's physical limitations and up to their sense of wonder and awe'. We need to remind ourselves that childhood is a process, and attitudes children acquire towards learning at this age are just as important as mastering skills. If we expect young children to behave as adults or even as older children, and focus all our energy on developing fine motor skills and moving ahead in the repertoire, we may not only destroy their interest in learning an instrument, but may damage their sensitivities and love for music. If one becomes too goal-orientated and narrowly focused, children's motivation may die. Suzuki says that if we are formal and strict and have a 'this is education' attitude, we will warp the child and that children should be starting off with the fun of playing a game. Letting the spirit of fun lead them in the right direction 'is the way all education of children should be started'. With an awareness of the growing process and the developmental stage of the child, we will be more apt to meet this challenge.

Christine Whyatt has a B.A. degree in music from the University of Minnesota and an M.Ed. in counselling from Northeastern University in Boston. She began teaching Suzuki violin in 1974. She has taught strings both privately and in school settings in the Boston area and the midwest, and currently has her own private violin studio in St Paul, MN. She is a member of the board of the Suzuki Association of Minnesota, and edits the newsletter of this new organisation.

The ESA Organisation

An Interview with Henry Turner

conducted (via fax) by Karen Kimmett



Question: When did you become Deputy Chairman of the ESA? I suppose your involvement in Suzuki began long before this appointment, as your wife, Anne, was one of the pioneer Suzuki piano teachers in England.

Answer: I became Deputy Chairman of the European Suzuki Association as part of a general restructuring of the Association after Marianne Klingler retired as chairman in 1987. Marianne (who was the daughter of Dr Suzuki's teacher Karl Klingler) had been instrumental in setting up the Association about ten years earlier at Dr Suzuki's request, and it is due to her devoted work that the national Suzuki institutions in Europe were brought together to form a regional body with a common purpose based on Dr Suzuki's philosophy.

By 1987, when Eleonore Fürstin zu Salm-Salm became Chairman, the volume of administrative work involved in fulfilling the Association's role as umbrella organisation for the European Institutions, and channel of communication with other regional bodies, including the International Suzuki Association, had increased to the point where a permanent base and some administrative and clerical staff became essential.

Fortunately the British Suzuki Institute, which had been set up in 1978, had both of these requirements, and some "spare capacity", so it made good economic sense for the BSI and the ESA to share these facilities, especially as the ESA had originally been constituted and registered under English Company Law (Registered in London in 1980), though both institutions retain their separate identities.

Both Anne and I are founder members of the BSI, and Anne was a member of the ESA committee in whose work I had also taken part. I had therefore been in close touch with both institutions from the start, so I offered my services to the ESA to help to organise the new administrative machinery.

At the time you took over, how many European countries made up the ESA? Do you have any idea of the membership numbers at that time? How has country membership evolved to its present day number?

In 1987 there were ten member countries, and by 1994 the number had risen to 13, with one or two possibly "in the pipeline".

There has never been a clear record of the C membership, except that at present over 6,000 ESA Journals are distributed to teachers and families. The A and B membership, that is the teachers, stands at 625 at present. The main difference between 1987 and now is that more of the teacher members are qualified: a much greater proportion are now graduate teachers.

How does a country go about applying for membership within the ESA community?

The original national Suzuki institutes were all set up at the direct invitation of Dr Suzuki, who asked a teacher, or teachers in the country concerned (all of whom had studied with him) to set up an organisation. It was understood from the start that only one organisation from each country could be represented in the committee of the ESA. Since then the responsibility for recommending new national organisations has passed to the ESA, subject to the approval of the International Suzuki Association, to which Dr Suzuki has delegated his responsibilities. In practice, Suzuki organisations have tended to grow up round a teacher who has received training in the Suzuki teaching methods abroad - in Japan, the United States, or Europe. Inevitably progress has been slow, since the impetus has come from within the countries concerned.

I understand that a special trust has been set up to help former East bloc countries develop Suzuki programmes. How did the trust fund begin, and what is its present role today?

The European Suzuki Teaching Development Trust was first proposed at the ESA Board meeting in 1993, following a request for teacher training for a teacher from Estonia, and the legal framework is now being completed. But sadly, the flow of funds on which its success will depend has hardly started. Incidentally, the trust is open-ended, and not restricted to the former East bloc countries, though these are likely to provide the largest potential for expansion. There have already been encouraging contacts with Hungary and Poland.

One of the pleasures of your work must be the chance to meet with committed and interesting individuals from all over the world. Has your personal vision of the Suzuki movement changed through these contacts? Do you feel that our work is being appreciated and implemented increasingly throughout the world?

As a music-lover (but emphatically not a performer!) I have derived the greatest pleasure from being brought into contact with numbers of dedicated and talented teachers and performers. Dr Suzuki himself is, of course, at the head of the list, and so is Waltraud, who has given him such valiant support over the years; but the list of those who have contributed to the success of Dr Suzuki's efforts is long and impressive. His educational vision has, I think, been remarkably consistent, and so has changed little, though his teaching and the organisation behind it have become more formalised. His work has certainly gained much greater acceptance in the world - which is not to

say that there is not a great deal more to be done in this field, and if we look at the individual regions and countries it has to be admitted that progress has been patchy in some areas.

As Deputy Chairman, you must work towards consensus with a diverse group of people, each one of them representing their country and their culture. Have their been moments that the diversity in perspective has seemed almost overwhelming, or are you pleased with the constructive work that has been done?

As you suggest, the only way in which the ESA can make progress is by consensus; and this means finding acceptable ways in which the objectives of the Association can be achieved. It is worth reminding ourselves that the *raison d'être* of ESA is to train teachers in Dr Suzuki's educational methods and to try to ensure that they gain acceptance in the wider musical life of the region. Given the wide difference in musical tradition in European countries, and the conservatism of many musical establishments, it is perhaps not surprising that progress in the latter objective has been slow. Nevertheless, there has been an encouraging increase in the number of qualified Suzuki teachers in most countries, in the standards of teaching, and in public awareness of Dr Suzuki's work.

In your meetings with the various associations - the SAA, the Australian Association, the Japanese Association - have you been able to share ideas about your mutual 'umbrella' associations. If so, what do you see as being some of the similarities, and in what areas lie the differences?

The periodic meetings of the ISA, which I attend as European representative, provide an invaluable opportunity to exchange views with the representatives of other regions. The main similarities are that they all derive their inspiration from Dr Suzuki, and to that extent they all have the same objective in view, though national and regional differences ensure that there are variations in the ways chosen to attain the goal. There are also considerable differences due to the time factor. The Japanese Talent Education Institute has been in existence for many years, and is therefore in advance of other associations in many respects; the Suzuki Association of the Americas has similarly progressed further than other regional associations, particularly in the extent to which Suzuki methods have gained acceptance in music academies (over 50% of the current intake at the Juillard School have a Suzuki background).

Long before the EEC and the development of a common economic community, the ESA was already undertaking the task of consolidating various countries into one group with a common goal: the spreading of Dr Suzuki's work. Do you think the ESA could serve as a working model to the EEC, and do you know if our work has been recognised by the EEC committee of cultural affairs?

I think it would be presumptuous to offer the ESA as a working model for the EEC! - if only because our work is so specialised, and that of the EEC so all-embracing. I wish I knew whether the EEC cultural affairs committee was aware of our existence, and our work. It would certainly be very useful to cultivate a closer connection with European community bodies, not only as a source of funds for the Trust mentioned above, but as a means of promoting Dr Suzuki's educational work which has proved so effective in producing harmony in a world which badly needs it!

Suzuki Repertoire cassettes, CDs and books

are available from

The British Suzuki Institute, 39 High Street, Wheathampstead, Herts AL4 8BB

Telephone +44 15 8283 2424 Facsimile +44 15 8283 4488

We aim to stock all available repertoire and supplementary music as well as a wide selection of books on the Suzuki Method. Please contact us for an up-to-date list of items in stock. If you are unable to obtain any of them in your own country, we will be happy to supply them to you.

Information from ESA

The Annual General Meeting of the European Suzuki Association will be held on Saturday 29th July 1995 at University College Dublin at 5pm (time and precise venue to be confirmed).

The next board meeting will be held at Jury's Hotel Dublin on Saturday 29th July 1pm-4.30pm and Sunday 30th July 10.30am-2.30pm.

The last AGM of the ESA was held at the Red Lion Hotel, Radlett, Herts on Saturday 2nd October 1994, and the board was elected as follows.

The Board of the ESA

Addresses are given only where not listed on the front page.

Please note that deputies, whose names appear in brackets and the Hon. Treasurer are not members of the board. They may attend meetings as deputies, but do not have a vote.

Chairperson: Eleonore Fürstin zu Salm-Salm

Deputy Chairman: Henry Turner

Honorary Treasurer:

Bertil Jacobi, Quist Dahl & Partners, Pilestræde 58,4, 1112 København K, Denmark. Fax: +45 33 93 60 23

Instrumental Directors:

Violin: Clare Santer (NEW ADDRESS), 33 Prentice Street, Lavenham, Sudbury, Suffolk CO10 9RD, England. Fax: 01787 247817 (Deputy: Sue Thomas, c/o ESA office)

Piano: Anne Turner, 166-8 South Street, St. Andrews, Fife KY16 9EG, Scotland. (Fax through ESA/BSI Office) (Deputy: Christine Magasiner, 18 Heath Hurst Road, London NW3 2RX, England)

Cello: Haukur F. Hannesson, Bjurholmsgatan 10 8TR, 116 38 Stockholm, Sweden. Fax: +46 8 644 6200 (Deputy: Carey Beth Hockett, 35 Norland Square, London W11)

Additional instruments are represented on the board as follows:

Viola: Clare Santer
Flute and voice: Marja Leena Mäkilä
Double Bass: Haukur Hannesson
Guitar: Elio Galvagno

Country Directors:

(Deputies, without vote, in brackets)

BELGIUM: Anne-Marie Oberreit (Koen Rens)
DENMARK: Peter Hagn-Meincke (Tove Detreköy)
FINLAND: Marja Leena Mäkilä (Airi Koivukoski)
Proposed Director from 1995:
Marja Olamaa
FRANCE: Christophe Bossuat (Karen Kimmett)
GERMANY: Kerstin Wartberg (Rudolf Gähler)
G. BRITAIN: Clare Santer (Sue Thomas)
ICELAND: Kristinn Örn Kristinnsson (Kjartan Mar Kjartansson)
IRELAND: Trudy Byron-Fahy Maysmount, Magazine Rd, Cork Ireland (Magsie Goor) Fax: +353 1 286 8297
ITALY: Elio Galvagno, V. Trento 1, I-12037 Saluzzo, Italy (Antonio Mosca)
NETHERLANDS: Susan M Johnson (Huub de Leeuw)
SPAIN: Ana Maria Sebastian
SWEDEN: Sven Sjögren (Leif Elving)
SWITZERLAND: Lola Tavor, 6 Chemin Rieu, CH-1208, Geneva (Judith Berenson)

Suzuki Institutes and Associations and Teacher Training Courses in Europe

Talent Education Institute Belgium
Jeanne Janssens, Gemeentestraat 16, B-2300 Turnhout, Belgium
Secretary: A Garnier, Deken Adamsstraat 16, B 2300 Turnhout, Belgium

ESA representative: Anne-Marie Oberreit, Avenue Geo Bernier 7, B-1050 Brussels, Fax: +32 2 6493871
Teacher training: For violin, contact Jeanne Janssens; for piano, Anne Marie Oberreit.

British Suzuki Institute (BSI)

General Secretary: Birte Kelly, 39 High Street, Wheathampstead, Herts AL4 8BB. Fax: +44 15 8283 4488
Teacher training for violin, piano, flute and cello. Residential courses, held in London, beginning April.

The Danish Suzuki Association

Chairman: Peter Hagn-Meincke, Harths Alle 6, DK 6000 Kolding, Denmark
Fax: +45 75 52 8143
Teacher training courses in violin, piano and cello in Kolding.

Finnish Suzuki Association

President: Marja Olamaa, Osuuskunnantie 38-44 B 8, 00660 Helsinki, Finland.
Tel/Fax: +358 0 740556
Teacher training for piano, violin, singing (occasional courses for cello and flute).

Federation Methode Suzuki en

France. *President:* Christophe Bossuat, 13 Rue Royale, F-69001 Lyon, France
Fax: +33 78 30 05 64
Teacher training for violin, piano, cello, and guitar in Lyon.

German Suzuki Association e.V.

Bonn. *Director:* Kerstin Wartberg, Ankerstr. 34, D-53757 St. Augustin, Germany. Fax: +49 2241 202461
Violin teacher training.

Icelandic Suzuki Association

Brautarholt 4, PO Box 5325, 125 Reykjavik, Iceland
Fax: +354-1-615777
Teacher training for violin, cello, piano (some singing).

Suzuki Education Institute of Ireland

Director: Phillipa Lees, 105 Kenley, Grange Heights, Douglas, Cork, Ireland (or ESA representative)
Violin teacher training in Cork.

Istituto Suzuki Italiano

Chairman: Antonio Mosca, Via Guastalla 10, I-10124 Turin, Italy, Fax: +39 11 88 54 27 (or ESA representative)
Teacher training for violin, cello, piano and guitar in Turin (also interest in harp)



Hermann G. Wörz Geigenbaumeister

Neubau und Reparturen
von Streichinstrumenten

München 2, Kreittmayrstraße 23. Telefon 52 59 88

Suzuki Association of The Netherlands

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

Teacher training for violin with Susan Johnson, for piano with Huub de Leeuw, Bilderdijkstraat 19, 3532 VA Utrecht.

Spanish Suzuki Association

Director: Ana Maria Sebastian,,
Avenida de Navarra, 44, 20013 San Sebastian, Spain

Fax: +34 43 273422

Violin teacher training in San Sebastian and Madrid. Occasional courses for other instruments.

Swedish Suzuki Institute

President: Sven Sjögren,
Gjutegården 2, S-43645 Askim, Sweden

Fax: +46 31 28 27 72.

Teacher training for violin and cello (occasionally other instruments).

The Suzuki Institute of Switzerland

President: Daniel Lack; Professional Administrators: Judith Berenson and Lola Tavor. Secretary: Sheila Barnett, Case Postale 117, 1211 Geneva 17, Switzerland.

Piano teacher training in Geneva.

Suzuki Associations in other Continents

International Suzuki Association

President: Dr Shinichi Suzuki

Chairman of the Board: Toshio

Takahashi, 3-10-3 Fukashi,

Matsumoto, Nagano-ken 390, Japan

Fax: +81 263 36 3566

Treasurer and Secretary: Dr Evelyn

Hermann, P.O. Box 2236 Bothell,

WA 98041-2236, USA

Fax: +1 206 485 5139

Editors of the ISA Journal: Masayoshi

and Eiko Kataoka, Suzuki Institute of

St. Louis, 311 Elm Valley Drive,

St. Louis, MO 63119, USA

Fax: +1 314 968 5447

Suzuki Association of the Americas

(SAA) 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

ESA Teacher Trainers

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

Exam Results

Teacher trainees' exam results from 1994 were printed in the ESA Teachers' Newsletter (December 94). There were some errors in the list for Violin Exams in Finland. The following is the corrected reading:

FINLAND

Violin	Level
Clara Petiozzi-Stubin	1
Maija Häyrynen	1
Riitta Pulli	1
Pirjo Rissanen	1
Maarla Vannemaa	2
Harri Väyrynen	2
Helena Kajava	2
Anu Jussinniemi	3
Marita Tuhkala	3
Heikki Puukko	4

Examiners: Tove Detreköy (DK), Sven Sjögren (S), Jyrki Pietilä (level 1), Marja Olamaa (2&3), Hannele Lehto (4).

JOAN DICKSON

It was indeed sad for European Suzuki cello teachers to learn of the death of Joan Dickson.

When the first European teacher training course for Suzuki cello teachers was set up in Britain in the early 1980s it was a privilege to be able to draw on the expertise and encouragement of a cellist and cello teacher of Joan Dickson's calibre. Joan served, during the first years of the teacher training course, as examiner at the end of course examinations and was always a source of constructive guidance and support.

The hallmark of a good teacher is to keep an open mind on looking for the best possible ways to break down barriers between music and human imperfection. Joan Dickson was such a teacher and musician. Her example is a model to us all. The Suzuki teachers of Europe are grateful to have had the opportunity of knowing Joan Dickson.

Haukur F. Hannesson
Cello Representative

ELIZABETH VAN HERK 1952-95

Elizabeth van Herk died peacefully at her home on March 18th this year. Her illness, which first showed during the St Andrews Conference, but then seemed to be cured, returned ten months ago and after several major operations we all knew that she wouldn't be with us much longer.

Elizabeth was the first Suzuki piano teacher in the Netherlands. She studied at the conservatory in her home town of Rotterdam and later spent several years abroad, studying in America and Vienna. Finally she found her true destiny in Suzuki teaching. She trained in England with Anne Turner and Ruth Miura from 1981 to 1983 and attended many courses and conferences. She was a much-appreciated guest teacher, both at home and abroad, but her greatest strength was in her private teaching at home. By constantly re-evaluating her own teaching, she kept

stimulating her students over many years and so Elizabeth had a good number of advanced pupils. She was a great lover of chamber music, always encouraging her students to play with other instruments or in piano duets and trios. The annual piano and chamber music workshop, which was held last February for the third time, was initiated by her.

The funeral was an overwhelming event, attended by some 500 people. A young student of 7 played a composition of his own in memory of Elizabeth and her oldest student, now in the Music Academy of Amsterdam, played a movement from a Mozart sonata. Members of the choirs, to which Elizabeth and her husband belonged, sang music by Bach and Handel.

Elizabeth will always be remembered as a fine musician and a stimulating teacher, but above all as a very special person and a very true friend.



Elizabeth Van Herk

Johannes Lievaart

Uppsala Suzuki Group's London Tour 1994

by Kerstin Öhman



The group and their teachers with Alison Apley and Jenny Wragg

When Uppsala Suzuki Group arranged the national Suzuki conference last summer in Skokloster, Sweden, Alison Apley from London was one of the teachers. After playing with our children she invited them to come to England during 1994.

Christina Lundström, our violin teacher, and Mats Eckerborn, our cello teacher and leader for the string quartet and orchestra, started the enormous job of rehearsing the concert programme with the soloists, the quartet and the orchestra. There were many long, hard, tiring rehearsals for the girls and the only boy, but with the London trip as the goal, the work was easy.

We arrived in London on Friday 28th October, an expectant group of 12 children and 6 adults. Alison met us at the airport and led us to the London Suzuki Group's building where

we met our host families later in the afternoon.

Over the weekend, we had a workshop together with students from the London area at Camden School for Girls. Our teachers were Heather Clemson and Jillian Leddra. Heather we knew, as two of the girls had her as a teacher at the Suzuki conference in Scotland. Apart from our 11 girls, there were also two English students in the group. Heather's group lessons were as intense as if they had been individual lessons. She worked on smooth and soft arms, wrists and fingers, and she taught the group different types of vibrato. Jillian Leddra had reading classes - somewhat harder and louder lessons. She had a tough time guiding 13 soloists and getting them to play together in two parts and, at the same time, getting - at least 11 of them - to understand the instructions in

English. We parents had a hard time translating.

On Saturday evening, at the workshop, our group gave their first concert. A very nervous group, including Christina, entered the stage and started with Corelli's La Folia. After that everything was easy and the rest of the programme went smoothly. Besides a Vivaldi Concerto Grosso, three Suzuki group pieces and a Suzuki cello solo, the programme consisted exclusively of Nordic composers: Wikmanson, Aulin, Peterson-Berger and Stenhammar from Sweden, Svendsen from Norway, and Merikanto from Finland.

A very intense, but enjoyable workshop was completed with a play-together. All the groups had the opportunity to show the audience what they had learned. Christina had taught her group to do "Texas Jack", a finger exercise which they performed perfectly, and they even counted to three in Swedish!

Our group had another two concerts. One at Rosley Primary School on the Monday, and the other at Trinity College of Music on the Tuesday. The concert at Trinity College was the most successful. The group were very satisfied with their performance. We had a very professional pianist with us at all concerts, Jenny Wragg, who did a great job accompanying us.

We had a very intense but wonderful time in London. We got to see the sights and made a lot of friends. I should like to thank all the host families for taking us into their homes and really making us feel welcome. A special thanks to Rosita Stanfield for organising the Halloween Party. I would also like to thank Alison for arranging the workshop, finding accommodation for everybody and just being there for us. We hope to see you all again, maybe at our Spring Workshop, 1st and 2nd April or in Dublin in July/August 1995.

Suzuki in Poland

by Timothy Laing

In February 1995 a group of six young pianists took part in a teaching demonstration and concert at the music academy in Gdansk organised by Kasia Borowiak. Kasia, who herself graduated from the Chopin Academy in Warsaw, had been invited to take a group of younger children to Poland to coincide with a conference of piano teachers which was being held in Gdansk.

The Polish education system, which is entirely state funded, does not provide for any music education until the age of about 7. The regime from there on tends to be a fairly rigorous training at one of the many Music Academies, or very little musical education at all. With the benefit

of six years teaching in London, Kasia was delighted to be able to take the opportunity to demonstrate the Suzuki method to what proved to be a very receptive audience.

Taking their parents along, David (8) and Louisa (6) Laing and Mary Erskine (9) from Scotland, Michael (9) and Robert (7) Davidson, with Kasia and Tytus, and their son Mateusz (6) and Anne Turner, flew from London to Gdansk on 4th February. We had a day to settle in, practise and take a walk around the beautiful old city of Gdansk before meeting the 120 teachers who were gathered at the conference for the first part of the programme on Monday 6th.

The concert was introduced by Kasia, who made a first class interpreter for the week.

The concert programme was particularly interesting as it featured a number of pieces not included in the Suzuki repertoire. David opened the concert with the Bach G minor Minuet and the Clementi Sonatina op. 36, followed by Louisa with "Clowns" by Kabalewski. Mary played the Promenade à l'Ance by P. Wachs and Robert the second and third movement of the Clementi Sonatina. Mattheus, who was able to introduce his own pieces, played Polonaise B flat major by Chopin and "Railway" by Paciokiewicz. Michael played a Prelude

by Bach and a piece by Rodney Bennett, and Mary and Louisa then finished by performing a Sonata by Gallupi on two pianos, which was a fitting finish to a very well prepared concert.

Tuesday was a day off (apart from the obligatory practice, parents included!) which allowed for a bit more sight-seeing and shopping for amber, which is collected in the Baltic, and is fashioned locally into wonderful jewellery. Wednesday was back to work in earnest, with six hours of teaching demonstrations given by Kasia and Anne with the children. During the demonstrations, the children showed their usual skills in varying ways, playing scales and pieces from their repertoire, sight-reading etc. The teachers were very interested in Mary and Louisa's own compositions, which included a delightful Polish 'Mazurka' written especially for the occasion. Both Anne and Kasia explained the teaching philosophy and the level of interest was extremely high, with all the teachers marvelling at how it was possible to teach such good technique and musicianship to such 'relatively' young children. It was, unfortunately, very difficult to grasp the tone of the questions from the teachers, as the language was a little difficult to master in a few days, but by all accounts there has been a great deal of interest generated, and Kasia is confident that it



The Director of the Academy presented each of the children with a silver and amber heart pendant as a mark of thanks for their performance and the obvious effort that had gone into its preparation. Left to right: Director of Music School - Gdansk, Robert Davidson, David Laing, Michael Davidson, Mateus Borowiak, Louisa Laing and Mary Erskine

will be possible to start teacher training in Poland in the near future.

On the last night the Academy Director and the senior staff invited the parents and visiting teachers to dinner. If I say that it was all washed down with Champagne, whisky and vodka, it will give you some idea of the hospitality that

we all enjoyed on our short trip. Leaving Gdansk, we all marvelled at the country that few of us were ever likely to visit. It was warm (not the temperature!), friendly and, certainly in the cities, becoming increasingly prosperous. Although we only saw a tiny part of it, it certainly inspired us to return.

Report from Kasia Borowiak

During the week of 6th February we were in Poland to introduce the Suzuki Piano Method to teachers on the Piano Teachers' Conference in Gdansk. Pupils of Anne Turner and Kasia Borowiak were invited to take part in this project. We were a group of 14 pupils and parents altogether.

The conference was organised by the Ministry of Culture and Art. Over 120 teachers, mainly from primary schools of music (for children between the ages of 7 and 14), attended the conference. All the participants were graduates of music colleges with 60% of them holding diplomas in piano performing. Lecturers who were invited were Professor Teresa Manasterska - head of piano at F. Chopin Academy of Music in Warsaw and Chairman of EPTA in Poland - and Professor Mirosława Kazmierczak-Preushoff, a leading specialist in pre-school education in Poland. I was invited to talk about music education in Britain and to introduce the Suzuki Piano Method. Over the five day conference, I gave a number of lectures and demonstrations. Children took part in demonstration lessons with Anne and myself and gave a concert.

Music education in Poland has always been taken very seriously. A high standard of achievement was a matter of pride for the old regime. There are approximately 360 specialist primary music schools alone in Poland and the Ministry of Culture and Art is the governing body, setting up school programme requirements, standards of assessments and guidelines for qualification requirements for the employment of teachers. As a result, instrumental teaching is highly professional right from the very beginning, and of a similar level nationwide.

It is surprising to see that a system promoting music education so extensively failed to develop a programme of instrumental teaching for very young children on a similar scale. Two pre-school education centres in Poznan and Krakow concentrate mainly on children aged 6 and

the intake is limited to small groups which are carefully selected from families with a strong musical background. The reasons why early age instrumental education in Poland is practically non-existent lie at the basis of a system which encouraged achieving high standards of performance rather than the development of the individual as a whole.

One would expect music education to be one of the first to deteriorate in the new political and economic system. We were impressed to learn how much effort and determination is put into preserving the achievements of past years. We were told that in a national survey, "despite the hardship that most of the population experience, over 80% of those questioned stated they consider education, and children's education in particular, to be most important".

The introduction of the Suzuki Piano Method was met with great interest and the new educational idea was received enthusiastically. I have been approached by a number of teachers wanting to know more about the method, enquiring about the possibility of studying it. Some music schools expressed readiness to start the training. An opportunity arises now for a teacher training programme to be launched in Poland in the near future.

Taking Suzuki to Poland would be of tremendous benefit to children and society. Poland, with its great artistic tradition, has a lot to offer, and would be a useful member of ESA. A great deal will depend on financial assistance, as books and music materials will be rather expensive considering the exchange rate and poor wages. Although the conference was subsidised by the Ministry of Culture and Art and the cost of the children's stay was covered, there is a limit to what it can offer.

The recent ESA initiative - the Teachers' Development Trust - is the most welcome sign. Any help in turning this exciting project into reality will be greatly appreciated.

ESTA Fiesta

For the first time ever the ESA was represented with a stall at a major International Event held by another music organisation. There is no doubt that many of the participants were surprised at the many countries represented within the ESA. We had a map showing member countries of the ESA and areas in Eastern Europe where interest had been shown in the Suzuki approach. Brochures from many of our member countries were available and were studied with interest by the conference participants.

The following report was prepared by Jean Middlemiss, Chairman of the BSI's School Committee.

The European String Teachers Association (ESTA) celebrated its 21st birthday in style at the Royal College of Music on Sunday 4th December 1994. The BSI is an affiliated member of ESTA which entitles us to advertise our events and courses in its publication *News and Views*, and take part in ESTA activities. Many of the BSI's teachers are individual members and were present on this occasion, as were ESTA members from many European countries. Helen Brunner-Spira, both a well known Suzuki teacher and a committee member of ESTA was Chairman of the Fiesta committee and is to be congratulated on steering the event through to such a fine conclusion. We also thank her for providing the BSI and ESA with a fine central position for our two stands and Birte for staying with them all through the day.

It is not possible to mention in detail the galaxy of events that took place during the very full day, but here are a few of them. There was a wide-ranging demonstration of chamber music by pupils of Sheila Nelson from early beginnings to the Mendelssohn Octet. Then there was a demonstration of Mini-Basses, introduced by their teacher, Caroline Emery. It was thrilling to hear young bass players performing quartets together and solos of such a fine standard, and I am sure that some of the inspiration for the Mini Bass project comes from Suzuki. It would be good to establish some dialogue between the leaders of this project and our cello teachers. Gloucester Academy for Music and Performing Arts gave a fine first performance of a Chinese folk tale, *A Bao a Qu*, by Richard Taylor. Even if we did not catch up with the story till later, the original orchestration of cello choir, choir, bass, percussion and string quartet, produced an exciting musical sound. Trio Avodah ended the morning session, performing a mixture of classical music, authentic folk music, improvi-



Dominic Muldowney with Clemency Burton-Hill (13), Alexander Conninos (15), Jennifer Stokes (16) and Kate Robinson (14)

sations and jazz. They were electric, and to quote Yehudi Menuhin, "they do not make music, they are music", and, as such, are a constant reminder to all of us well trained musicians to *be* rather than just to *play*.

In the afternoon there were two tributes to Joan Dickson who has contributed much to ESTA over the last 21 years. Christopher Bunting's *Fanfare Ode and Scherzo* was brilliantly performed by a cello choir and Richard Harwood, aged 15, a pupil of Joan's since the age of 5, performed Tchaikovsky's *Variations on a Rococo Theme* with the RCM Junior Chamber Orchestra conducted by Yehudi Menuhin. There could be no more personal and fitting tribute to the dedication of Joan's teaching than this moving performance. March 25th has been fixed for a celebration of the life and work of Joan Dickson at the Royal College of Music.

Preceding this, the RCM Junior Strings had given a first performance of Dominic Muldowney's *Sonata for four violins and string orchestra*, in which the four excellent soloists were all ex-pupils of Helen Brunner-Spira, showing how Suzuki pupils integrate well into the rich opportunities of western music that exists for them here. This work should be a welcome modern addition to the repertoire post-Vivaldi. The cutting of the birthday cake was heralded and serenaded by a group of 18 Suzuki Twinklers who spelt out on their heraldic costume 'Happy Birthday ESTA'. Lord Menuhin, who is the honorary President made a heartfelt speech in which he spoke of his joy in being part of this string playing community and of the inspiration that music can give to this world. Everyone present felt the warmth of fellowship of this occasion. The day ended with Allcomers ESTA Orchestra led by Norbert Brainin and conducted by Lord Menuhin in a performance of St. Paul's Suite by Holst.

It was Joan Dickson's great wish to see ESTA as an umbrella organisation to all the initiatives that are taking place in string teaching. If more Suzuki teachers became part of this larger organisation, it could possibly lead to a greater understanding of Suzuki's message. Rodney Slatford, who is Head of Strings at Royal Northern College of Music, is the present Chairman of ESTA and very ably completed the Fiesta Day. He is very aware of the gaps in the training of string teachers, and hopefully over the next 21 years we can play an even more important part in the closing of these gaps and in helping others to know of the value of Suzuki's ideas and the excellent training that is available.

Music Was Our Language

A report from the Winterthur Suzuki Workshop, Switzerland

by Linda Felder



Simon Feltes during his lesson with Christophe Bossuat

Winterthur, Switzerland, 23-25 September was the occasion of the first national Swiss workshop for violin and cello. 95 students participated in group lessons, culminating in a chamber music / solo concert, and grand finale concert on the last day.

Bringing students together from across the land has a special significance here, as we have four official languages in Switzerland, two of which (French and German) were represented at the gathering. Music was our language. In a friendly, relaxed atmosphere at the Winterthur Conservatory, located in one of the many beautiful parks in the city, there were lessons with teachers from France, Germany, and Switzerland. Children could not speak together, but they could still play together: students coming from teachers with varying perspectives could still make music together.

Under the patronage of the Conservatory and with the help of generous contributions from governmental educational departments and the Volkart Foundation, the workshop was enthusiastically received by both general audience and conservatory students and teachers, who were invited to observe lessons, as well as participate in a discussion of the Suzuki Method with workshop teachers. They could also observe an individual



lesson taught by Christophe Bossuat, and hear an introduction to the Suzuki Philosophy by Linda Felder.

As our workshop signet implies, music and Winterthur came together. Also, Suzuki trained and traditionally trained musicians; French and German speaking families. Because of the enthusiastic reception, a repetition is planned for Fall '96.

(Further information from Linda Felder, Weinbergstr. 74, 8408 Winterthur, Switzerland)

Piano Teachers' Workshop with Esther Lund Madsen

Oak Lodge School, Clapham 9-11 April

by Jennifer O'Neill

'Goodbye, - goodbye, goodbye, - I love you so -'

As Esther sang these words to her final notes of *Für Elise*, the audience was hushed, almost reverent. She was working on musicality with a student. 'What is this music about?' she asked. 'It is about *Love*. What does the title of this piece mean?' The student answered 'For Elise.' Esther continued, 'Beethoven loved this girl very much. Did he get the girl?' The student seemed uncertain. 'No,' Esther sighed. 'No, he didn't get the girl, that is why it is so sad. Beethoven never married - it was so tragic. You must feel this in the music...'

When Caroline Gowers told the teacher trainees some months ago that Esther Lund Madsen would be giving a three day workshop after our exams in April, she simply smiled and in her wonderfully understated way said it would be special! Just how special it turned out to be was revealed to us in a stunning virtuoso display of piano teaching together with the application of the Suzuki philosophy. Moreover, Esther created such a loving, positive atmosphere to guide us, students and teacher trainees alike, to work towards a degree of excellence in both technique and musicality. Her warmth and openness radiated as she urged many of us not to be frightened, just play. She set up an instant rapport with one student after another - getting on their wavelength and giving them just exactly what they needed. Her energy and genuine enthusiasm was highly contagious as she navigated her way through an awesome schedule of diverse and complex repertoire.

There were so many fundamental teaching techniques which were reinforced through constant repetition at different levels and we observed an endless variety of practising skills. 'Don't always practise in the same way' was the often repeated advice. She praised each student's efforts, but always asked 'can it be better?' Her reply to her own question was, 'yes, it can always be better.' She broke down technical and musical difficulties under four headings:

LISTEN - WAIT - TAKE - MOVE

Listen to every tone you make.

Wait - let the music breathe. Wait in between phrases.

Take every tone by using your fingertip movement.

Move your body. Moving from the base of the back gives energy to the fingers.

Every pupil was asked to play Twinkles. She timed many students playing the opening section of each variation and then asked them how long they thought it had taken. Everyone was surprised at how short a time it took (under

one minute). She emphasized in many different ways the importance of Twinkle practice in order to acquire a beautiful technique. 'How little time it takes to do Twinkles. Can you give this much time to make your playing more beautiful?' 'Play them very beautifully - get some music from them.' 'Feel the pulse, they should be very rhythmical.' 'There must be rhythm and pulse in everything you play.' 'If you practise them musically, it will be much more interesting.' 'Twinkles are used for energy, control, musicality, and happiness.' 'Talk to your fingers. Talking to the fingers brings life to the music.' 'If stiffness is a problem - overdo the movement. There is freedom in bigger movement.'

With everyone there was great emphasis on beautiful scale playing. She explained to the teacher trainees that if we play the scales every day in chromatic order, naming the key signature before each scale, the geography of the keyboard would become very familiar. 'Every Mozart sonata has scales. Listen and wait at the beginning of scale passages. Wait as long as you dare! Don't lean away from the piano at scale passages. Listen to separate the notes a little - dance the fingers - feel lightness in the hand, but the fingertips must move.'

Many, many times, Esther exhorted pupils to do slow-motion practice. 'If you know how to practise you can very quickly improve. When you practise slowly, use a bigger tone. It is necessary in order to have total control. Hear every tone and do every movement. Make a plan - give yourself goals. Divide the piece into sections for daily slow practice. Each section should be repeated three times. Feel satisfied with every detail in slow motion. Check every note and rest and use your fingers. You must know the note value of every tone you play. It is not so difficult to play fast, but when you practise slowly all your weeds come up into the light! Make sure that the beginnings and endings of every phrase are very beautiful, as well as everything in between. At the end of a week of slow-motion practice, you will then have such great joy to play the piece at tempo.'

'Which is more important, notes or rests?' she asked. 'Notes,' came the reply. 'No, I am sorry,' grinned Esther, 'the answer is rests.' 'Should the rests be piano or forte?' The student was determined to give the right answer and thought about it. 'Forte' she said. 'Yes, bravo,' laughed Esther. 'You are very clever, the rests must always be forte. If you don't play the rests, the music will have no meaning. You must hear all of them.'

Esther encouraged us to move more while playing. 'Don't sit like a statue, but not like this either', and she proceeded to do a totally exaggerated demonstration which made hilarious video viewing in the living room at Oak Lodge that evening. 'But you should enjoy your music and make us listen. Go towards the piano, don't push it away.'

Esther's comments on the use of the pedal were of great interest. Generally, she uses it first with students in Book V who are studying *Für Elise*. 'They have such a highly developed aural awareness by that time, that they can hear clearly the effect, and their sense of musicality guides them.' She told us that Mozart was very interested in the pedal. (He owned a pedal pianoforte). But she emphasised that it must be used to colour the music, not just for sustaining. 'You must play the pedal with the same sensitivity as the piano keys.'

When the lessons were over, Esther spent her final session with us answering questions. One of the first was how she deals with new enquiries. She tells parents that Suzuki is a way to teach the whole child. It is not a wonder method - but a slow method and a very old one. The child needs help every day and praise, and she explains that there will be a very big commitment necessary by the parents. She gave us many details about meeting with the child and parent for the first time and what she covers in the all important first lessons which lay the foundations for the child's musical development - 'one thing at a time not many, many things.'

She outlined the three fundamental requirements essential to the success of Suzuki piano teaching:

1. You must love children
2. There must be mutual respect and trust between the adults
3. Quality piano teaching.

It is important to emphasize that this is not a kindergarten but real piano teaching. She concluded by telling us that research has shown that a child who is educated musically will function better as an adult. 'Music is special' said Esther, 'It gives you something in life - not about winning but about love.'

Esther made a deep impression on all of us who were lucky enough to be present for those few magical days at Oak Lodge. She expects to be in Dublin for the Suzuki World Convention in July. Can we wait that long?

Jennifer O'Neill is a second year piano teacher trainee from Dublin. The course was also open to observers and to teachers who are no longer on the course. It was a great occasion, also thanks to sponsorship from Markson Pianos in London, who allowed us to hire two matching grand pianos at half the usual cost.

Caroline Gowers has already invited Esther Lund Madsen back for next year, and the BSI Teacher Training course looks forward to welcoming more teachers and participants at the next Easter Workshop.

10th Anniversary Celebrations

A Report from Finland

Thanks and Wishes

Marja Leena Mäkilä who has been the president of the Finnish Suzuki Association for the last five years, has resigned. Her efforts to bring all the Suzuki people together, to develop cooperation and raise the standards and reputation of Suzuki teaching in Finland, are highly recognised. We thank Marja Leena for being such a staunch and hard working president. We also wish the best of luck and strength for our new president Marja Olamaa, who will also be the new representative of Finland in ESA Board meetings.

Highlights

The Finnish Suzuki Association celebrated its 10th anniversary last November. A highlight of this celebration was the Nordic Concert for young soloists held in Helsinki on 23 October 1994. The Culture Hall was well filled and all the performances were superb. We heard soloists from Finland, Sweden and Denmark, and then we heard Nordic

groups and the orchestra conducted by Hannu Lintu.

National Suzuki Traditions

Our third annual Christmas Concert was held this time in the northern part of Finland in Oulu on 18 December 1994. The winter workshop was held in Vammala, as usual, at the beginning of January 1995.

Our national summer workshop will be held in Vammala from 3 to 8 July 1995, with guest teachers Clare Santer, violin, Carey Beth Hockett, cello and Esther Lund Madsen, piano.

Awards

A young violinist, Laura Vikman has been awarded a special honourable prize of the Finnish National Radio (Yleisradio) at Kupio's National Violin competition this January. Laura Vikman started her violin studies with Marja Olamaa at the age of four and is now studying at the Sibelius Academy.

Suzuki in Rapid Growth

A Report from Iceland by Regina G Pálsdóttir

The Icelandic Suzuki Association was founded in November 1985. Over the past nine years, the Icelandic Suzuki Association's activities have continually expanded and the number of Suzuki teachers and students increased much during the period.

About 30 teachers have now completed ESA exams in Iceland and around 300 students study music by the Suzuki Method. The Icelandic Suzuki Association runs a music school in Reykjavik, (the capital) offering a Suzuki programme for cello, violin, piano and singing. In addition, three other music schools in the countryside, and one in Reykjavik offer Suzuki programmes.

Last June piano teacher training courses and exams took place and five teachers passed from level 1 to 4. Peter Hagn-Meincke came here from Denmark to teach and prepare the teachers. He has been our piano teacher trainer for the past several years, assisted by Kristjana Pálsdóttir.

At the same time, the Icelandic Suzuki Association had a piano, cello and violin workshop for the children. Participation was very good, more than 80 children. In addition to the Icelandic teachers, Peter Hagn-Meincke and Esther Lund Madsen from Denmark taught at the workshop.

We then had a visitor from Australia, the Suzuki piano teacher Nehama Patkin, who also held a workshop for general music teachers.

Two cello teachers completed levels 1 to 3 of the ESA's teacher training programme in London last August. Haukur F Hannesson had been their trainer.

Last October, nine violin teachers did levels 1 to 4. Their trainer is Lilja Hjaltadóttir. In connection with these exams the Icelandic Suzuki Association organised a violin, cello and piano workshop. We had two visitors from abroad, violin teachers Sven Sjögren from Sweden and Alison Apley from England, in addition to the Icelandic teachers. Attendance was very good, about 70 children.

The Suzuki method is in rapid growth in Iceland, and there is much interest in music teaching by the method. Therefore there are long waiting lists in all the aforementioned schools. In these music five schools activities are flourishing and there is much cooperation between the schools. There are concerts, orchestras and other different activities, such as giving concerts at hospitals, appearing in festivals, on television and so on.

The Icelandic Suzuki Association is currently organising a cello, violin, and piano workshop to be held in late June (22-25) This is in accordance with our policy of holding a national workshop annually in one of the different towns that provide a Suzuki programme. We would like to draw the readers' attention to the fact that it is open to all Suzuki children. If any Suzuki family is interested in visiting Iceland and attending a workshop during that period, we would be delighted to give more information.



The Nordic Concert in Helsinki, October 1994

Teacher Training

Violin:	Levels 1-2	March 11-12	Jyrki Pietila
	Levels 3-5	April 1-2	Marja Olamaa and Hannele Lehto
		July 1-2	
Cello:	Levels 1-4	March 30-April 2	Carey Beth Hockett
Piano:	Levels 1-5	April 8-13	Ruth Miura
		June 19-23	
Flute:	Level 1	March 11-12	Marja Leena Mäkilä, as assistant teacher
	(new course)	(+3-4 more times)	trainer
	Levels 3-5	Easter 95	Sarah Murray
Singing:		April 18-27	Mezzo Soprano Ruth-Lina Guelbert (Switzerland) and Soprano Suzanne Stojkov (Sweden) will take part in the Suzuki singing course.

Paivi Kukkamaki and four other Finns took part in the Suzuki Pan Pacific Conference in Sydney 1-8 January 1995. This time she also started the first teacher training course in singing in Australia.

Momentous Meeting in Cannes

A Report from France by Karen Kimmnett

The highlight of this winter's activities was undoubtedly the First National Suzuki Meeting held in Cannes, the weekend of 11-12 February. More than 400 young musicians (piano, guitar, cello and violin) descended on Cannes to participate in this event consisting of a Saturday concert and a gala festival concert on the Sunday morning at the Palais des Festivals, accompanied by the Orchestre National de Cannes, under the direction of Phillippe Bender. The young musicians had the pleasure of hearing both the advanced soloists of each instrument (several of whom have embarked on an international career), as well as Patrice Fontanarosa, one of France's top violinists, who graciously agreed to perform with the orchestra at the Suzuki Festival.

A non-musical event of great interest was the Sunday morning debate held between Jean-Frédéric Schmidt, Patrice Fontarosa, a national inspector of education, the director of the Conservatoire à Nice, Françoise Lotter (parent) and Christophe Bossuat. The dialogue, with its forthcoming arguments, resulted in the inspector of education declaring that the models of the Suzuki education should be implemented in the public schools in France. (A great step forward in our work here.)

The weekend generated tremendous enthusiasm between students, parents and teachers. We are grateful to the team of teachers in Cannes and to Beatrice Chenille, who worked so diligently in the organisation of this event, as well as to all the teachers in France (more than 30), who helped to make this weekend a happy, musical success.

The National Workshop will be held this year from 16 to 21 April. This year's 'plus' includes a return of former Suzuki students who have continued their musical studies at the conservatory, but who wished to play chamber music with their old friends. The workshop will therefore include five quartets and one trio, as well as the regular classes for guitar, cello, violin and piano.

News from elsewhere: The association in Gueret (centre of France) will be holding two summer workshops in August: one for violin and cello, the other for piano. Information for this can be obtained from the national office in Lyon.

The Institute Musical Lyon will be holding its annual concert on 21 May. In addition, they are continuing the series of concerts in the hospices around Lyon, a wonderful way to share music with those less fortunate.

The Association Musicale Suzuki Paris continues its series of concerts between classes. On June 18 there will be a gala concert at La Scola Cantorum. The piano seminar weekends continue with Anne Marie Oberreit (Brussels) and Christine Magasiner (London). The Institut Musical Suzuki Paris will be performing at la Conciergerie for the Fête de la Musique,

as well as at the Conservatoire du VII as part of the Fête de la Jeunesse. The advanced violin students will be performing the Magic Flute with the orchestra of the école Koening. The cello students of Carlo Beyris will participate in a May workshop with Ruben Rivera of the Institute Suzuki Lyon.

News from Aix en Provence: The class of Tina Oyer held a two-day workshop with Joanne Martin of Canada. The students of Lucie Toubiana also enjoyed the dynamic group and private lessons. The participation in the Telethon with the Marseille school of Geneviève Prost inspired the two associations to hold two more joint concerts this year: one in Aix in May, another in Marseille in June.

Suzuki Activities in Sweden

A Report by Ingrid Litborn

The Swedish Suzuki Association

At the moment, 58 local Suzuki groups are members of the association. On 31st December 1994, Sweden had 13 A-members, 155 B-members, 1981 C-members (1993: 1347) and 14 D-members. Notice that 634 more families have joined the Swedish Suzuki Association during the last year.

Suzuki Teacher Training

Teacher training on the violin is still going on within the Music Conservatory in Piteå. Since autumn 1994, 15 violinists have studied for level 2 and 3 with Sven Sjögren. They will take the exams in June. In autumn 1995 we are planning for level 4 on the violin and maybe - in that case for the first time in Sweden - level 1 on the piano with Thomas Rydfeldt as teacher trainer.

Like a Fairy Tale . . .

*A Report on the St. Andrews Workshop
by Iréne Gasc*

On Thursday night, 10th November, we arrived at the airport of Edinburgh, a little group of Swedes, five children and four parents. As always, when you arrive in a new country, a new town, you feel a little lost. There had been some problems with the communication so we didn't really know what was going to happen.

Then suddenly, there she was, Mary Spencer, with "her" children and their families - a whole delegation of people, radiating warmth and happiness, welcoming us. The first contact was made, a little chatting, the fairy swung her wand and everybody was taken care of, parents and children were installed with their families, two by two. We were swept off to a new world of extremely nice people and spent a lovely evening in their company.

Next morning we were picked up and we all went on a sightseeing tour in Edinburgh. Thanks to all the pleasant "inside" information, we learned more about this beautiful capital than we could possibly have done in any other way.

Later on, we had a glimpse of the Scottish landscape from the bus that took us

to St. Andrews. A stroll through this cosy little town, then we were all picked up by a beautiful lady. We had been told that someone was kindly going to let us use a flat big enough to hold us all. But we had never imagined that we were going to live in a manor. Walking up the stairs, with the paintings of the ancestors on the walls, you really felt transported to ancient times, or as if taking part in one of Rosamund Pilcher's novels. What a pleasant atmosphere emanating from the family as well as from the building itself! We really appreciated "la vie au château".

Then on Saturday morning it all started, the main goal of our journey. We would like to congratulate all those who have been involved in organizing this workshop. Although 85 children were at the course, it all went smoothly as if a great conductor turned the different parts - piano, theory and rhythm lesson, singing, concerts, social life at tea time and lunch, evening activities - into a harmonious whole. No rush, no hurry. Dividing the lessons into blocks of three children attending the class at the same time made it possible to forget about the time-table.

The Dalcroze was a new acquaintance to us - a very interesting one - emphasising the importance of rhythm in a very spectacular way. Kasia's theory lessons about "endings" also opened new aspects. Thanks to the singing lessons and the choir at the final concert, Joseph and his Amazing Technicolour Dream-Coat lingered in our minds for a long time.

It was a real pleasure to listen to the children's performances at the concerts, all of them so skilled and enthusiastic. The piano, flute, violin and cello contributed to a fine mixture of different instruments and pieces. Of course, we did also appreciate the music outside the Suzuki repertoire, from Ewen's jazz rhythms to Seamus's and Mungo's pieces played in a masterly way.

We would like to thank you all: Mrs Anne Turner who was so kind to accept us at the course thus making this extraordinary experience possible, and of course her team of "organisers". We also felt very honoured being invited to Mrs Turner's wonderful musical Soiree. Mary, "our" Irish-Scottish teacher, the originator of this trip, so exploding with life and music, whom we have learnt to appreciate tremendously during our workshops in Sweden; and "her" parents who, among many other things so generously fixed the lovely evening party back in Edinburgh. Kevin, of course, so much loved and admired by both children and parents and whose good advice will follow our children for a long time; and Dr Suzuki, without whom all this would never have happened... It is amazing to see how fast people, children as well as grown-ups, who have a common interest, get to know each other. I believe that we have all started a friendship that will last throughout the years. We are grateful to every single one of you in Edinburgh and in St. Andrews, who took so much trouble to make our visit to Scotland a true Fairy Tale.

Workshops and other Events in 1995

BELGIUM

Brussels
11th Annual Workshop
Lemmens Institute Leuven
(30 km from Brussels)
PIANO, VIOLIN, CELLO
CHAMBER MUSIC
30 October-1 November 1995
Details from Christine Magasiner
Tel +44 171 794 6351

GREAT BRITAIN

London Suzuki Group
Summer Course
at Bryanston School

27 August - 3 September 1995

The course, for Suzuki violin, cello and piano students, offers individual lessons, group lessons, orchestras on three levels, chamber music, choirs, Dalcroze, Kodaly and theory. Faculty and students come from England, other parts of Europe and the States. Bryanston, in Dorset, was a stately home and is set in magnificent parkland with excellent facilities for both Music and sport.

Details from: Patricia Barnes,
The White House, Crooms Hill, London SE10 8HH

Thames Suzuki Association
Piano Summer School
9-12 August in London SW19
Details from: Mrs Jane Slater
14 Denmark Avenue, Wimbledon
London SW19 4HF.
Tel: 0181 946 1264

IRELAND

12th Suzuki Method World Convention Dublin 1995
Teachers' Course: July 26-29
Children's Course: July 29-August 5

We would be delighted to answer queries of any kind:

Convention Secretariat
14 Duke Street
Dublin 2
IRELAND

Telephone: +353 1 679 3406
Fax: + 353 1 679 3458

SWEDEN

Workshops for string-teachers: 10-15 June at Ingesund, Arvika, with three guest teachers from the U.S.A: Thomas Wermuth, Carol Smith (violin) and Glenda Piek (cello). From Sweden come Sven Sjögren (violin), Eva Nilsson (viola), Torgny Söderholtz (cello) and Kjell Larsson (orchestra).

Workshops for children: 15-19 June at Ingesund, Arvika, on violin, viola and cello. A special advanced course will be held for more advanced children. They will have common group lessons, but also chamber orchestra, master class and music theory on the programme.

Workshop for the chamber orchestra KOSMOS: 13-21 June at Ingesund, Arvika. The members of this orchestra are 25 advanced Suzuki students between 12 and 18 years of age. Pär Peterson will be the conductor. Other instructors will be Leif Elving (violin), Linda Peterson (viola) and David Peterson (cello). Four concerts will be given at the end of the course in Arvika, Oslo, Sunne and Gothenburg.

Workshops for children: 3-7 July in Jönköping on violin, cello and piano.



CONFERENCE INTERNATIONAL

1997

BRISBANE AUSTRALIA

ACTIVITIES WILL INCLUDE

- Lectures and Discussions
- Tutorials, Repertoire and Enrichment Sessions
- Ensembles and Orchestras
- Teacher Training and Masterclasses in Violin, Cello, Viola, Piano, Flute, Guitar, and
- Early Childhood Education

We can arrange accommodation, with a variety to suit every budget. Whether it's billeting with a Suzuki family, on campus or motel style.

Registration brochures will be available shortly.

For further information please contact our Conference Director
CHRISTOPHER FRANKS

P.O. Box 110
ASHGROVE 4060 QLD. Australia

Telephone (07) 3367 1997
Facsimile (07) 3369 7386

International Telephone + 617 3367 1997
International Facsimile + 617 3369 7386