

**THE**

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# **EUROPEAN SUZUKI**

## **JOURNAL**



Official  
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# Barbara Barber

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# The European Suzuki Association (ESA)

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

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

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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 of the editorial board (The ESA Board).

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# Shinichi Suzuki 1989-1998

WHEN SAD news of Dr. Shinichi Suzuki's death on January 26, 1998 reached us in Europe we realised that this was an end of an era. Although we were aware of his ailing health, his passing away leaves a feeling of emptiness and great loss for all of us Suzuki teachers, parents and students.

Dr Suzuki took the initiative to founding the European Suzuki Association by asking teachers that had studied with him in Matsumoto to get together and promote his method in Europe. He was the President of the ESA from the beginning and the work that has since be done has always been followed closely by him and Mrs Suzuki. This interest in the ESA has always been a source of inspiration for everyone involved in the association's work. So have his numerous visits to Europe, the last one in 1990 to the ESA Workshop in Scotland.

I recently had the privilege to attend a memorial service in Japan for Dr Suzuki, where hundreds of teachers, students, parents and government officials paid their respect to him and his work. As his ashes were moved from the hall of the Cultural Centre in Matsumoto to be buried at the top of a mountain overlooking the town, hundreds of children followed and played the first Twinkle variation. This was a moving farewell to the man who gave us the tool to develop each child's ability. We are deeply grateful and honoured to have known him and learned from him.

Our thoughts go to Mrs Suzuki and on behalf of the ESA, I send her our deepest sympathy and condolences.

Haukur F. Hannesson  
Deputy Chairman

# Editorial

THE SAD news of the death of our founding president, Dr Shinichi Suzuki, who died peacefully in his sleep on January 26th 1998, came just as the ESA Journal was about to go to press. Tributes poured in from many ESA members, but unfortunately it was only possible to include some of these in this edition. My sincere apologies to those whose very moving articles and reminiscences could not be included, because of space or lateness. Perhaps we should consider a separate publication in memoriam, which could also include longer articles.

Thanks are also due to all our contributors, including those who sent in photos, and, as ever, to the editor of the SAA Journal, who is always ready to grant us permission to reprint articles.

**New ESA Journal Editor is sought:** the current editor has done the job for about 10 years now and feels that it is time to think about a successor. The job is voluntary and honorary, but out of pocket expenses are covered. I have found it a hugely rewarding task, and hope that someone else will be willing to take it on for a few years to meet the many new challenges. The Journal has a print run of 9,000 and, we presume, rather more readers than that. It should therefore be possible to get many more contributions from everywhere in Europe and make this a much better and livelier journal. If you are ready to meet the challenge, do please contact me by September 1st, sooner if possible, at the ESA office, 39 High Street, Wheathampstead, Herts AL4 8BB, England. I look forward to hearing from you.

Birte Kelly

**European Suzuki Journal  
Copy Date  
1 December 1998  
before if at all possible**

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**Cover picture:** *Shinichi Suzuki, 17 October 1898 - 26 January 1998.*  
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# Shinichi Suzuki:

## A tribute

by Anne Turner, first printed in *The Guardian* on 27 January 1998, and reprinted with kind permission by the Obituaries Editor

SHINICHI SUZUKI who has died aged 99, was a remarkable teacher - an educator and musician who originated and developed the Suzuki method of teaching very young children to play musical instruments, inspiring devotion among generations of children, their parents and teachers around the world.

He realised that as most very young children can master their own language, other complex skills, like music, can be learnt by all children at an early age. He recognised that children are surrounded by their mother tongue from birth and learn to speak by constant repetition and the encouragement of the parents and applied the same principle to the Suzuki method.

His pupils, who tend to start at the age of three, learn to play by ear first. Learning to read music comes later, mirroring the way children learn to speak and read their own language. Aptitude was a term that Suzuki felt could be applied to each and every child, given encouragement.

Suzuki shared many of these musical and educational ideas with other great music educators (Orff, Kodaly and Dalcroze) but his greatness lay in his unerring ability to establish a rapport with the shyest child in any gathering - helped by the constant supplies of chocolate and biscuits he kept in his pockets.

His abiding concern was with fundamental human values. He radiated good humour and playfulness. Until he was in his late seventies he would often end a teaching session by jumping from the stage and landing to his knees to the horror of most adults, but to the constant delight of the children.

Shinichi Suzuki was born in Nagoya, Japan, in October 1898, the son of a violin manufacturer. In his youth he was a champion baseball player, but after teaching himself to play the violin, he was encouraged by the Marquis Tokugawa to continue his music studies in Berlin, where he became a pupil of the eminent violinist Karl Klingler.

Albert Einstein was Suzuki's guardian during this period. It was the start of a lifelong friendship between the mathematician and Suzuki, cemented by long bouts of chamber music together.

Suzuki, who spent eight years in Germany, also met his future wife Waltraud Prange, a concert singer, in Berlin. In 1928 he converted to Catholicism and they married. They returned to Japan where Suzuki was appointed to the Imperial School of Music, and became the first concert violinist in his country as well as forming a quartet with his brothers.

It was at this time that he first developed his then revolutionary and child-centred theories about teaching music. By the 1960s, Suzuki's reputation as an educator had spread beyond Japan to America, Europe and Australia.

In later years he travelled extensively and was able to see his principles adapted for other musical instruments, notably piano and flute. He addressed the United Nations and received many awards and honours in his long career, notably the



Order of the Rising Sun and the Bundesverdienst-Kreuz in Germany. A few years ago he was appointed a "National Treasure" by the Emperor of Japan.

Today, there are more than 18,000 Suzuki-trained teachers and more than 200,000 students in more than 40 countries. A high and rising proportion of the Julliard School students (as well as many from other conservatories) have a Suzuki background. Josef Gingold, the doyen of American violin teachers, said of him: "Suzuki has done more for the art of violin playing than any other person this century." Dorothy DeLay, another eminent teacher, pays constant tribute to Suzuki's work.

There must be thousands of musicians around the world for whom "Twinkle, Twinkle Little Star" and its many variations (the first piece in the Suzuki repertoire) bring back memories of learning from the Suzuki method. Today it is even played electronically at the traffic intersections in Matsumoto, Suzuki's home, an obscure honour that he found highly amusing.

It would be quite wrong, in any assessment of Suzuki's outstanding career, to underestimate the contribution his wife Waltraud has made to his success. Their long married life included some exceptionally difficult years of wartime privation and the post-war years when Japan was effectively under American occupation were particularly stressful for Waltraud, as a German subject married to a Japanese.

Throughout his life, Waltraud's support was unbounded and a constant grounding to his inspiration and idealism. Much to their sorrow they were unable to have children, although after the war they informally adopted Koji Toyoda who is now concert master of Berlin Symphony Orchestra.

Shinichi Suzuki was a man of genius, combining simplicity, humour and respect for each and every person.

Anne Turner

**Shinichi Suzuki, music teacher, born October 17, 1898; died January 26, 1998.**

# The True Beauty of Repetition

by *Sven Sjögren*  
President, Swedish Suzuki Association

THERE IS an old proverb that says: "If you want to experience something new - walk the same path every day." One of our main bricks in the Suzuki foundation is Repetition, and - dear friends - this is a winner if we really understand how to use it! Dr Suzuki is famous for his "ten thousand times" (to do something 10,000 times and learn it by doing so). I have always admired Suzuki's enthusiasm when he, after hearing a student play for him, happily exclaims, "Good, now we can start to work on this piece!" He does this both at home in Japan and at courses abroad. If, instead of blindly dashing ahead in our 'piece race', we take the energy and the time to review, we will gain a tremendous amount in the long run. To make this work without too much friction, I believe in good and sensible habits; and this applies to all other aspects of learning to play.

If the teacher constantly gives one or two pieces to review each week, the business of repetition will run smoothly. To repeat without improving is senseless! The reason why Suzuki is so particular when it comes to repetition is that it enables the student to lift a piece up to his or her present technical and musical level; and then, all of a sudden, it becomes interesting! "How is my intonation nowadays?" - "How is that difficult point today?" - "How much has my phrasing improved?". A student who does not regularly review the pieces plays a lot worse than one who does review. Why? Well, the one who always plays the last piece will become an expert at playing badly. In comparison to what you know right now, the latest piece is quite difficult, so that most of the time is spent with "poor playing". But the student who reviews regularly becomes an expert in playing nicely and musically. It is possible to do this with earlier pieces as one's technique and musical expression is growing constantly. Most people straightaway know what they want to answer to the question "do you want to make students play expertly or badly?", but many do not realise that regular repetition is an important way to get there, perhaps the most important. When we ask Dr Suzuki about how much our students should review, the answer is instant: "If you practice an hour a day, let 40 of those 60 minutes be reviewing!" - Wow!

## "HOW" IS MORE IMPORTANT THAN "WHAT"

Here we parents and teachers can do a lot to stimulate and help by giving tasks - 'what can we think about and improve this time? It is more important how you play than what you play. This applies both to our students



and to the soloists we listen to in the concert hall. Have you ever heard somebody tell you:

"Yesterday I went to a fantastic concert and heard the famous violinist X playing Paganini Caprices!"

"How did it sound?"

"Well, it was terrible - out of tune and unrhythmical!"

In that case it was not a fantastic concert. The same applies to our pieces in the Suzuki books. When it comes to concert time, the audience prefers a somewhat easier piece performed musically and in a technically good way to a harder piece that still hasn't had time to "mature".

## TO LEARN BY DOING

In Japan I was greatly struck by the fact that the students so often learn by doing. For instance, the teacher can request them to do a certain exercise many times before the next lesson ("ten thousand times . . ."); and as the students live in a country where the cultural and social tradition still implies that you follow the instructions of the teacher to the letter, the students struggle along until the next lesson. Then they come back and know the point or passage perfectly. They learn by doing. They do not always start by understanding why they do something. But they carry through various projects like that and learn new things very efficiently. In our western society we might to a higher degree be brought up to judge whether we want to do something, or if we think it worthwhile doing this or that. Of course, it is important that we are motivated. Maybe you could say that while the student in Japan gets motivated because the teacher wants something, the student in our western countries gets motivated because he or she 'believes in it' or finds it worthwhile. In that approach there might be a hidden risk that we restrict ourselves when it comes to learning new things, because how can you know as a student what is good about something with which you are not yet familiar?

## TO KNOW AND TO BE ABLE TO

Suzuki often says, "To know is not ability. Ability is to be able to!" - Certainly it is interesting when you start to think about the difference between knowing something and being able to do it; and perhaps far to often we confuse these notions. The first thing is,

of course, to know, but for many of us in the West our learning process comes to a standstill with this knowing. So how do we get on? By doing something over and over again - by reviewing! I don't think any parent has yet said, "Stop! Now you've said 'mother' a thousand times - that's enough. Let's take another word!" Instead we continue over and over again to polish our vocabulary in this learning process which is perhaps the most superior of all - the one we use when we learn our mother tongue. The formula that works both for language and for music making is be able to = know x 10,000! Dr Suzuki is now 99 years old and for him this has been crystal clear for decades. The student who has learned his mother tongue perfectly has proved his or her ability! If only the right method is used one can learn just about anything. Now, if this student is achieving poorly in mathematics, that only shows one thing: that the method used in teaching maths is an inferior one! The system is simply inadequate. In my opinion, it is exactly the same when it comes to the methodology for teaching musical instruments. For instance, the reason why the violin is considered such a difficult instrument is mainly due to the fact that the methodology used for ages to teach this instrument has been far too hard because it has demanded too much at the same time. The student must master too many skills simultaneously: posture, intonation, pitch, bowing technique etc. If, like many good educationists, among them Suzuki, one is capable of splitting this up into portions small enough, and also has the capacity to present them in a well thought out and progressive order, then - all of a sudden - violin playing seems quite accessible. Try a combined course in high jump - bowling - fencing - windsurfing yourself and see how easy it is! The mistake with such a course - just like with a lot of instrumental teaching - is that there are altogether too many new elements at the same time! But what is the reason for this?

## WHO IS THE STUDENT?

I think the reason is that we forget so quickly. We teachers have a habit of forgetting, for instance, how hard it is to play long notes on a string instrument - to read music - to be able to co-ordinate both hands when playing an instrument. Once we are

able to play our instrument we stand there impatiently expecting our students to snatch up what we can do already. It is just how someone who can ride a bike has forgotten how difficult it was when he couldn't. Here lies the innermost essence of pedagogy: the ability to put yourself in your student's place at his or her present level. I will never forget Dr Suzuki's habit of stopping for a while before a lesson with a student and really concentrating on 'getting in phase' with the student. The first time I experienced this was in Matsumoto in 1976. Just before opening the door to the classroom where the student was waiting I happened to see how he stopped with his hand on the doorknob. He stood there with his head bent down as if he had frozen to ice for a couple of seconds. Fascinated I asked his secretary, who was setting me right, "Is he praying?" She answered, "No, he is getting his mind in tune with the student." Another admirable point about this man who - both in his method and his philosophy - is so far ahead of the age in which we live!

#### **WALK THE PATH OF REPETITION**

So, the idea of walking the same path every day is probably not such a bad one; "Look, there is a funny root, I didn't see it yesterday!" - "What a nice ant hill, was it really here last week?" etc. Likewise, when it comes to our repertoire which Suzuki put so much work into selecting, we have many opportunities to discover and improve all the nice passages and places that at first we were unable to see - or hear! The pieces in the Suzuki literature are so great that they deserve to be played with feeling, ardour and beautiful phrasing. "If you want to experience something new - walk the same path every day!" Perhaps we will meet out there somewhere - on the review path. I hope we have time to see each other, because of all the new experiences that await us there. I wish you a pleasant walk!

# The Suzuki School in Matsumoto

*A Personal tribute to Dr Suzuki by Huub de Leeuw*

TO ME the most essential of Dr Suzuki's teachings is compressed in what may be one of his most quoted sayings: man is the son of his environment.

I had the tremendous luck to be dropped in a complete Suzuki environment, quite all of a sudden; not because of a particular interest in the method, but more because of an urge to be in Japan for a while.

Completely unprepared in terms of the method, not knowing what to expect, I went to Japan taking the Trans-Siberian express. My first impression of the Institute in Matsumoto was an encounter with Mrs Suzuki. I met Mrs Suzuki while she was on her way to guide the Austrian ambassador and his wife to the Kaikan Hall. They were guests of honour, quite a common phenomenon in those days, at one of the many concerts being held at the Institute. It was in the late seventies; the Institute was blooming - with lots of Japanese and foreign teacher trainees; it was the Suzuki School in its heyday.

My first year of study was rather frustrating because of language difficulties and constantly trying to find pianos to practise on, not to mention all kinds of financial problems which the *kenkyusei* (teacher trainees) were confronted with daily. Though frustrating, it was the most wonderful first encounter with Dr Suzuki and his ideas imaginable.

From the start I had to take these things in not by reasoning or questioning, but - forced by the circumstances - more or less like a little child absorbing what was going on. Gradually I was coming to understand that this school was not a school at all, it was a non-school, non-education, in the sense that I had understood education until then.

Education took place between the lines: you could never clearly point it out; it was more like nurturing, a process rather than a well laid out plan. Though the Suzuki Method itself is methodically well-structured, the way to apply it did not seem to be part of any clear structure or system. In general, things which had to be done were done. This lack of clarity created a certain state of mind of floating around, something a little alarming at times, but necessary to develop new ideas, as I understood later.

Foreigners especially, being in this new and alien environment, needed to cling to their existing ideas to feel safe. It was only after a while that they could let go, not to become depersonalised, as many foreigners feared, but - by not letting pre-conceived ideas be in the way - to develop something new from within.

Everyone knows Dr Suzuki's expression: tone has a living soul. Dr Suzuki was the living soul of his school. He was always there and in

general students were also always around because he might suddenly grab you at any time for an individual lesson or a group lesson organised on the spot, to test one of his new ideas.

The essence which Dr Suzuki radiated was "time" or rather timelessness in which things can develop and "be present", to be there in a Zen way: just to be there, being empty and able to absorb from the environment, undisturbed by opinions and theories, which is the basis for essential growth, and not an easy thing to do.

In this light one should see the endless repetitions - of course done in an intelligent way - of the same things over and over. They also bring about an emptiness out of which something new can grow. Due to this kind of emptiness, it was only natural that Dr Suzuki could be open to so many people, including all these complex personalities.

Being friendly was nothing particularly difficult for Dr Suzuki; it was his state of mind which brought it about in a natural way, as well as his belief in the basic goodness of people, and in the huge possibilities hidden in anyone of us. Often people talked about his endless patience; but that sounds like a misinterpretation to me. It was not patience but basic trust.

Many a personality changed in this environment in Matsumoto; many people became noticeable nicer, happier and gentler after a while.

To learn to play an instrument you need a master to teach it. Everyone understands about this active aspect of teaching. What made the teaching in Japan special was that Dr Suzuki also taught the non-active aspect, the importance of time and being present. This non-active aspect of teaching, which creates the opportunity to absorb is the very basis for study and deepening self-awareness, in the same way that traditional Japanese arts are taught, whether one studies the art of calligraphy, something all teachers had to study in the Suzuki School, the 'way of tea' or the 'way of martial arts'.

I remember being invited to a short tea ceremony at a tea master's house. The striking thing was that though it did not last long at all, I left with an impression of time and space. Being around this teacher made you unaware of time, which felt like a gift. After the ceremony I was introduced to the teacher and during the nice talk we had, the tea master shared with me her worries about the next generation studying the tea ceremony. She was worried because nowadays people in general only come for the real lesson time. Traditionally, though, you are supposed to be there all day to assist your teacher, clean up and do all kinds of little chores. This is where the teaching between the lines, the absorption, takes place.

Without this time consuming way of learning, people will not be able to obtain the essence, the stillness, from which you can create time and space for development in others. One could also view observation within the Suzuki Method in this way. For five minutes of active teaching, there are fifty-five minutes of purely being there.

Strangely enough in Japan there was never an art of studying music in the sense of the traditional Japanese arts. I think Dr Suzuki deserves credit among other things for his creation of the 'way of music', because learning the Suzuki way goes along the same lines as the dŪ of traditional Japanese arts.

Being aware of this can be helpful to avoid misunderstandings and "would be" Suzuki teaching.

#### **THERE IS NO SHORTCUT TO UNDERSTANDING**

Understanding Dr Suzuki's way of teaching is indeed a time-consuming process. It means always continuing your research. As Dr Suzuki said, 'You do not have to walk fast, only keep walking, just never stop'.

People might be disappointed to hear or to gradually become aware that the Suzuki method is not a miracle method in the sense that it works all by itself. It takes a lot of personal involvement in order to dig up the gold.

I am very grateful for the fact that I was allowed to be part, for quite a while, of the environment of the Suzuki School and the wonderful environment of Japan in those days.

The most outstanding thing in my memory is this absolute trust that people and things will work out in the end, given the time and chance.

# **The ESA and European Cultural Co-operation**

**In November 1997 the ESA received via the EUROPEAN MUSIC NETWORK, to which we belong, a letter from the Directorate General, X at the European Commission in Brussels. The response by the ESA's deputy chairman was written within a very strict deadline. It sets out some of the main purposes of the ESA, which should be of interest to all our members. In addition, it is our hope that our views and those of other European music organisations will be noted and that there will be possibilities of obtaining funding for our general work and for specific projects within Europe as a result of this initiative.**

*The following is the text of the letter which was sent jointly by the Director General and by the Head of Unit "Culture, KALEIDOSCOPE and ARIANE"*

## **CULTURAL CO-OPERATION CONTRIBUTION TO THE CONSIDERATION ON THE SUBJECT OF A SINGLE EUROPEAN UNION PROGRAMME FOR CULTURE**

*Reply from Haukur F Hannesson, Deputy  
Chairman, ESA*

The European Suzuki Association has received your letter dated 16/10/97 through the European Music Network (administered by the European Music Council), in which the European Suzuki Association (ESA) participates. In the letter you invite European cultural association to communicate any points that the associations see as essential for the future programme.

The European Suzuki Association is an association of specialised music teachers, music students and their parents, promoting the music teaching approach of Dr Shinichi Suzuki, which emphasises the wide access of all children a high quality music education. In this context the participation of the whole family in the education process is a prerequisite. The Suzuki approach presupposes that talent in music is not inborn but can be developed through a nurturing and supportive environment of parents and qualified teachers.

One of the cornerstones of the ESA is a pan-European teacher training programme. This entails that music teachers who pass their exams as Suzuki music teachers in one European country automatically have the same rights in other member countries. In this way the association has from the beginning (1979) actively promoted a European identity in the community of Suzuki music teachers. The ESA, which is run on a shoe string budget, is financed to the largest extent by membership fees of individual country associations and receives no public grants from any country or from the EU. The association is strictly a non-profit organisation.

*The points which the ESA wants to make in reply to the letter on cultural co-operation are as follows:*

### **GENERAL REMARKS**

Article 128 of the Treaty of Maastricht is the basis on which discussion and projects in the cultural area can be developed. This article states clearly the principle of subsidiarity and this should be taken seriously. It is highly unlikely that there can ever be an all inclusive "European" cultural policy - there will always be varieties of cultural policies, based on different national, regional and/or cultural prerequisites. For music this means that it is

Dear Sir/Madam,

The European Commission has begun a consideration on the future of cultural action in Europe, with a view to presenting a new cultural programme for the years 2000 to 2005 following the request of the Council and the European Parliament.

Before presenting its proposal the Commission has committed itself to undertaking a consultation in order to gather opinions and suggestions from the Member States and from competent authorities of the European Institutions as well as from organisations and associations in the cultural sector.

In this context, the Commission would be interested in any ideas or suggestions your organisation may have on this subject and invites you to communicate your contributions on the points which you consider essential for the future programme.

These contributions should indicate the main priorities on which the programme should focus, with regard to both the field of initiative and also the types of action and the methods to be employed; they should bear in mind the limited framework of Community action in the field of culture as defined in Article 128 of the Treaty of the European Union. These contributions will undoubtedly be necessary and useful to the consideration of all parties.

I would like to draw your attention to the fact that action on a European level in the field of culture is strongly based on the principle of subsidiarity. This dictates that the Community should intervene only if and when the objectives of the proposed action cannot be achieved to sufficient degree by the Member States, and can, therefore, by reason of the dimensions and the effects of the proposed action, be better achieved at the community level. Action on a European level also aims to encourage co-operation between Member States, and, if necessary, to support and supplement their action.

impossible to say that there is one kind of "European music". It would be more correct to talk about many European "musics". Having said that, however, the inter-European networking of different cultural policies and activities can be seen as prerequisites for a realistic European cultural policy.

Culture is not an isolated issue in any policy making effort. It should be positioned at the heart of all general decision making since culture had strong links with other aspects of social and economic life. Cultural progress is dependent on culture being placed at the heart of the decision making process. Moreover, culture should not only be used as a tool to further other aims, but should be seen as an entity in itself. It does not and should not need any justification for its existence and development. With regards to the role of music in Europe this means that all aspects of musical activities: music education in general, professional training, performing and promotion must be valued at the same level as all other art forms.

### RECOMMENDATIONS

1. Music cannot be considered solely in economic terms. It is therefore important to make a clear distinction between what has been called the "music market", the "music industry" or alike on the one hand and the "cultural music sector" on the other. All institutions within the EU should avoid confusing the music industry with the cultural music sector, since the latter does not have the commercial interests linked to its musical activities that the music industry has. The EU should encourage the already existing European cultural music associations and music networks by aiming their policy at providing possibilities for economic assistance to these organisations for an efficient communication of the European identity in music. This could be a general principle in the EU's policy and funds should be made available both to the general running costs of these associations and networks, as well as to specific projects and events. This is particularly important since these organisations are rarely considered eligible for grants from national governments or national cultural programmes.

2. Which role can the cultural music sector, the non profit associations of music play in Europe? The cultural music sector can play an important role in the spreading of European unity and identity. There are various fields to which DG X can help in this process. To name but a few: Creativity (contemporary music); European workshops and music festivals for different groups of amateurs and professionals, young and old; and the wide field of music education and exchange at student level in the form of concerts, touring, workshops and the like. Since the European Suzuki associations main activity is related to the cultural activity of children and young people through music we would particularly like to stress the importance of this field. We are aware that the main field of DG X is not education, but in this context it would be more relevant to talk about "musical exchange" rather than "music education" in the strictest sense of the word. Under the umbrella of the European Suzuki Association a large number of children are given the opportunity to perform in concerts and workshops both in their home countries and abroad. We have organised a European Children's orchestra workshop and are generally active in promoting music for children and young people, through the meeting of different national cultures that can unite in the musical experience. By placing assistance to non profit organisations such as the ESA at the heart of the EU's cultural policy, much potential controversy could be avoided when national cultural policies, inevitable, will be compared to the EU's cultural policy.

### CONCLUSION

Making the role of non profit music organisations in Europe, such as the European Suzuki Association, central in EU's cultural policy will ensure that maximum efficiency will be obtained. This efficiency, which is exercised through the expertise and experience of the organisations, will ensure that any EU funds made available for these purposes will be directed towards activities that stimulate the musical richness of Europe in the most effective way.

The European Suzuki Association is at any time prepared to offer knowledge and experience towards shaping a European cultural policy, and we thank you for the opportunity to send our comments.

## PIANO COLUMN I

# How Do We Touch?

by David Williams

Having relocated to Germany, after graduation in Matsumoto, I am often asked, "Doesn't hearing Twinkle everyday drive you nuts?"

I must honestly say, no, it does not. It would only be boring if everyday were the same, every student were the same, and every personal view the same. Fortunately, I was in a situation in Japan, to study Twinkle everyday. At each lesson I played Twinkle, and it was expected to improve — and it did.

My idealised concept of the basic sound in Twinkle is one of engaging rhythm, but not too fast, a round sound that is not too hard, yet not too weak — somewhere in the middle for each player, at his/her particular level, size and age.

Being given the opportunity to start with a new bunch of young players there is much to consider. But isn't it wonderful to improve on any faults in our teaching? How important is the thumb? How important is the finger stroke? How important is it first to prepare the key before delivering the descent? With each beginning student we have the opportunity to refine our own teaching priorities and investigate or research Suzuki's dictum to "Know Thine Own Tone".

In one sense, all Suzuki teachers are touching others, influencing lives positively: parents, students, families. Aren't we lucky to know as teachers how effective we are by looking into the eyes of the child. Do they ever lie? Those clear windows always speak the truth, letting us know if our message is getting through. It offers us a way of assessing how effective we actually are.

Recently, I played the Poulenc Sextet in performance, and was made aware of breathing. The wind player must keep a steady flow of breath to reach the phrase end of the end of a particular note value. It is similar to the string player who must keep the bow arm engaged to the full length of sound. Pianists also need to be aware of the beginning of a phrase with breathing. "With the breath." It erases any tendency to hurry or rush — even more the importance of practice without rushing. A certain intelligence can set in that brings real mastery.

To touch or not to touch?

The beginning Twinkler needs to activate the finger for the repeated rhythm. This would suggest a lifting of the finger in order that it be able to repeat the same note. But it is the next tone that needs to be prepared. This is where most get into trouble. Good touch would suggest just that, touching the key before actually playing it. A finger crashing down from mid air is usually very faulty at best, and the reason for untold mistakes, frustrations and weak musicianship. Muscle memory remains poor and many different fingerings or wrong notes get put into the memory bank offering a lack lustre performance. As long as the student has a problem with "notes" there is no music going on.

Ideally, the finger caresses the key, the appropriate weight is applied, the new note is prepared by getting there as soon as possible, resting on that key and waiting its turn to play at the given tempo, pulse. Listen till the end of the tone, and listen for the tone to melt with the next one.

The new key must be prepared via a smooth transition of the weight from finger to finger with a light arm to transfer that weight, each finger relaxing after its job is done. The picture is one of a natural and poised hand and arm . . . relaxed full body, but alert mind, full concentration.

There is no doubt that as we learn to touch the piano correctly, many lives are also touched.

# NEWS FROM AROUND EUROPE

## GERMANY

### Teacher Training

Over the last 18 months more than 30 violin exams have been successfully passed (In Nov 96 and March 97 and January 98). During the year much new teaching and teacher training material has been created and presented to our teachers during their additional course in May 97.

The Programme for 1997 also included introductory courses (among others at the University of Mainz), lectures, of which the most important was probably to ESTA the European String Teachers' Association, as well as important concerts (the Heidelberg and Kehl Suzuki Music schools were able to celebrate their 10th anniversaries) and workshops. Among these the high point was the workshop in May at the Remscheid Academy of Music, where many wonderful teachers - among them especially the Swedish guest teacher, Sven Sjögren - enchanted the parents, students and observing teachers.

Many events are being planned for 1998. A few examples can be found in the Noticeboard section

## ITALY



• Stefano Cerrato, age 10, a pupil of Antonio Mosca. First Prize winner in a major competition earlier this year (the prize was 25 million Lira!).

## HUNGARY



• The first violin teachers (see list of exams) with their examiners at the Summer School in Hungary: Tove Detreköy, János Bródy, Ida Cserta, Marja Olamaa, and Jeanne Janssens.

## GREAT BRITAIN

### British Suzuki Institute's First National Teachers' Conference at Newton Park, Bath, 6-7 September 1997

The main event of the year was without a doubt our first Teachers' Conference, which took place during the first weekend of September, just as teachers were getting ready to start their terms and the new school year. They came from all over the UK, and we were lucky enough also to have a few special guests and friends from outside the country.

Perhaps, however, the best thing about the venue, a teacher training college just outside Bath, was that it was quiet and very beautiful, in a park with a lake and surrounded by hills and that the weather was perfect.

Preparations had been thorough, starting nearly a year before with a questionnaire being sent to all teachers to find out if they were interested and what sort of subjects they would like to see covered. The suggestions were many and varied and the organising committee tried to cover as much as possible, in retrospect there was perhaps a little too much variety and action. Several people complained that they had been forced to choose between two or even three papers or events which coincided, and many said that they would have liked twice as much time devoted to some of their favourite subjects, talks or presenters. When we looked at it all afterwards we decided that we had probably erred on the side of too much action, but then again nobody complained that they were bored.

It had been decided early on that it was a conference, a sharing of ideas and not a teacher training weekend, where trainers taught and others learned. Everybody was there to both give and receive ideas. Some talks were given and some discussions were led by teachers who happen to be teacher trainers, but the majority of contributors were not trainers. The amazing thing to note was the sheer quality of the contributions or papers and the wealth of knowledge and talent on which we were able to draw; and from listening to the discussions after each presentation and contributions from the floor and from reading the comments and constructive suggestions from all those who had attended, it became clear that we will be able to organise another conference just as varied, beneficial and successful, using a completely new cast of contributors.

Next year: The consensus from all who were there was that it should be an annual event, repeated next year. However, the school committee and a special organising committee are now planning a huge celebration to commemorate the life and work of Dr Suzuki which will take place on Sunday 25th of October at the Royal Festival Hall in London. It is hoped that most teachers will gather at this event and the organisers feel that all their energies will be needed to make it very special, so it is likely that the next full teachers conference will now take place in September 1999. We hope to make it even bigger and better and to be able to send out invitations to friends and colleagues in Europe.

## SWEDEN

### Teacher Training in Sweden - and Estonia

In Sweden we have had great demand for Suzuki teacher training. For three years the violin teacher training has taken place within the Music University in Piteå. It has proved very successful. This year, the Swedish Suzuki Association, SSZ decided to continue the teacher training in Örebro, further south than Piteå. At the teacher training courses in Örebro there are 24 participants on the violin level 1 with Sven Sjögren and four participants on the violin level 4 with Leif Elving as teacher trainer. Marja-Leena Mäkilä from Finland trains a group of ten flute teachers on level 1.

The contacts with Estonia have resulted in the first teacher training course in Rakvere, which is sponsored by the Estonian Ministry for education and by the Swedish local authority of Gävleborg. Sven Sjögren trains a group of ten violin teachers and level one exams are planned for May 1998.

### Teacher Meetings

During 1997 SSZ organised a weekend meeting open to all qualified Suzuki teachers in the country (all those who had taken at least one ESA level). The programme included discussions about a variety of subjects of current interest to teachers, such as work load, high student numbers, work timetables, how to handle stress and exhaustion, suitable reading material, teaching the importance of listening, the Suzuki model in 1998 and future teacher meetings. Teachers also had the opportunity to listen to lectures and presentations which, in addition to the subjects above, included the history of the various Suzuki associations in the world and baroque interpretation. The participants had a chance to hear a performance of exquisite baroque music on old instruments.

The next weekend meeting for those teachers who have taken levels is planned in Norrköping on the weekend of 31 October - 1 November, concluding with a concert entitled Young Nordic Tone with advanced students from a Suzuki background from Sweden and our neighbouring Nordic countries.

### Annual National Summer Workshops

In the summer of 1997, the Swedish Suzuki Association organised two big student workshops in Jönköping and Helsingborg, including an orchestra course and teachers' course. For the next teachers' course at Ljungskile, June 12-18 1998, we have engaged the American Viola teacher trainer, William Preucil. For more information about courses, please see the Noticeboard page.

# Information from ESA

The Annual General Meeting of the European Suzuki Association Ltd. was held at The Red Lion Hotel, Radlett, England on 4. October 1997 Minutes of the AGM are available to any member on request. Copies of the ESA's Annual Report and Accounts are also available from the ESA office. The next AGM and Board Meeting will be held on Saturday and Sunday 3-4 October 1998. Venue to be announced. Please contact the ESA office for directions if you wish to attend the AGM at 5pm.

## The Board of the ESA

Addresses are given only where not listed on p. 1 or in the association section.

### CHAIR PERSON:

Eleonore Fürstin zu Salm-Salm

### DEPUTY CHAIRMAN:

Haukur F. Hannesson,  
Västra Vägen  
26A 1tr, S-803 24 Gävle, Sweden  
Fax: +46 26 18 44 87  
E-mail:  
haukur/f/jamnessom@mbox200.swipnet.se

### HONORARY TREASURER:

Peter Hagn-Meincke,  
Harths Allé 6,  
DK 6000 Kolding, Denmark;  
Fax: 00 45 75 52 8143

### INSTRUMENTAL DIRECTORS:

**Violin:** Clare Santer, 33 Prentice Street,  
Lavenham, Sudbury, Suffolk CO10 9RD,  
England. Fax: 01787 248485  
(Deputy: Karen Kimmet, 127 rue Ste  
Dominique, 75007 Paris, France)

**Piano:** Anne Turner, 166-8 South Street, St.  
Andrews, Fife KY16 9EG, Scotland. (Fax:  
01334 476500)  
(Deputy: Christine Magasiner, 18 Heath  
Hurst Road, London NW3 2RX, England)

**Cello:** Carey Beth Hockett, 35 Norland  
Square, London W11 4PU, England  
(Tel/Fax: 0171 229 7761)

Additional instruments are represented on  
the board as follows:

**Viola:** Clare Santer

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

**Double Bass:** Haukur Hannesson  
**Guitar:** Elio Galvagno

### COUNTRY DIRECTORS:

(Deputies, without vote, in brackets)

**BELGIUM:** Anne-Marie Oberreit  
(Koen Rens - alternate)  
**DENMARK:** Peter Hagn-Meincke  
Director elect:  
Marianne Rygner  
(Tove Detreköy)  
**FINLAND:** Marja Olamaa  
(Airi Koivukoski)

**FRANCE:** Christophe Bossuat  
(Karen Kimmet)  
**GERMANY:** Kerstin Wartberg  
(Rudolf Gähler)  
**GREAT BRITAIN:** Clare Santer  
(Sue Thomas)  
**ICELAND:** Kristinn Örn  
Kristinsson  
(Kjartan Mar Kjartansson)  
**IRELAND:** Trudy Byron-Fahy  
Maymount,  
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)  
**POLAND:** Kasia Borowiak,  
6 Handsworth Way,  
South Oxhey, Herts  
WD1 6NS England  
**SPAIN:** Ana Maria Sebastian  
**SWEDEN:** Sven Sjögren  
(Leif Elving)  
**SWITZERLAND:** Lola Tavor,  
6 Chemin Rieu,  
CH-1208, Geneva  
(Sandrine Schär-Chiffelle  
& Dominique Jeanneret)

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

**TALENT EDUCATION INSTITUTE BELGIUM**  
Jeanne Janssens, Gemeentestraat 16,  
B-2300 Turnhout, Belgium  
Secretary: A Garnier, Deken Adamsstraat  
16, B 2300 Turnhout  
ESA representative: Anne-Marie Oberreit,  
Avenue Geo Bernier 7, B-1050 Brussels  
Fax: +32 2 6493871  
Teacher training for violin, contact Jeanne  
Janssens; for piano, Anne Marie Oberreit.

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

**THE DANISH SUZUKI ASSOCIATION**  
Chairman: Jan Matthiesen, Max  
Müllersgade 23 3tv, DK 8000 Aarhus C  
Fax: +45 86 13 14 68.  
Teacher training courses in violin, piano  
and cello.

**FINNISH SUZUKI ASSOCIATION**  
President: Marja Olamaa, Osuuskunnantie  
38-44 B 8, 00660 Helsinki, Finland.  
Tel/Fax: +358 9 7240 556. **NEW**  
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  
**NEW CODE** Fax: +33 4 78 27 38 16  
Paris Phone/fax +33 1 56 58 07 85  
Teacher training for violin, piano, cello,  
and guitar in Lyon. Violin in Paris.

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

**ICELANDIC SUZUKI ASSOCIATION**  
Soltun 24, 105 Reykjavik, Iceland  
Fax: +354 561 5777  
Teacher training for violin, cello, piano  
(some singing).

**SUZUKI EDUCATION INSTITUTE OF IRELAND**  
Director: Phillipa Lees, 105 Kenley, Grange  
Heights, Douglas, Cork, Ireland (or ESA  
representative).  
Violin teacher training in Cork. Diploma  
and degree course at Cork School of Music

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

**SUZUKI ASSOCIATION OF THE  
NETHERLANDS (SVN)**  
Stationsweg 81-B, 2515 BK 's-Gravenhage.  
Fax: +31 30 27 19700.  
Chairman: Roelof Elco Akse.  
Teacher training for violin with Susan  
Johnsson, Bolsstraat 29, 3581 Utrecht and  
for piano with Huub de Leeuw,  
Bilderdijkstraat 19, 3532 VA Utrecht.

**POLISH SUZUKI ASSOCIATION**  
Ability Development Centre, Ul. Inyjska  
21, 03-957 Warszawa.  
Piano Teacher Training with Kasia  
Borowiak, 6 Handsworth Way, South Oxhey,  
Herts WD1 6NS, England.

**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 68 51 13 **NEW**  
Teacher training for violin, viola, cello,  
piano and flute

**THE SUZUKI INSTITUTE OF SWITZERLAND**  
President: Daniel Lack;  
Professional Administrators: Piano: Lola  
Tavor; Violin: Sandrine Schär-Chiffelle and  
Dominique Jeanneret. Secretary/Treasurer:  
Cynthia Fang, Case Postale 117, 1211  
Geneva 17, Switzerland.  
Piano teacher training in Geneva.  
Occasional Violin courses planned.

## Suzuki Associations in other Continents

### INTERNATIONAL SUZUKI ASSOCIATION

*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)

*Chair:* Patricia D'Ercole

*Admin. Office:* Pam Brasch, PO Box 17310, Boulder, CO80308, USA.

Fax: +1 303 444 0984

### AUSTRALIAN NATIONAL COUNCIL OF SUZUKI TALENT EDUCATION ASSOCIATION

*President:* Harold Brissenden.

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

## FRANCE

### NATIONAL WORKSHOP 10-15 APRIL 1998

### CONCERT CENTENAIRE SUZUKI SUNDAY 10 MAY AT 2PM IN PARIS

Contact: Concert Centenaire Suzuki,  
B.P. 82-7, 75327 Paris Cedex 07

## GERMANY

### WORKSHOP FOR CHILDREN VIOLIN, VIOLA AND CELLO REFRESHER COURSE FOR TRAINED SUZUKI TEACHERS 1-3 MAY 1998

Guest teachers include Sven Sjögren of Sweden.  
Organiser: German Suzuki Institut, Kerstin Wartberg  
Ankerstrasse 34, D 53757 St. Augustin

### CHILDREN'S WORKSHOP FOR VIOLIN, VIOLA AND CELLO 5-8 NOVEMBER 1998 IN NÜRNBERG

Final Concert in the famous Meistersinger Hall.  
Group classes, student and teacher chamber  
orchestra Violin evening with Rudolf Gähler  
Org: Suzuki-Kreis Mittelfranken e.V.

## GREAT BRITAIN

### WORKSHOP FOR CHILDREN VIOLIN, VIOLA AND CELLO REFRESHER COURSE FOR TRAINED SUZUKI TEACHERS 1-3 MAY 1998 AT AKADEMIE REMSHEID

Guest teachers include Sven Sjögren of Sweden.  
Organiser: German Suzuki Institut, Kerstin Wartberg  
Ankerstrasse 34, D 53757 St. Augustin

# Workshops and other Events in 1997-8

### INTERNATIONAL FLUTE WORKSHOP BY THE SEA!

#### FOR STUDENTS AND TEACHERS AT SEAFORD, EAST SUSSEX 4-9 AUGUST 1998

Details from British Suzuki Institute,  
39 High Street, Wheathampstead, Herts AL4 8BB,  
England. Tel: +44 1582 83 2424;  
Fax +44 1582 83 4488.

### NOTTINGHAM SUZUKI GROUP SUMMER SCHOOL 1998 STRING ORCHESTRA (29 JULY-1 AUGUST) AND SUZUKI VIOLIN (2-5 AUGUST) AT FOREMARKE HALL, DERBYSHIRE

Details: Helen Maher, 51 The Strand, Attenborough,  
Nottingham NG9 6AU; Tel +44 115 925747

### THOMAS SUZUKI ASSOCIATION LONDON PIANO SUMMER SCHOOL FOR STUDENTS OF ALL LEVELS 28-31 JULY 1998 AT IBSTOCK PLACE, ROEHAMPTON, LONDON SW15

International Faculty - Accommodation. Also  
Teacher Development course with Erica Booker  
(Australia) and Doris Koppelman (USA) 26-27 July.  
Details: Jane Slater, Denmark Avenue,  
London SW19 4HF. Tel + 44 181 946 1264

### INTERNATIONAL SUZUKI PIANO WORKSHOP CAMBRIDGE 1998 CHILDRENS COURSE 27-30 JULY TEACHERS COURSE 27-31 JULY

Teachers include Bruce Anderson, USA - SAA  
teacher and Matsumoto Graduate,  
Huub de Leeuw, Holland & Caroline Gowers, UK,  
for piano lessons, group lessons, teacher training,  
parent talks and chamber music. Elizabeth Morton  
(Dalcroze); Betty Power (Kodaly - choir)  
For details contact Stephen Power, 25 Lancaster  
Way, Market Deeping, Peterborough PE6 8LA.

### SUMMER COURSE FOR CHILDREN VIOLIN - CELLO - PIANO AT BRYANSTON, DORSET 23-30 AUGUST 1998

Faculty and students come from England, other parts  
of Europe and the States. Bryanston, in Dorset, was a  
stately home and is set in magnificent parkland with  
excellent facilities for both music and sport.  
Details from Nick Pullinger, London Suzuki Group,  
96 Farm Lane, London SW6 1QH.  
Tel/fax: +44 171 386 8006

## IRELAND

### SUZUKI EDUCATION INSTITUTE OF IRELAND ANNUAL WORKSHOP IN KILFINANE, CO LIMERICK:

Violin Teacher Training with Judy Bossuat, Felicity  
Lipman, and Phillipa Lees. Monday 10 August at  
Noon- Friday 14 August 1998. Children's courses.  
Violin, viola, cello and flute. All levels. Tuesday 11  
August at noon to Saturday 15 August at noon.  
Further details from Magsie Goor, Annacrivey  
House, Enniskerry, Co Wicklow, Ireland.  
Fax +353 1 286 4355.

## SWEDEN

### ANNUAL TEACHERS' WORKSHOP LJUNGSKILE: JUNE 12-18 1998

Only introduction courses for violin, cello and piano  
Participants from neighbouring countries are very  
welcome. Course teachers are: Violin: Sven Sjögren.  
Viola: William Preucil (USA). Cello: Anders Grøn  
(Denmark). Piano: Thomas Rydfeldt.

### WORKSHOP FOR CHILDREN LJUNGSKILE: JUNE 14-18 1998

Violin - Viola - Cello - Piano - Advanced Course.  
With Swedish teachers and from USA Doris and  
William Preucil (violin and viola) Details for all  
Swedish courses from Ann-Christine Bertilsson,  
Beckasinvägen 6, S-821 50 Bollnäs, Sweden.  
Tel/fax: +46 278 121 67.

### ANNUAL WORKSHOP FOR CHILDREN JÖNKÖPING, JUNE 22-26 1998

Violin, Cello and advanced course. Swedish teachers  
and Tove and Bela Detreköy (Denmark) Marja  
Olamaa (Finland) Details for all Swedish courses  
from Ann-Christine Bertilsson, Beckasinvägen 6, S-  
821 50 Bollnäs, Sweden. Tel/fax: +46 278 121 67.

## SWITZERLAND

### SWISS NATIONAL WORKSHOP 1998 FOR VIOLIN, PIANO AND CELLO 15-17 MAY 1998 IN GWATT NEAR INTERLAKEN

with Christophe Bossuat and other teachers  
Further information from Sandrine Schär-Chiffelle, le  
Sentier 11, CH-2534 Orvin, Switzerland  
Tel: +41 32 358 19 22

## SUZUKI ASSOCIATION OF THE AMERICAS

INFORMATION ON CONFERENCES AND  
WORKSHOPS HELD BY RECOGNISED SAA  
TEACHERS IN THE USA, CANADA ETC  
ARE AVAILABLE FROM THE ESA OFFICE  
OR FROM SAA, PO BOX 17310,  
BOULDER, CO 80308 USA. FAX +1 314  
444 0984. OR SEE THE WEBSITE OF THE  
SUZUKI ASSOCIATION OF THE AMERICAS.

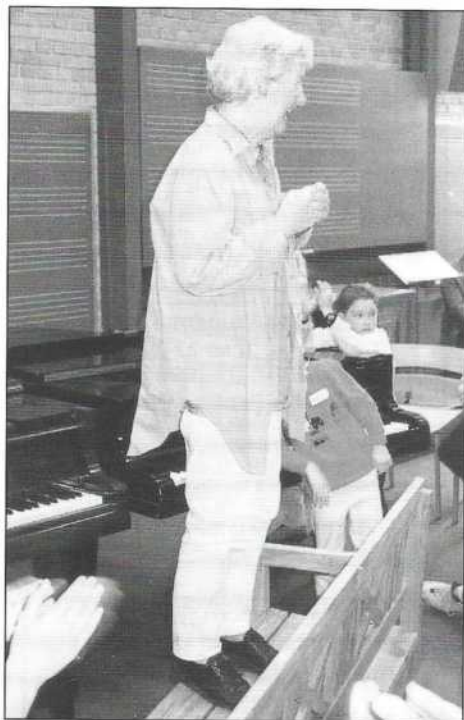
## CANADA

### SUZUKI EARLY CHILDHOOD EDUCATION TEACHER TRAINING: AN INNOVATIVE SYMPOSIUM WITH THE CTEC TEAM; LONDON ONTARIO

(director Dorothy Jones)  
Introductory Workshop June 15-19, 1998  
Prenatal and Baby Workshop June 22-26 1998  
Details and Reservations: Children's Talent  
Education Centre (CTEC) 164 Albert Street, London,  
Ontario, Canada N6A 1M1  
Tel: 00 1 519 679 2832 Fax: 00 1 519 679 9659

## PIANO COLUMN II

# Esther Lund Madsen - 20 years of Suzuki Piano



At the Danish National Workshop - October 11-13, the students of Esther Lund Madsen took the opportunity to congratulate her on the anniversary of twenty years of Suzuki teaching. It was a double anniversary, as it is also twenty-five years since Suzuki began in Denmark. There are many reasons to acknowledge Esther's fine work, which is well known both in Denmark and internationally. Both the former and current students of Esther took part in the celebration at which one of the fathers gave the following speech:

"All of your students and parents would like to thank you for the twenty years you have offered, with your fine pedagogical knowledge and your great love of children and young people. You are the perfect example of a piano teacher, whether it be pre-school, school age children, teenagers or future piano teachers with which you are working. Our children learn much more from you than only the wonderful work of music. They learn much about the most important things in life, because you insist on listening to what moves them, commenting and encouraging them. It is a pleasure, as a parent, every now and again, to be reprimanded by you, when we become ambitious on our children's behalf. Thank goodness you always win over us "result-orientated" parents. Esther you are a loveable and modest person, whom we hold in highest esteem. We congratulate you and hope that you continue to spread your love of music to young piano students for many years to come."

Not a piano bench, but a garden bench was presented as a gift from Esther's students, along with any witty comments.

## The Italian Suzuki Piano School

In Cuceglio, a small village in the north of Italy and close to the Alps, an old sanctuary has been made available to the Italian Suzuki School, which has its national headquarters in Turin.

Cuceglio is a calm and peaceful spot, ideal for a more profound application of the Suzuki Method. The sanctuary has enough rooms to lodge all course participants, and also has several study rooms with pianos, and a concert hall. In this way, the participants can spend their time together while studying. This is also the venue for the course for piano teacher trainees, directed by Madame Lola Tavor, which has grown continuously since it was set up.

Madame Tavor's teaching method, which is based on her many years of experience as a concert pianist, is in perfect harmony with the methods adopted by the Italian Suzuki Institute. To guarantee the professionalism of the teachers qualified to use this method, the Italian Suzuki Institute requires them to have completed their Conservatory diploma before embarking upon the training course. The aim of the course is to train teachers to a high level so that they will be able to make full use of the method and follow children through to the highest degree of musical skill.

The course consists of a series of intensive lessons on the Suzuki piano repertoire, on the underlying philosophy and its pedagogical aspects, concerning principally the parent-teacher relationship, and finally lessons to teach Suzuki students from all over Italy.

The general environment is extremely happy and harmonious, everyone being glad to be together to share the same aims in peaceful and simple surroundings.



# CELLO COLUMN

## Filling in the Gaps and Having Fun Suzuki Cello Books 1-4

by Carol Tarr

from the *American Suzuki Journal*, Fall 1997. Reprinted with permission.

One of the especially fascinating and challenging things about being a Suzuki cello teacher is experiencing the evolution of the literature. The cellists meet by committee and are constantly working to find the most successful way to teach people to play the cello. During my Suzuki teaching tenure, there have been five printed versions of the first three volumes. What a lot of change in twenty-five years!

The repertoire keeps getting better with each revision, and I find that the first four books are quite thorough and provide the student with a strong foundation. I use supplementary literature in the first four books only if: 1) I feel a step is missing in the Suzuki literature; 2) the particular student needs more work at a certain level; 3) the student is entering a festival and needs music from a different period; 4) it is time to do something fun and different. The revised versions of Books 1, 2 and 3 have been published for six or seven years. Two of the most useful changes are the use of only second position in Book 2 and easier fingering in Book 3. My experience shows that most students have a clear concept of second position as a result of the exclusive use of second position in Book 2. Book 3, however, introduces third and fourth position in quick succession. Open and closed position are not as clearly presented. This is the first technical place where I think we need to fill in the gap.

There are several 'traditional' etude books which present this material and we have the new *Position Pieces for Cello* by Rick Mooney, published by Summy Birchard. In this book, Mr Mooney methodically explains and develops fingerboard geography, and provides pieces that reinforce third and fourth position, as well as second and open position.

No one method can cover everything that a musician needs to know, but one

advantage of using the same core materials for a period of time is that it allows the teacher to find the strong and weak links in the material presented.

One of my personal 'pet peeve' gaps which occurs in the volumes is the lack of literature in compound metre (6/8, 9/8, 12/8). Because many of the nursery rhymes and folk tunes in our western culture are in compound metre, the pre-Twinkle stage is the perfect place to introduce them. All my pre-Twinkle students learn to sing, clap and chant:

- 'Hickory, Dickory Dock'
- 'Jack Be Nimble'
- 'The Bear Went Over The Mountain'
- 'Hey Diddle, Diddle'

Other examples of pieces in compound metre which can be used in the early volumes are:

- 'Holiday' in *Right from the Start* by Sheila Nelson (Boosey & Hawkes)
- Bach 'Gigue' in *Bach for the Cello* by Charles Crane (Schirmer)

There are also selection from fiddle tunes that are appropriate for students in the early volumes, and a few publications enable us to have some of the fun our violin sisters do:

- *Fiddle Tunes for Cello & Guitar* by Sara Smolen. This is available from Ithaca Talent Education, 929 Danby Road, Ithaca, NY 14850.
- *Fiddlers Philharmonic* by Andrew Dabczynski and Bob Phillips (Alfred Publishing). This is useful and fun because you can play the melody and harmony parts with your fellow string players. The tunes come from the United States, Ireland, Scotland, Wales, Canada, France and Sweden.
- *Irish Tunes for Young at Heart Cellists* by Scott Walker. Available from Scott Walker, 5095 Millpoint Road, Greensboro, NY 27406. These are great



• **Rick Mooney Teaching at Bryanston, Summer 1997.** (photo Peter Mathews)

Rick Mooney is the author of the *Cello Ensemble books*, vols 1-3, of *'Double Stops for Cello'*, and *'Position Pieces'*. He will be at Bryanston again in 1998.

fun to play. Included are hints about how to embellish some of the tunes. A cassette tape is also available.

Music of the 20th century is not included in the Suzuki literature for numerous reasons. However, when a student has a good foundation in posture, technique, tone and intonation, and is able to read reasonably well, I like to introduce the following pieces:

- *Hungarian Children's Songs* ed. Halsey Stevens (Peer International). Wonderful folk songs with interesting contrapuntal accompaniments. Can be used with students at the end of Book 2 or Book 3.
- *Drei leichte Stücke* by Paul Hindemith (Edition Schott 2771). Great harmonies and sounds. These pieces work well for Book 4 level students.

• *Five studies in Major and Minor, Opus 67* by Dimity Kabelvsky (Kalmus). Interesting unaccompanied works that Book 4 and 5 students enjoy. As a teacher, I am constantly challenged to find the most effective way to help my students become the best musicians possible. We are fortunate to have a community of teachers among whom we can express our concerns, share our ideas and enjoy the triumphs.

Carol Tarr is a cellist and Suzuki Association of the Americas (SAA) Teacher Trainer. She teaches privately in Lakewood, Colorado and also at the University of Denver in the Suzuki Certificate programme. She is especially interested in issues related to 'readiness' for pre-Twinklers. Carol has served on the SAA Board of Directors and the American Suzuki Journal Advisory Committee and is now coordinating the Cello Column for the *American Suzuki Journal*.

# WORKSHOPS IN EUROPE AND AMERICA

## Colorado Suzuki Institute at Snowmass

by Anna Brett

Suzuki flute in England is relatively small. I have seen how small children are started and taken through the first stages. But what happens after that? How does the programme work over the entire range of development? These questions could not be answered in England, so I decided to attend the Colorado Suzuki Institute. I phoned its Director, Gail Seay, who was most helpful and suggested that I attend as an observer. This gave me the freedom to wander into the various classes and activities which make up the American Suzuki programme.

On June 12th I flew to Denver, Colorado. There were no connecting flights available into the Snowmass-Aspen airport, so I had to stay the night in Denver and rent a car for the two-hundred mile trip to Snowmass. Leaving Denver the next morning it was warm and sunny, so, in sandals and shorts, I drove into the Rocky Mountains. Simple enough to follow the green line on the map that is I-70 until the Aspen turn-off. What the map did not indicate was that the motorway actually climbs to 11,500 feet above sea level. In my summer gear, I found myself in a blinding snowstorm creeping along at fifteen miles per hour hoping I didn't have to stop, or worse, get out of the car.

The motorway quickly descended again and then merrily rolled along at 5,000 or 8,500 feet of elevation for the rest of the journey. It was a pleasant trip on well-constructed roads through magnificent scenery. The village of Snowmass nestles in a valley at 8,500 feet, with snow-capped mountains on all sides. It consists of two malls and many, many condominiums.

Sarah Murray, my English teacher trainer, was kind enough to share her condo with me. It was beautiful with a kitchen to die for, patio barbecue, communal pool and hot tubs. The elevation takes a while to get used to, especially if you play a wind instrument. A day of water, aspirin and chocolate and I'm ready to investigate Suzuki American style.

There were approximately 2,000 participants including pupils, teachers, parents and administrators. The organisation was first class. There were violins, 'cellos, pianos, guitars, harps, pre-Suzuki, pre-pre-Suzuki (a lot of little brothers and sisters were kept busy), Dalcroze and many enrichment classes as well as repertoire and ensemble sessions.

There were about 100 flutes, with accompanying parents, ranging from beginners through Book 6. It was somewhat disappointing not to be able to observe pupils of the more advanced literature, but there was such diversity in what was being done, that I simply didn't have time to see everything I wanted to see.

I was embarrassed for the first couple of days, sneaking in late to classes, because I just couldn't get to class on time. The road to the classes was full of such fabulous sights: snow-capped mountains, absailers, horse riders on the ridge, even a



wild cat, that I kept stopping to take photos.

Mary Norris, from Steamboat Springs, Colorado, gave a teachers' seminar on using the penny whistle as a pre-Suzuki flute. Her carefully laid-out step-by-step programme was successfully demonstrated on children who attended her classes each day. By the sixth day, they were playing a number of pieces accurately and musically. I plan to implement such a programme here in East London.

There was the chance to observe expert flute teachers with diverse personalities and methods. Our own sparkling Sarah Murray, the ebullient David Gerry, the elegant Pandora Bryce, the gentle Deborah Kemper and the sophisticated June Warhoftig worked individually with pupils and their parents. I could see vast improvement over the six days. It was interesting to see how a private lesson each day would accelerate the learning process. They met in groups with Kenchi Ueda, whose amazing energy tantalised the children into playing their music sensitively in groups. The children also went to ensemble sessions with Sandra Olson where they played flute choir music.

I wanted to observe other instruments, especially the harp, being taught, but there just wasn't enough time left in the six-day session. I didn't get to any Dalcroze or musicianship classes either.

Aspen is a place anyone going to Snowmass must visit. It is home to the 'beautiful people'. Shops are full of trinkets costing a teacher's monthly salary. To be 'in', women have to wear long skirts and sport even longer cigars over their cappuccino and cafe latte in the cafes which line the pavements. Then there are the tourists, like us, who come to look at how the other half, or rather the 2%, live and who buy the inexpensive trinkets in the shops which aren't frequented by the ladies in long skirts and even longer cigars. You might even get a glimpse of a world famous musician preparing for the Music Festival.

The atmosphere at Snowmass seemed relatively free of aggravation. I never heard a child spoken to harshly all week. Many of the families made this their summer holiday; Americans get only two or three weeks a year, and there was a sense of camaraderie between the children and their parents. The sports activities available in such surroundings helped to create a low stress environment.

At 4.45 each day there was a recital at the Conference Centre in the Mall. To see a little child get up and play his instrument in front of 2,000 people in a massive hall was a wonderful sight.

Good music, friendly people, lovely accommodation, gorgeous scenery, superb organisation, plenty of sports activities. What more could one ask? If you have the time and the funds, I can recommend the Colorado Suzuki Institute at Snowmass as a great place to be.

# WORKSHOPS IN EUROPE AND AMERICA

## International Flute Workshop in Helsinki August 5th - 11th 1997

by Marja Leena Mäkilä

The workshop was held in Käpylän musiikkiopisto in Helsinki. The large number of participants surprised us all and the music school was packed.

We had 106 participants from ten different countries of which 76 were children and 30 teachers. The total number was nearly 200 when you count the parents as well. The biggest group outside Finland was 10 people from Japan.

The faculty consisted of 13 teachers: Toshio Takahashi (Japan), Sarah Murray (UK), David Gerry (Canada), Rebecca Paluzzi (USA), Marja-Leena Mäkilä (Finland), Ayako Katsura (Japan), Satoko Katsura (Japan), Anna Brett (UK), Anke van der Bijl (Netherlands), Agneta Högstadius (Sweden), Karin El Moutacim (Finland), Heli Talvitie (Finland) and Aino Pietiläinen (Finland), an accompanist Irmeli Ilomäki, conductor Sasha Mäkilä and care take Janne Enqvist. The head of the faculty was Mr Takahashi.

The participants had individual and group lessons, teacher



training, flute choir and Mr Takahashi's lessons on music interpretation. Lunch concerts and the solo concert were held in a charming chapel nearby.

The main piece in the solo concert was the B Minor Suite by Bach. Twenty-one flautists, three in all movements, had the chance to play it with Baroque Orchestra.

A folk music concert, parents' meetings and coal fibre flute demonstration were part of the evening program. We also had music and instrument exhibitions, the possibility of small flute repairs, massage and so on. Children had different kinds of activities between lessons. And if someone had had enough he could go to a silent relaxation room.

The final concert was in the beautiful Temppeliaukio church in the centre of the city. The church is carved inside a rock and it has wonderful acoustics. The concert was open to everybody and the church was full, both for the dress rehearsal and the concert, because many tourists were visiting.

When my students started their lessons next week after the workshop, I felt that the year's work for the workshop was worthwhile. It was so easy to teach the children who were really enthusiastic and motivated after having got new experiences in the workshop. I could do it again in the future . . .



## WELCOME TO A SUZUKI VIOLA WORKSHOP for teachers with Mr William Preucil

The Swedish Suzuki Association hosts its annual workshop for Suzuki Teachers at Ljungskile Folkhögskola June 12-18 1998. This time we are happy to welcome Mr William Preucil, USA, as one of our guest teachers. He will mainly give an overview of the Suzuki Viola Volumes 4-6. His course also includes lessons with students.

Mr Preucil is the president of the Suzuki Association of the Americas and the recording artist of the Suzuki Viola Books. He was Suzuki Chair holder of the American Suzuki Institute in 1986 and formerly Principal Violist of the Detroit Symphony Orchestra. Mr Preucil has also appeared in solo and chamber music concerts in more than 25 countries.

Interested teachers should contact our Secretary as soon as possible (the deadline was 15th February 1998!):

**Ann-Christine Bertilsson, Beckasinvägen 6, S-821 50 Bollnäs, Sweden. Tel and fax: +46 278 12167**

and she will be happy to send you all the necessary information. We are expecting many viola teachers from all of Europe as this is a unique opportunity to increase your knowledge of Suzuki teaching on the viola.

We hope to hear from you soon!

Yours,  
Sven Sjögren  
President of the Swedish Suzuki Association

# WORKSHOPS IN EUROPE AND AMERICA

## Suzuki Summer Workshop in Iceland '97

We headed at the beginning of July to Akureyri, a picturesque fishing and industrial town on the north coast of Iceland where, with 24 hours of daylight, breathtaking scenery and beautiful weather, we looked forward to five days of music making.

Christophe Bossuat was our guest conductor and violin teacher. We began with a 3 day orchestral course in which 18 children participated. Benjamin Britten's Simple Symphony was to be rehearsed and performed in the beautiful Akureyri Church. We never dreamed at the first rehearsal that the children would give such a stunning performance at the concert, the cries of "Bravo" echoing round the church. Christophe was a disciplined, passionate and humorous conductor, and the children adored him!

The children's workshop too, was a great success. Sixteen pianists, 12 cellists and 72 violinists took part. There were 2 cello teachers, 4 piano teachers and 10 violin teachers including Christophe. The workshop began on Friday 4 July. There were all levels from Twinklers up to book 9, everyone with one thing in common, to have fun making music together. Most of the parents and children were staying in the school in which we rehearsed, so we played together and stayed together, one big happy family!

We went to the Kjarnaskógur woods on the Friday evening where we barbecued, danced and sang with accordion accompaniment, and played games with the children. I coached an aerobics class on the Saturday morning and was surprised by the willingness and ability of the 100 children and parents who took part. They moved and grooved with me to disco music from the 70's, and were then in fine form when we began to rehearse at 10 o'clock. We then went with groups of children to play in old peoples homes and hospitals, which was very much appreciated. The children produced a show for us on Saturday evening. There were plays, ghost stories, Icelandic songs, and a despicable Country Club who threatened to shoot anyone who moved whilst they were playing! We went to bed tired but happy!

On Sunday we prepared for the concert, got dressed in our Sunday best, and went to the beautiful Glerár church. The concert was wonderful. Everyone did their best and we were all proud of the result. After the concert there were coffee and cakes, goodbyes and "see you next year".

We thank Christophe for this contribution, for his wonderful and inspiring work with children and teachers, and for his companionship over the five days. We all went our separate ways, but united as one large Suzuki family. Christophe went on a boat trip to do some whale watching!

Mary Campbell

Violin Teacher

Vice-President of the Icelandic Suzuki Association

## The Shinagawa String Orchestra in Holland



During the last week of August the Shinagawa String Orchestra, conducted by Reji Inda, visited the Netherlands. Shinagawa is a part of Tokyo where a number of Suzuki teachers work together for group lessons and ensemble playing. The group was started by one of the Suzuki brothers, who unfortunately died early. The orchestra was formed 40 years ago for the advanced students (those above the standard repertoire). At this moment their ages are between 9 and 19. The tour was organised by relatives of one of their teachers who lives in Amsterdam, and sponsored by the Japanese embassy and Ricoh Europe B.V. After studying Western music for so long, the teachers and children wanted to come to Europe and get more directly acquainted with the culture. So all the teachers from the group came along, including a number of junior teachers who joined the orchestra, mainly playing viola.

There were three concerts: the first at the Japanese embassy in The Hague and the second in the famous old church of Haarlem, where the Cathedral Boys' Choir joined the orchestra in a performance of the Stabat Mater by Pergolesi and an arrangement of the well-known Japanese song Sakura.

The highlight of the week was the concert in the small auditorium of the Amsterdam Concertgebouw. The conventional programme was extremely well played: a divertimento by Mozart, Vivaldi's A minor concerto and Bartok, Romanian Folk Dances before the interval, and thereafter the Elgar Serenade and Respighi, Antiche Danze ed Arie Suite no III, plus a number of encores. The solo part of the Vivaldi Concerto was played by the four youngest members of the orchestra in unison and accompanied by the orchestra, with the 19th century arrangement we know so well from our Japanese Suzuki tapes. One only felt that the music was somewhat over-rehearsed, leaving little room for the inspiration from the moment, the acoustics or the audience.

The concert was a huge success and it was good once again to realise that high levels are possible with the Suzuki approach. Too often in Holland, Suzuki is thought to be a nice method for beginners only, and this visit was a good incentive to realise that we constantly have to re-evaluate our teaching.

The hall was packed to capacity with lots of Dutch Suzuki families, many of whom had never set foot in our national music temple before.

The next day, Saturday 30. August, was especially for the Dutch children: a workshop with Japanese teachers in a most suitable venue, the International School of Amsterdam. The Dutch children had been looking forward to this event and so had their teachers, but the latter were also a bit

nervous about the standards which the Japanese teachers might be expecting. The workshop took place immediately after the end of the summer holidays and many students had not had a violin lesson since early July. It proved, however, that they were well prepared by their home teachers, and the Japanese teachers, although used to a lower average age, were happy with their standards and were able to achieve a great deal during the two lessons, the playtogether and the final concert.

During the playtogether and the concert the groups were not accompanied by a pianist but by the Japanese Youth Orchestra, which gave the concert an extra excitement.

One of our worries was the language barrier. Japanese teachers usually talk a lot during group lessons and although we had a number of translators, it was difficult to get the correct Dutch equivalent across to the children quickly. That was especially case with the youngest group where the translator was a teenage Japanese student from the International School, who translated into adult language, far too difficult for the little ones. But the children were just mesmerised by their Japanese teacher, and understood very well the message of the lesson: just as you must eat every day, you have to feed your violin daily with beautiful tone.

Another part of the workshop was a mixed Japanese-Dutch orchestra that studied and performed a part of the well known Variations on a theme by Kuhlau by the Dutch composer Hendrik Andriessen. In this orchestra all Dutch students of book 5 and above were allowed to join the second violins, and we had a number of former Suzuki students, many of whom are now in the junior classes of the Dutch Music Colleges, joining the first violins.

In the final concert we also heard a number of soloists. From Japan, a cellist of nine played the Gavotte by Popper, a ten year old girl played the Praeludium and allegro by Kreisler and a 15 year old girl the Introduction and Rondo Capriccioso by Saint Saëns. Two Dutch pianists played a duet movement from *Ma Mère l'oye* by Ravel, and two former Suzuki students, now 13 and 14 and studying in the junior class at the Hague Music Academy, played pieces by de Sarasate and Hubay.

The day ended with a party and the exchange of presents. Then the Japanese had to rush again to the Concertgebouw to hear a concert and after a free day in Antwerp, they were again on their way back to Japan. We sincerely hope that they enjoyed their visit as much as we and our students did.

*Johannes Lievaart*

# The Suzuki World Convention 1999

*by Masaaki Honda M.D.*

*Chairman of the World Convention*

## BACKGROUND

THE FIRST convention was held in Honolulu Hawaii in 1975. Four years earlier, on our way home from a tour with Suzuki children, one of the teachers said, "How nice it would be to have a Teachers' conference in Honolulu" - and I thought that sound a bit like a fairy tale, but not a bad idea at all; at least we can try.

After returning home, I spoke about this plan to Dr Suzuki, expecting a negative answer; but, on the contrary, his answer was, "Dr Honda, that's a wonderful idea, and let us include the teachers of the world. And of course children and their parents must come. Since we need time for preparation, I think the date should be three years hence."

The most important thing was to find a suitable hotel with rooms and a hall big enough to have a workshop and a concert. I immediately flew to Honolulu and found the Hilton most suitable, since they had a big ballroom which could be divided into four by partition and plenty of small rooms in an annexe to this hall.

Then we began mailing invitations to teachers in many countries and announced the date and programme. The registration fee was ten dollars for each person.

The convention started on 26. June. The welcome address was by the Vice-Governor of Hawaii and the Mayor of Honolulu. Then Dr Suzuki was on stage. He began, "My English is not so good, so I speak in one word. Please awake and save the world." Everybody was happy to hear this short and wonderful speech. The week flew by and when everything was over, people carried home sweet memories of international friendship and new ideas.

571 participated from Japan, a lot more than expected; 301 from the USA and 41 from Australia.

Since then conventions have been held in Honolulu again, in San Francisco, Munich, Amherst in Massachusetts. After that it went for the first time to Matsumoto in 1983, then to Edmonton Canada, to Berlin, back to Matsumoto, to Adelaide in Australia, Seoul in Korea and, most recently Dublin, Ireland in 1995.

## 13TH WORLD CONVENTION IN TOKYO AND MATSUMOTO, JAPAN, 28 MARCH-3 APRIL 1999

The first day will begin in Tokyo with about 3,000 Japanese children playing in Nippon Budon-kan. This will be combined with the annual Grand Concert held every year, and this will be the 45th anniversary.

The graduation ceremony will be from 1pm to 1.30pm, and from 2pm children of all nationalities will join the concert. The piece is yet to be decided. It would be inspiring if the children could play "Song of Peace" (this is my Song) from Finlandia by Sibelius, and the audience join in singing. If possible, we would like to have a satellite broadcast so that children from many other countries can join in playing with those at Nippon-Budon-kan in Tokyo.

On 28th March all move on to Matsumoto, and on 29th the Opening Ceremony and concert will begin at 10am. The key-note speech will be given from 1.30pm, followed by a play-together and then a faculty concert in the evening. Many leading instructors from overseas as well as Japan will give demonstrations and workshops, teaching technique and the philosophy of Suzuki Talent Education. The student and teacher classes will run in parallel during the week.

Music brings understanding and friendship between children of different nations. The spirit of Suzuki is to create love among all human beings and Suzuki Method is a means to achieve this goal. It is also the aim of the world convention to achieve peace in this world, and I fervently wish that as many people as possible will attend and concentrate our power and energy to make this possible

# NEWS FROM THE ESA BOARD

One of the key decisions taken at the last meeting on 4-5 October 1997, which will have the most effect teachers is the award of a new **ESA Accreditation** at intermediate level to all teachers on reaching ESA level 3. *As yet there is not a formal document as proof of either this qualification or the full ESA Diploma. Any design suggestions would be most welcome.*

Other points and decisions from the meeting are as follows:

## APPOINTMENTS

Two new board members were elected, and warmly welcomed, at the last meeting (4-5 October): Carey Beth Hockett as cello representative, and Kasia Borowiak, representing the new Polish Association. There were no resignations from the board at this meeting, but Peter Hagn-Meincke gave notice that he would be standing down as Danish representative. He has agreed to continue serving as Honorary Treasurer.

**New Teacher trainers:** five new teacher trainer-examiners were elected, please see the bold entries in the listing for details. There was a particularly warm welcome for Eva Nilsson of Sweden, a new trainer for viola, a much needed addition to the team of ESA teacher trainers.

## QUESTIONNAIRE AND SURVEY OF ESA ORGANISATION AND TEACHER TRAINING

The survey conducted prior to the meeting had yielded much new information about the organisational structures of member countries in preparation for the new **ESA Handbook** (still under preparation, and somewhat behind schedule; being a larger task than anticipated). The teacher training section of the survey was especially interesting. It confirmed that there were wide differences in the way courses were run in the various parts of the ESA. The subcommittee had concluded that many different course formats were possible and worked well, depending on local circumstances. The survey also yielded much material for further discussion, as well as a number of specific recommendations that were put to the meeting.

## New agreed proposals on organisational matters and teacher training:

The ESA recognises that the national associations in Europe have different statutes and legal prerequisites depending on their country of operation. The ESA recognises the statutes and formal structure of

different national Suzuki associations, provided the following principles are observed:

1. There is only one national Suzuki umbrella association in each country, which is sub-licensed by the ESA to use the name "Suzuki" for their activities in accordance with the Name Agreement between the ESA and ISA.
2. The national Suzuki association is to have a set of statutes, and this should state the object of the association as promoting Suzuki education. The statutes are to be in line with Suzuki philosophy.
3. The national Suzuki association has to be open for membership for the whole country and admit members according to the following categories:
  - A members: fully qualified Suzuki teachers (ESA level 5 (ESA diploma) or qualification outside Europe, recognised by decision of the Board of Directors of the ESA)
  - B1 members: Accredited Suzuki teachers Intermediate levels (ESA level 3 or 4 (ESA Accreditation))
  - B2 members: Suzuki teachers with ESA levels 1 or 2.
  - B3 members: Teachers with no formal Suzuki qualification (cannot call themselves 'Suzuki teachers')
  - C members: all others.
4. The national associations to be democratically structured. The weight of votes of A, B1 and B2 members in the highest ruling authority (usually the AGM) should never be less than half against other membership, unless national legislation prohibits such a rule. The prerequisite for this rule is that the national association defines the appropriate minimum of teachers to be present at an AGM in order to constitute a quorum of teachers in the meeting.
5. The national association selects a representative to the ESA board amongst A members. If no A member is available in the country, a B1 or B2 teacher may be elected country representative on the ESA board.
6. Upon acceptance of this proposal by the ESA Board of Directors, the national Suzuki associations oblige themselves to amend their statutes accordingly, if such amendments are necessary in order to comply with these principles.

## VIOLIN NEWS

The instrumental committee of the ISA is in the process of preparing new editions and would like to have suggestions from teachers for volumes 2 - 8. If you have any views, please contact Tove Detreköy, a member of the violin committee. Her address is Halls Allé, DK 1802 Frederiksberg C, Denmark. Fax: +45 31 225856.

At the meeting, Christopher Bossuat proposed and all agreed that there should be more opportunities for teacher trainers to meet; board members will now be looking for suitable venues and opportunities to hold such meetings in future.

## PIANO NEWS

The other instrument groups were similarly interested, and a teacher trainer meeting for piano has been organised for this summer in London. Any teacher who would like to make any proposals or points to this informal meeting should contact their own teacher trainer or the ESA Piano representative as soon as possible.

## ESA TEACHING DEVELOPMENT FUND

The fund now has its own separate bank accounts in Deutschmarks and £ Sterling and donations can be paid directly into the account. The fund has grown slowly, but steadily and now stands at DEM 13,483. It has supported teacher-training projects in both Poland and Hungary over the last few years.

Earlier this year we appealed for money to the fund in celebration of the 70th Wedding Anniversary of Dr and Mrs Suzuki, because it was known that support for projects such as the ESA and ISA Development funds was the present which they both preferred. Sadly, Dr Suzuki died before the anniversary, but we have, nevertheless received some generous donations from people who have decided to give in memoriam, instead.

Deutschmarks or £ Sterling cheques, made payable to the European Suzuki Association TDF, may be sent to the ESA office, 39 High Street, Wheathampstead, Herts, AL4 8BB, England. Or payment (in £ Sterling) can be made directly into the account: Adam & Co plc, 42 Pall Mall, London SW1Y 5JG. Account No 1217901 - Sort Code: 83-91-36.

## TEACHERS & PARENTS

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## Teacher Trainees' Exam Results 1996-7

**DENMARK**  
12-13 April 97

Piano	Level
Lone Garnum	3
Susane Germer	1+2
Akiko Hoffding	3+4
Conne Jensen	5
Mette Konow	1+2+3
Pernille Ring	1+2

*Examiners: Thomas Rydfeldt, Esther Lund Madsen, Anne Birthe Andersen, Peter Hagn-Meincke*

12 April 1997

Cello	Level
Aksel Nielsen	1+2+3
Holger Thorborg	1+2+3
Dorte Rolff-Petersen	1+2+3

*Examiners: Carey Beth Hockett Huakur F. Hannesson, Ander Grøn*

5-6 April 1997

Violin	Level
Anna Binkova	1+2+3
Peter Edström S	1+2+3
Bente Hartelius	1
Kirstine Heyde	1+2
Rikke Konoy	1+2
Marianne Lejhage, S	1+2
Kerstin Poaulsberg	1+2
Anna Podhajska Icel	4

*Examiners: Marja Olamaa Finland, Jeanne Janssens B; Tove Detreköy, and Shannon Hawes.*

**GERMANY**

9-10 November 1996

Violin	Level
Claudia Kretschmar	1+2
Elisabeth Faber	2
Magdalene Geusen	2
Elisabet Heineken	2
Michaela Zimbauer	2
Kathrin Bücking	3
Flora Weisser	3
Wolfgang Zirbs	3
Veronika Kimiti	4
Hartmut Geppert	5
Agnes Steinmetz	5

*Examiners: Alison Apley (GB), Susan Johnson (NL), Kerstin Wartberg.*

15-16 March 1997

Violin	Level
Isabel Morey Suau	1
Simone Burger-Michielsen	1+2
Genoveva Gyuricza Gölle	1+2
Beate Lerch	1+2
Mary Schirilla	1+2
Annette Seyfried	1+2
Anne von Fabeck	1+2
Christine Yatco	1+2
Christiane Lause	2

*Examiners: Karen Kimmett (F) Susan Johnson (NL), Kerstin Wartberg.*

17-18 January 1998

Violin	Level
Isabel Morey Suau	2
Ines Armanino	3
Claudia Eisenberg	3
Elisabeth Faber	3
Elisabet Heineken	3
Mari Schirilla	3
Annette Seyfried	3
Christine Yatco	3
Michaela Zimbauer	3+4
Simone Brake	4
Flora Weisser	4
Wolfgang Kauper	4
Kathrin Bücking	4+5

*Examiners: Karen Kimmett (F), Susan Johnson (NL), Kerstin Wartberg.*

**GREAT BRITAIN**

15-16 February 1997

Cello	Level
Penny Heath	5
Arantza Lopez-Barinaga (Spain)	4+5
Eulalia Subirant (Spain)	3
Anne van Laar (NL)	1+2
Laura Cardena (Spain)	1
Melissa Cassiman (Belgium)	1
Nienke van den Dool (NL)	1

Michael Edwards 1  
Kate Harding 1  
Di Jameson 1  
Sasha Routh 1  
Marianne Vrijland (NL) 1  
*Examiners: Anders Grøn (DK), Ruben Rivera (France), Carey Beth Hockett*  
8-9 March 1997

Violin	Level
Mysie Ferguson	5
Karen Hodgson	5
Marzena Kawczynska (Poland)	4
Judy Gabriel	4
Elizabeth Peplow	3
Natalia Gittings	1+2
Rachel Harding	1+2
Robert Martin	1+2
James McGeorge	1+2
Heulwen Thomas	1+2

*Examiners: Trudy Byron-Fahy (Irel.), Shannon Hawes (DK), Alison Apley*

21-22 March 1997

Piano	Level
Joke Alberda (NL)	4
Kate Beck	4
Naomi Kusano (Italy)	4
Jenny Macmillan	4
Elizabeth Brooks	3
Danina Milic (Bosnia)	3
Jennifer O'Neill (Ireland)	3
Luisa Valdina (Italy)	3
Annabelle Whiteman	3
Mira Ross	2
Angela Bushnell	1
Justyna Dwornicka-Nowak (Poland)	1
Catherine Evans	1
Michael Oatey	1

*Examiners: Esther Lund-Madsen (DK), Anne Turner (Scotland), Caroline Gowers.*

August 1997 in Helsinki

Flute	Level
Anna Brett	3
Anke van der Bijl (Netherlands)	3

*Examiners: David Gerry (Canada), Toshio Takahashi (Japan); Sarah Murray.*

**HUNGARY**

Violin	Level
Ida Cecilia Cserta	1
János Bráody	1

*Examiners: Jeanne Janssens (B), Marja Olamaa (Finland); Tove Detreköy.*

**ITALY**

6-7 December 1997

Piano	Level
Silvia Moretti	5
Michela Fiorini	4
Viviana Zanardo	4
Gabriella Massa	4
Corrado Giacomazzi	4
Marco Minciacchi	2
Shihomi Kishida	2
Francesca Facetti	2
Ann Cecilia Spagnoletti	2
Analisa Stagliano	2
Egisto Castiglione	2

*Examiners: Esther Lund Madsen (DK), Anne Turner (GB) and Lola Tavor.*

Guitar	Level
Cristano Alasia	3
Michaelangelo Alocco	3
Daniela Brignone	3
Antonio Laviola	3
Maurizio Preda	3
Stefano Viada	3

**THE NETHERLANDS**

2 November 1997

Piano	Level
Mies ten Horst	1
Lilian de Jong	4
Ria Klerx	5

*Examiners: Anne Marie Oberreit (Belg), Christine Magasiner (GB); Huub de Leeuw*

**SPAIN**

26 April 1997

Violin	Level
Ana Aguirre	1
Karme Cendoya	3
Ma Jesus Cano	4
Raquel Dias	1

*Examiners: Sue Thomas (GB), Karen Kimmett (F), Ana Maria Sebastian*

## Teacher Trainers/ Examiners recognised by ESA

Those appointed in October 1997 are outlined in Bold

Violin	
Alison Apley	Great Britain
Judith Berenson	USA
Helen Brunner	Great Britain
Judy Bossuat	USA
Christophe Bossuat	France
Trudy Byron-Fahy	Ireland
Tove Detreköy	Denmark
Leif Elving	Sweden
Shannon Hawes	Denmark
Lilja Hjaltadottir	Iceland
Susan M Johnson	NL
Jeanne Janssens	Belgium
Karen-Michele Kimmett	France
Phillipa Lees	Ireland
Hannele Lehto	Finland
Felicity Lipman	Great Britain
<b>Jan Matthiesen</b>	<b>Denmark</b>
Lee Robert Mosca	Italy
Marja Olamaa	Finland
Jyrki Pietila	Finland
Marianne Rygner	Denmark
Clare Santer	Great Britain
Ana Maria Sebastian	Spain
Sven Sjögren	Sweden
Sue Thomas	Great Britain
Kerstin Wartberg	Germany

Viola	
Edith Code	Denmark
<b>Eva Nilsson</b>	<b>Sweden</b>

Piano	
Anne Birthe Andersen	Denmark
Kasia Borowiak	GB/Poland
Colette Daltier	France
Caroline Gowers	Great Britain
Peter Hagn-Meincke	Denmark
<b>Riitta Kottinurmi</b>	<b>Finland</b>
Huub de Leeuw	NL
Esther Lund Madsen	Denmark
Christine Magasiner	Great Britain
Ruth Miura	Finland
Eunice Morley	Great Britain
Anne Marie Oberreit	Belgium
Stephen Power	Great Britain
Kristjana Palsdottir	Iceland
Thomas Rydfeldt	Sweden
Kevin Smith	Great Britain
Lola Tavor	Switzerland
Anne Turner	Great Britain

Cello	
Sara Bethge	Great Britain
Annette Costanzi	USA
Angela East	Great Britain
Ann Grabe	France
Anders Grøn	Denmark
Haukur F Hannesson	Iceland
<b>Penny Heath</b>	<b>Great Britain</b>
Carey Beth Hockett	Great Britain
Christine Livingstone	Great Britain
<b>Anja Maja</b>	<b>Finland</b>
Antonio Mosca	Italy
Alison McNaught	Great Britain
Ruben Rivera	France

Flute	
David Gerry	Canada
Marja Leena Mäkilä	Finland
Sarah Murray	Great Britain
Barbara Newland	Great Britain
Rebecca Paluzzi	USA
Belinda Yourn	Australia

Guitar	
Philippe Francais	France
Elio Galvagno	Italy

Singing	
Mette Heikkinen	Finland
Paivi Kukkamaki	Finland

**Harp**

Gabriella Bosio	Italy
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Most addresses are available from the ESA office. This is currently at 39 High Street, Wheathampstead, Herts AL4 8BB, England

# BEECHER ACOUSTICS OXFORD VIOLIN MAKERS & CONSULTANTS

- \* Older and modern instruments for sale, for students, professionals, and all sizes for children
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- \* Fine handbuilt instruments made to commission
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  - comprehensive range for students and professionals
- \* Complete bow restoration, rehair and repair service
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- \* Quality bows made to commission
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**RON COLYER**

## RESULTS FROM BEECHER ACOUSTICS WORKSHOPS:

Professional violinist, Ron Colyer, writes: "I want to thank you for the magnificent work on my violin . . . The instrument became more responsive than ever before, and undreamt-of tonal colours emerged. This was a process of enormous value to me, because the instrument was thus tailored to my individual requirements. It is unique in my experience. The violin continues to be a delight to play. Double-stopping is easier and acoustically more effective. The carrying power has increased and playing effort has decreased. Colleagues have been immediately impressed by the change. I can recommend your work wholeheartedly."

## 1<sup>ST</sup> PRIZE

and HIGHEST POSSIBLE MARKS  
in the GERMAN NATIONAL  
"JUGEND MUSIZIERT" COMPETITION 1996  
for **CHRISTINE RAUH** aged 11  
playing Schumann "Stücke im Volkston",  
Op 102, and Shostakovich Sonata, Op 40.



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

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



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