



# European Suzuki Journal

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## The Education Method for Developing the Ability

The Suzuki Method is the Mother Tongue Method with which every child in the world can develop his ability to a high level. Why can every child in the world develop to a high degree his ability to speak his native language fluently? Today I will tell you the important points in this education. Not only in music, but also in other fields with this method, you will never fail to develop your child to a person with high abilities.

By researching the Mother Tongue Method I discovered 48 years ago that ability was not inborn and also I discovered the Law of Ability. I want to tell you why the children will gain the ability to speak their native language freely. It is very easy to say, because

1. The ability develops by listening daily.
2. The ability develops by practice in speaking.

However, commonly in the education, the wrong teaching ideas are taught.

For example, in the music education, it is thought that to proceed to the next

Photo: M.v. Conta



"I am very happy that the European Suzuki Association has formed. I extend the greetings and the best wishes to all of you."  
Shinichi Suzuki

piece is progress and that it is not necessary to practice the previous pieces. It is also thought that if a student practice a piece of his homework and if he goes on to the next piece, then he thinks that previous pieces are finished. If this method is used in the Mother Tongue Method, what will happen? Suppose a child was interested in learning only new words, neglecting to use the words he had learned before. He would not only fail to acquire his own Mother Tongue, but also would develop certain learning disabilities. This wrong way of teaching has been used in the music education and also in regular schoolwork. I have been wondering why educational methods like the Mother Tongue have not been used for developing ability; therefore, I have been appealing to the public. Children speak the words daily and repeatedly which they have learned, and all the words they have gained develop their ability. Then they gain new words. This practice helps them to gain many words speedily. This is the vital point for developing ability and also is the Suzuki Method.

The duty of the mother is to cause a child to hear a tape or a record every day at home and also make sure to use the following method at home.

1. Practice the previous pieces with the "Lucky Dip Study Tape."
2. After practicing the previous pieces, then he practices the new piece which is his homework.

The Lucky Dip Study Tape is the tape which contains the previous pieces that he has already learned. It is necessary to practice with this tape daily. In the lesson room, the teacher gives the student a box in which the names of the pieces he knows are written. He is told to pull out, for instance, two cards from the box and play the pieces. This is the test of how beautifully he can play the pieces which he has learned. Next he plays the piece he has been practicing for his homework. The Japanese students have been

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enjoying to practice with the Lucky Dip Study Tape at home every day. I am glad that their abilities have been developed by studying with it.

Repeated practice of the previous pieces which the student has completely mastered creates a new ability for the process of learning. If the student uses this sort of practice method at home, he will surely develop the ability to play well and will progress at a marvelous speed. These are the important points for developing children's abilities through the Suzuki Method.

Shinichi Suzuki

## Impressum

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Inquiries regarding membership should be sent to the National Institutes or the responsables of the country.

# Aspects of Shinichi Suzuki's Music Pedagogy

## The role of music and the "Law of Ability"

Shinichi Suzuki's passionately fought-for endeavor is to continue worldwide along the new educational path he has successfully put into practice and developed over the past 40 years so that as many children as possible all over the world can go along this path together with their parents and grow up to be happier, more fulfilled and more contented people – and thus contribute towards building a more peaceful world. In Suzuki's opinion, music is an unquestionable element of this. Becoming acquainted with good music at an early age activates and cultivates so many areas of the human mind and body: sensitivity, emotional responsiveness, attentiveness, concentration, physical dexterity, body control, memory, mental elasticity, social sentiments such as integration, togetherness, respecting and listening to each other and many more. Suzuki subsumes all these mutually interlinking and co-developing areas under the term "ability" and refers to the "Law of Ability" which he says he has come across during the course of his musical education work. According to Suzuki, all of his little pupils were subsequently good school students.

## It depends to a great degree on our upbringing

The reason is that "talent", "aptitude" and "ability" are to a great degree the result of the way we treat our children, of our conscious encouragement and cultivation, of our loving upbringing (cf. the title of Suzuki's book: Education is Love). And what other significance could the controversy surrounding "inherited aptitude versus environmental influence" have to an inspired educationalist than that of stressing everything that belongs to "environment" in the very widest sense? As is widely known, the name of the institute founded by Suzuki in Matsumoto is "Talent Education Institute"; due to our predominant Western-scientific attitude, this is often mistakenly taken to mean that the Institute was only created for the talented, the especially gifted. Of course, Suzuki does not impugn existent talents or gifts when they manifest themselves to him, but they have a different significance to him, for he is convinced – and bases his actions on this conviction – that it is in fact good, i.e. attentive, educationally aware and fully child-oriented treatment and association which can allow practically any child to attain undreamed-of heights of personality and learning-faculty development in all fields of life. Suzuki always makes a point of the fact that he has never been on the look-out for existing gifts when children are enrolled for violin lessons, but accepted every child without any prior testing along with the child's mother – and has achieved the most remarkable results,

a fact that is gradually becoming known all over the world. And not only in Japan, where he has been working with his pupils for 40 years now; outstanding successes have also been achieved in the United States of America and Canada, where Suzuki has been known for about 17 years now. Since a few years ago, the same applies to Europe, Australia and Scandinavia.

## The emphasis of the auditive – Mother-Tongue Method

The emphasis of the auditive over the visual, beginning "learning" at an early age, gay and enjoyable, repetitive practising: – these are the elements of his "Mother Tongue Method". It is based on the perception and observation of small children and the way in which they acquire their native language: without being able to read or write, step by step in continuous, repetitive monologues and dialogues with themselves and their immediate "environment", their mother and father – gradually increasing in the child's own inner and outer rhythm. The child is generally made to feel happy by its environment during this process and accepted without correction or scolding, confirmed and guided; hence Suzuki's simple, elementary principles of learning: listening, imitating, repeating.

## Parents role

A decisive role is played in this process by the parents, especially the mother and her day-to-day, lovingly attentive dealings with the child. Suzuki's ideas and practice confront the West – where child education has been divided up and delegated to numerous sectors such as crèches and kindergartens, etc. to such an overwhelming degree and in such complex fashion that parents scarcely know any more what they personally could and should do for their children – with educational thought and action stemming from unity and the understanding of the importance of the family. The significance of the mother-child fixation is recognized and taken up: the relation of the infant and child to the mother, which has changed from a relation involving a physical womb to one involving a psychic-social womb, is taken seriously and made use of specifically to promote the child's development during the first, formative years which, as we in the West have known since Sigmund Freud at the latest, are of absolutely decisive significance for a person's entire later development. The prenatal unity of a person with his or her mother is replaced by the psycho-cultural duality to be realized; learning, practising, encouraging, confirming, the mother accompanies her beloved child, actively participates in the lessons and, in the way only she can, continues the learning process at home, where, as Suzuki puts it, she can be the child's teacher for 6 days a week with all the additional



possibilities at her disposal, whereas the teacher can only see and teach the child once a week for a short period of time. Perhaps it should be mentioned at this point that this should not be misunderstood to mean that the home should be turned into some kind of school; it simply means that there are important common "activities" for children and parents whose encouragement and cultivation are decisive for the child's development. This may not only require a new attitude from us Westerners with respect to the educational necessity of "education" starting at an early age, but also a more conscious perception of education's tasks.

#### **Adaptation to the needs of the child**

The educational methods are adapted to the needs of infants and children and their level of development, are developed by "listening in on their nature", as Suzuki occasionally puts it. Starting music lessons as early as possible includes really starting out from the child and its possibilities and not simply transferring adult education to the child. For example, once a child has learned to hold the bow as well as it can, the child will start to play at the middle of the bow with a very short, rhythmic "ratarata - ra - ta", and not with the full bow, which is much more difficult to do because it requires much more body movement control and coordination. This corresponds, for instance, to the scribbled, wobbly or wavy line drawn by a small child which, from the point of view of ontogenesis, is the precursor of the controlled, straight line that is only possible later on. Clapping and movement games, which are constantly invented anew by teacher and child, are just as much fun and diversion as they are a way of practising and consolidating the body control and balance required by the child for playing the violin. Another example: At first, the lessons and practice sessions are very short in keeping with an infant's limited capacity for staying concentrated. There are many more aspects of this sort.

#### **Tonalisation**

The love of the "beautiful tone" (called "tonalisation" by Suzuki) and a feeling for this are encouraged right from the outstart of the lessons — the well trained teachers hardly ever experience that almost unbearable scraping stage we know so well with violin beginners. Thus, the emergence of real music takes place much earlier than is usually the case. This is also achieved by means of the melodious and, one could almost say, "ripping" pieces of music themselves and by the tapes which are recommended for continual listening at home and which are very popular with the children. In addition to being accompanied on piano right from the start, the children are soon playing together with older children who are slightly more advanced and in whose lessons the younger children also participate a bit. The music sounds quite different in unison with others and much better than what can be achieved by a single little violin. Individual and

group lessons are the two sides of one educational process.

#### **They are able to play Bach's Double, the little ones.**

The little ones can already play Vivaldi's Concerto in a minor or Bach's Double Concerto in d minor and many other pieces. The frequently expressed opinion that little children are not yet mature enough to play such works can really only be invalidated by hearing the performing children oneself. Children are not only able to master difficult baroque and classic, and even romantic compositions with respect to technique, they really can play with true musical feeling. And — needless to say — every child has a different individual style of playing.

#### **Is it a possibly generally valid phenomena?**

Does this mean we are observing a little known, and possibly generally valid phenomena, namely that the literature of the past, which initially was more or less accessible to mature adult personalities, has become accessible even to children during the course of our further cultural development? In other words, that the way in which music was experienced and expressed in former times can be assimilated and processed by later generations at an earlier stage in their individual development — possibly with the result that they will be in a better position to assimilate the artistic works of their own era?

#### **The Suzuki teacher**

The educational requirements placed on the Suzuki teachers are stiff: they must always have the personal, physical and psychic development and maturing of the child in mind; they must learn themselves how to hold the bow the way the individual child does best in order to demonstrate this to the child; they must know all the Suzuki literature by heart; not to mention the ability to improvise, invent games, etc. Encouragement in all matters, including the smallest, and the avoidance of discouraging, negative remarks lead in the long run to astounding, ever more rapidly achieved advances. There is never any "grading", but there is "graduation" which is celebrated in special ceremonies. (In this context, I never once heard the word "achievement"! Great patience, empathy and understanding for children bestow the atmosphere and the whole "Suzuki Way" with pronounced therapeutic and undoubtedly correspondingly effective characteristics which cannot be dealt with here in detail.

#### **The communicative element:**

Finally, there is one comprehensively effective educational element of Suzuki lessons to be mentioned without which the process is unthinkable: communicative activity. Of course, the teacher communicates with the child, but also with the mother, the parents; the child communicates with other children; the parents of the children communicate with each other; the teachers communicate with each other. The Suzuki groups visit each other from country to country and continent to continent, group workshops in

summer help to endepthen what has been learnt, the children are the pupils of other teachers for short periods of time, the teachers can get in touch with each other on the subject of possible difficulties and how to overcome them. Every educationalist will recognize the advantages of this: learning from each other, affirming, encouraging each other, clarifying matters in mutual cooperation and much more.

This provides the children with ever new goals for which they practise, and, above all, they are motivated to make further advances. This communicative element also enables Suzuki to achieve the bringing together of music-playing children of all cultures and languages: before they are able to say a single understandable word to each other, they are making music together.

Marianne M. Klingler

## **The ESA**

### **The European Suzuki Association**

At the international meeting of Suzuki teachers and children at San Francisco in 1977, Dr. Suzuki decided and said that he wanted us the Europeans to build up a "European Suzuki Association" in order to spread his ideas and to help through music teaching in early childhood to build a peaceful world for the future. The European Suzuki Association was founded in 1980 in London as a Company Limited by Guarantee. The Honorary President is Dr. Shinichi Suzuki, the Chairperson Marianne Migault Klingler (Munich) and the official office is care of M.M. Klingler.

The founding Committee, approved by Dr. Suzuki himself and other members are set out on the following list. All these members with the exception of M.M. Klingler and Pat McCarthy studied with Dr. Suzuki in Matsumoto.

Honorary President: Dr. Shinichi Suzuki, Matsumoto, Japan.  
President: Marianne Migault Klingler, München, Deutschland.  
Vice President and Director: Tove Detreköy, Copenhagen, Denmark.  
Secretary of the Company: Tim Constable, Solicitor.  
Directors: Jeanne Janssens, Bruxelles, Belgium; Susan M. Johnson, Netherlands; Felicity Lipman, London, England; Patricia McCarthy, Cork, Ireland; Judy Weigert Bossuat, Lyon, France.  
Committee-Members: Christophe Bossuat, Lyon, France; Bela Detreköy, Copenhagen, Denmark; Jean Middlemiss, Barnet Herts., England; Anne Turner, Aldenham Herts., England. Together with the seven Directors. Treasurer: M.M. Klingler.

The membership-structure of the ESA is as follows:

**Category A Membership.** (Annual subscription DM 40,—) This is the full voting membership of the European Suzuki Association Limited and is for music teachers, who have received diplomas from Dr. Suzuki himself or who have



graduated in Suzuki pedagogy from a University in America or Canada, or who have studied in one of the European Institutes. These Institutes must be recognized by the ESA-Committee, and their Teacher Training courses are concluded with an examination of the teachers by members of the ESA-Committee. An example is the British Suzuki Institut (BSI) in London, an other example "Association Nationale Methode Suzuki en France" Lyon.

**Category B Membership.** Annual subscription DM 25,—) This is for music teachers whether attending recognised teacher training programmes or not and whether or not teaching Suzuki method. Subscription will be collected by National bodies.

**Category C Membership.** (Annual subscription DM 10,—) This will be for parents, children and friends and will in most cases come by virtue of membership of National organisations. The subscription will be collected by National bodies and payed over to the ESA, M.M. Klingler, Munich. Bank account: M.M. Klingler, Unterkonto European Suzuki Association, Deutsche Bank München, Deutschland Konto-Nr.: 3304300; BLZ 70070010.

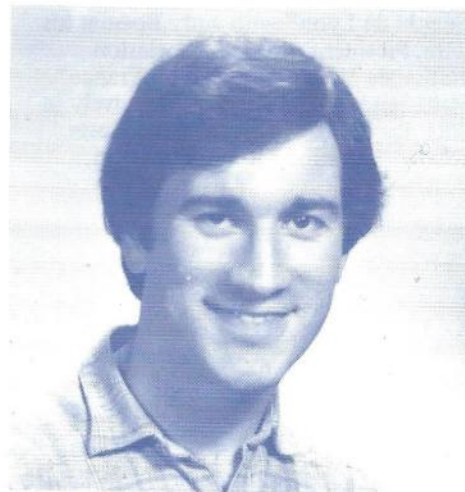
The chief proposition and aim of the ESA was formulated at the first meeting on January 28th, 1979 in Bremen:

- a) Setting up arrangements for graduation of teachers and pupils.
- b) The laying down of a syllabus for the training examination of teachers and Training-programms.
- c) The control of the standards of teaching acceptable as a presentation of the Suzuki method.
- d) Organizing of European workshops.
- e) Annual meetings to contact and discuss.
- f) Cultivate the international relations to other Suzuki-Associations, as the Japanese and the American (SAA).
- g) Edition of an ESA-Journal, edited twice a year, containing information about Suzuki activities in Europe. The Association will also publish articles of a pedagogical, psychological and philosophical kind.

Further meetings happened in Amsterdam April 8th, 1979, Radlett January 27th, 1980, Bruxelles June 29th, 1980, Cambridge August 18th 1980, Bruxelles January 31st, 1981, Radlett July 19th, 1981, Amherst University of Massachusetts USA July 29th, 1981. After having had two European workshops, one in August 1980 in Cambridge organized by the British Suzuki Institut Felicity Lippman the second in Helsingør in April 1981, organized by Tove and Bela Detreköy and a parents-team; Jeanne Janssens Belgium is preparing with a parents team

the third European workshop in Belgium. There were hundreds of participants coming from many European countries and — the most important — Dr. Shinichi Suzuki came and taught and shall again come next year to Belgium.

## Who is Who?



**Christophe Bossuat**  
School and musical studies in Bourges (France). 1972 Graduation of the Lycée with honours. 1973 Graduation of Bourges's conservatory for violin and

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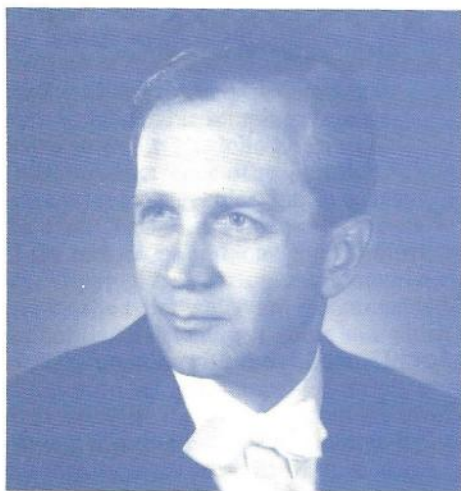


solfeaggio. Was awarded of the "Prix de la ville de Bourges" after public recital. 1974-75 Private studies in Paris with Pierre Donkan for violin. 1976 Was given a scholarship from the French government (foreign affairs) to study the Suzuki Method in Japan. 1976-78 Study in Japan, Matsumoto with Shinichi Suzuki. Graduation diploma of the "Talent Education Institut", 1978-81 Director and creator of the „Ecole de Musique Suzuki de Lyon“ with Judy Bossuat his wife, President of the "Association Nationale Méthode Suzuki en France". Has been invited to teach extensively in America Suzuki Institutes: Wisconsin, Ithaka, Memphis, Ottawa, Kingston, Potsdam.



**Judy Weigert Bossuat**

High School Diploma with Honors 1971. Music Education degree Potsdam State University. 1975 Crane School of Music. "Magna cum laude" an outstanding Musician Award. Worked in the Potsdam Talent Education Program with Harry Kobialka, 1975, 76, 77. Went to Matsumoto 1977, 78. Got Teachers Diploma from Dr. Suzuki 1978. Came to France end of 78. Now, since 3 years, 120 students with Christophe, ages from 2 1/2 - 10. Summers she taught together with Christophe at many Summer-Schools in USA. This Summer Kingston, Canada will be added to the list.



**Bela Detreköy**

Bela Detreköy was born in Budapest and started his studies at Franz List Academy at age 10. National Certification in Music

Pedagogies 1944. Lives since 1945 in Denmark. His Debut as soloist 1947. Member of the Danish Royal Orchestra 1953-66. Associate Professor at Western Washington State University USA 1967-71. 1st concertmaster of the Danish Radio Light Orchestra 1971-77. Since 1977 teacher at the State Conservatory in Odense and the Danish Suzuki Institute in Copenhagen. In summer 1975 studies at Talent Education Institute in Matsumoto, Japan.



**Tove Detreköy**

Educated at the Royal Danish Conservatory in Copenhagen. Graduated 1947. National Certification in Music Pedagogies in 1948. Teacher at the Royal Danish Conservatory's Preparatory classes and Evening school 1947-52. Played in the Danish Royal Orchestra from 1959-67. Lived in USA 1967-72. Member of the Faculty Stringquartet at Western Washington State University, Bellingham. Had close contact with Bellingham Society for Talent Education instructed by a Japanese teacher. In 1971 and 1978 studies at Talent Education Institute in Matsumoto, Japan. Went back to Denmark 1972. Started same year Suzuki program for violin in Copenhagen and Aarhus. Founded the Danish Suzuki Institute in Copenhagen 1977 and functions as its Musical Director. In 1981 organized with a parents team the 2nd European workshop in Helsingör.



**Jeanne Janssens**

Obtient au "Conservatoire Royal de Musique de Bruxelles" le Premiers Prix:

violon (classe Maurice Raskin), solfège (classe M. Renard) et histoire de musique (classe R. Bragar) ainsi que le 2ieme Prix en harmonie (classe V. Legley). Est aussi lauréate de l'Académie internationale de musique de Nice. Travailla aux Pays Bas avec Marcel Pinkse. Séjourna au Japon en 1971 et en 1972 où elle étudia au Talent Education Institute à Matsumoto sous la direction du Prof. Shinichi Suzuki. Fonda, selon le désir du Prof. Suzuki, en 1971 le „Talent Education Institute“ en Belgique. Enseigne depuis 1971 la méthode de violon du Prof. Suzuki au „Stedelyke Muziekacademie Turnhout“. Son travail est officiellement reconnu par le „Ministerie van Nationale Opvoeding en Nederlandse Cultuur“.



**Susan Johnson**

Susan Johnson graduated from Oberlin College in 1966, having studied violin with David Cerone and chamber music with John Frazer and George Neikrug. It was in 1964 that Professor Suzuki made his first tour in the United States with 10 Japanese children. At that time



## Addresses

### I. List of A-Members (uncomplete)

#### Belgium:

Jeanne Janssens, Americaanstraat 209, B 1050 Bruxelles.

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#### France:

Judy Weigert Bossuat, 13 Rue Royale, F 6900 Lyon

Christophe Bossuat, 13 Rue Royale, F 6900 Lyon



Miss Hiroko Yamada, and later Miss Hiroko Toba, were giving Suzuki violin and in 1968 of the Amsterdam Philharmonic Orchestra. She took music interpretation lessons from the cellist Piet Lentz, and since her study in Matsumoto in 1974, has been teaching Suzuki violin lessons as an experimental program on the Oberlin campus. As a student then, Susan was able to observe the program and its wonderful developments as well as participate in a string quartet with Miss Yamada. In 1966 she became a member of the Rotterdam Philharmonic Orchestra



**Marianne Migault Klingler**

Studium der Theologie und Psychologie; gründet 1962 eine freiberufliche Praxis für Kinderpsychotherapie, Diagnostik und Beratung. Psychoanalytische Ausbildung in München. Klavierunterricht bei Prof. Martienssen, Berlin und Prof. Maria Landes-Hindemith, München. 1979 Stifterin und Vorsitzende des Vorstands der Karl Klingler-Stiftung; ruft 1979 einen internationalen Wettbewerb für Streichquartett ins Leben.



**Felicity Lipman**

At the age of 15, she was awarded the Royal Associated Boards gold medal for the highest marks in Grade 8. She joined the National Youth Orchestra, studying under Hugh Maguire, and later continued to study under him at the Royal Academy of Music. She also studied Chamber music with Sidney Griller and Terence Weil and played in the chamber orchestra for three years and under Neville Mariner. During this time she made many solo appearances and formed the Linley String Quartet, which she led for 7 years. On leaving R.A.M. she worked under contract with BBC Radio Orchestra for 3 1/2 years and also played with the Philomusica of London, the Richard Hickox Orchestra and the Academy of St. Martins-in-the-fields. In 1975 she first went to Japan with Dr. Suzuki in Matsumoto for 3 months. Again with help from the Winston Churchill Memorial Trust, she returned to Dr. Suzuki in September 1976 for a year's study. In May 1977 she graduated from Talent Education Institute Matsumoto, as a fully-qualified

Suzuki teacher. In 1978, at Dr. Suzuki's request, she formed the British Suzuki Institute as a registered charity. In April 1980 she established the first nationwide Teacher Training Course by the British Suzuki Institute in accordance with the ESA and held the first examination with the cooperation of the ESA Board in March 1981. She organized 1980 the first European workshop in London and Cambridge.



**Patricia McCarthy,**

**B. Mus., Dip. C.S.M., L.T.C.L.**

Born in Cork, Ireland. Studied music and violin playing at the Cork School of Music, and at University College, Cork. Met Prof. John Kendall of Southern Illinois University in 1971. Spent one year studying the Suzuki method of violin teaching with Mr. Kendall at Southern Illinois University. The Suzuki program in Cork was established in 1969. It is part of the string department of the Cork School of Music. There are four violin teachers and two cello teachers. There are 170 violin students and 50 cello

#### Deutschland:

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#### II. Suzuki-Institutes in Europe

Det Danske Suzuki Institute, Copenhagen, per Adr. T. Detreköy.

Talent Education Institute en Belgique, Jeanne Janssens.

Association Nationale Methode Suzuki en France, Chr. et J. Bossuat, Lyon.

Suzuki Institut, Ingolstadt, Janelyne Lindley.

#### III. Suzuki Association of the Americas (SAA)

President: Yvonne M. Tait, 2854 N. Wilson Ave, Tucson, AZ 85719

Managing Editor of the "American Suzuki Journal": Carey Beth Hockett, 220 Coddington Rd. Ithaca N.Y. 14850

#### IV. Suzuki Talent Education Association of Australia

President: Harold Brissenden, Director Faculty of Music Education Alexander Mackie College of Advanced Education. Albion Av. Paddington N.S.W. 2021.

#### V. Suzuki Talent Education Institute Japan

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#### IV. Suzuki Talent Education of New Zealand

Mrs. Graeme Harkness, P.O. Box 6058 Hamilton/New Zealand.



students. The children receive their lessons in their own schools, coming out from class for their violin or cello lesson. They have a group lesson and an individual lesson each week. Every Saturday there is an open group lesson which they can attend if they wish. This is followed by an informal recital. There is a very active parents association in support of the program. They have recently become the 'Musicians in the Making' association. Their aim is to help develop music in the city through the Suzuki program.



## Hermann G. Wörz

### Geigenbaumeister

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## Letter from Matsumoto

*Introduction: Kerstin Wartberg, 26 years old, was a pupil of Prof. Franz Josef Maier at the University of Music in Köln, Federal Republic of Germany. She passed her exams as a music teacher in 1978, majoring in violin and finished her studies as a music pedagogue in 1980.*

*Since August 1980 Miss Wartberg is using her scholarship given to her by the DAAD (German Academics Exchange Service) to study at the Talent Education Institute in Matsumoto/Japan — Dr. Suzuki being its initiator.*

After coming back from school, I'm sitting — well, actually kneeling on the floor covered with mats that are called Tatami and writing on a 30 centimeter high table — the place I use for all my studying. If you find this strange, just sit back and let me tell you about my new home in Matsumoto and especially about the Talent Education Institute; I'm sure you will then understand what in the beginning seems to be so uncomfortable. In doing this, I hope to encourage you to come to the Talent Education Institute — I would certainly enjoy having another European student around here.

At the moment 50 Japanese and 20 foreign students are studying instrumental pedagogics at the Talent Education Institute. Foreign students come and go quite frequently, since their school-years vary a great deal. Some of them only stay for a couple of weeks just to get some information about the Suzuki teaching method or to revive their own playing abilities. Others stay for a few years in order to return to wherever they came from as a Suzuki graduate-teacher.

The curriculum is very broad with a lot to choose from:

- private instrumental lessons
- teachers' lessons employing Dr. Suzuki's method
- discussion hours where teaching problems and questions about the method can be talked over
- interpretation lessons
- educational philosophy
- orchestra
- calligraphy

All lessons are in English. Since so many things are offered in the curriculum some lessons are even on Sunday — the Kenkyusai (the name of the institute's students) really have to study seven days a week, something that is considered

quite natural in this land of zeal and diligence.

Daily lessons with Dr. Suzuki make it quite easy to keep up with the strict schedule. Being able to be so close to this great man whose lessons are intensive without his getting impatient, whose friendliness and strong belief that within every human being there are abilities unknown, have fascinated me again and again. Day by day he finds time to talk to one about one's problems and hopes.

Being with Dr. Suzuki and in a foreign country has broadened my mind tremendously and will leave a strong impact on me for the rest of my life.

I do hope that I've been able to give you a first impression of Matsumoto's life and work with Dr. Suzuki, perhaps even made you curious enough to consider going east and joining us!

Sincerely yours, Kerstin Wartberg

P.S. I'll be here in Matsumoto 'til the end of the year and would be happy to answer any questions.

## ESA-News

### Belgium:

3rd European workshop with Dr. Suzuki. Organized by the Talent Education Institute, Turnhout, Jeanne Janssens and a parent team.

Dates: April 1st: arriving; April 2nd–6th teacher training course; April 7th–11th: European children workshop; April 11th and 12th National children workshop of Belgium children.

Place: Oostmalle/Belgium.

Informations: National Institutes and/or the Responsables of the countries. (For addresses look at the list of addresses). Responsible for Sweden: Barbro Sörenson, Kakelösgatan 11; S-43144 Mölndal. Switzerland: Judith Berenson; Ireland: Patricia MacCarthy; Germany: Marianne M. Klingler; Finland: Oulu Conservatory Ojakatu 2, SF-90900 Oulu; Netherlands: Susan M. Johnson.

### Denmark:

2nd European workshop with Dr. Suzuki, Helsingør, April 1981. Tove Detreköy is planning a teacher training course for Danish teachers in Copenhagen.

### Germany:

Das erste deutsche Suzuki-Institut wurde von Janelyne Lindley mit Hilfe von Herrn Peter Schnell, Oberbürgermeister der Stadt Ingolstadt gegründet und am 5. April im Beisein von Dr. Suzuki, Presse und Fernsehen festlich begangen.

Deutsche ESTA-Jahrestagung in Schloß Nordkirchen b. Münster/Westfalen: Vorstellung der Suzuki-Methode mit Tove und Bela Detreköy und 12 ihrer dänischen Schüler: 30.10.–1.11.81.

Information: Geschäftsstelle der ESTA Städtische Musikschule, Augusttorwall 5, D-3300 Braunschweig.

Einführender Fortbildungskurs für Suzuki-Unterricht in Hammelburg/Oberfranken, im Juli 1981. Organisiert durch den Verein Deutscher Musikschulen, Beauftragter: Peter Weiss, Leiter der Musikschule Hannover. Mitwirkende: Janelyne Lindley, Suzuki-Institut Ingolstadt, Kaoru Tomita und Waltraut Mayr München, mit Schülern.

Sommerkurs für Kinder im August in Eichstätt. Anfragen: Janelyne Lindley, Ziegeleistr. 57, 8070 Ingolstadt.

Ingolstadt 17. Oktober: Das Suzuki-Institut feiert zusammen mit Suzuki-Gruppen aus Winterthur, Augsburg und Aalen Wttbg. den Geburtstag Shinichi Suzukis; Gruppenspiele, Schwimmparty und Geburtstagsfeier.

### England:

The first part of teacher training course was finished in March 81, organized by the British Suzuki Institute London, Felicity Lipman. Examination took place by a Board of three European teachers of the ESA-Committee. The second teacher trainings course begins at the Royal College of Music, London September 81. Anne Turner is starting a piano teacher training course at the end of this year, assisted by Ruth Miura. Radlett/London. Next ESA-Examination: March 6/7, 1982, British Suzuki Institut, London.

Open for European teachers: August 17th–21st 1981 piano workshop by Haruko Kataoko, Japan. August 25th–31st violin workshop by Hachiro Hirose, Japan. Place: London, British Suzuki Institute.

### France:

The teacher training course is going on. Informations: Judy and Christophe Bossuat, Lyon.



# Exciting Suzuki Event in Denmark

During Easter a Suzuki-workshop was held in Denmark under the leadership of Dr. Shinichi Suzuki and an international group of Suzuki teachers: Sven Sjögren from Sweden, Felicity Lippman from Great Britain, Kaoru Tomita from Germany, Jeanne Janssens from Belgium, Susan Johnson from Holland, Judith Berenson from Switzerland, Christoph Bossuat from France, Yoku Honda from U.S.A. and Tove and Béla Detreköy from Denmark. The workshop took place at The International People's College in Helsingør, which is lovely situated in the Northern Zealand and has excellent teaching- and accomodation-facilities.

The workshop was divided into 3 courses starting on April 7th with a 5-day violin teacher training course. The interest was very great, strongest represented were Sweden and Denmark with respectively 42 and 30 participants. Further Germany, Norway, Italy, Finland, Great Britain, France, Belgium and Switzerland were represented, 99 participants in all. The course included philosophy lectures by Dr. Shinichi Suzuki, group lessons and individual lessons. An excursion was arranged to the old Chapel in Hillerød where the famous Compenius-Organ was demonstrated by Mr. Peer Kynne Frandsen, organist of the Chapel. Further there were two concerts for the teachers, one on friday April 10th in the beautiful old St. Mariae Church in Helsingør, where some of the most talented pupils of The Danish Suzuki Institute played solos, and on saturday April 11th the viola and cello pupils of the Institute gave a concert at the College. On the last day of the course, saturday April 11th the participating teachers gave their own concert at The

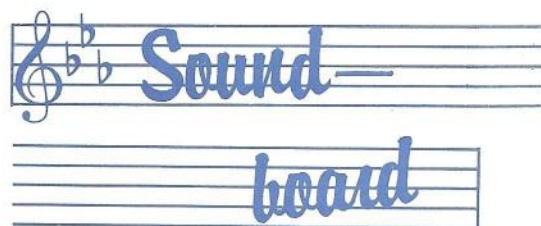
International People's College directed by Dr. Suzuki.

The second course was a violin camp for Danish Suzuki pupils and their parents. 250 pupils participated in this week-end with group lessons and philosophy lectures for the parents by Dr. Suzuki. The final concert on April 13th was a great experience, with 250 children playing in the concert hall of the Helsingør Gymnasium, and on this occasion Dr. Shinichi Suzuki was nominated President of The Danish Suzuki Institute.

The 3rd and last course was a violin workshop for European Suzuki pupils – 170 pupils in all – coming from Denmark, Sweden, Norway, Great Britain, Ireland, Germany, Belgium, Holland, Switzerland and France. Many came with their families and 19 teachers attended as observers. Also this course included philosophy lectures and individual lessons. Further there were lessons for orchestra lead by Béla Detreköy, and every day after lunch time a lunch concert was held by pupils chosen by the teachers from the individual lessons. The course lasted for 5 days and on the last day, sunday April 19th, two concerts were held, a chamber concert played by the Chamber Orchestra of The Danish Suzuki Institute and few pupils from the participating countries, and then the final concert with all the pupils playing together in the concert hall at the Helsingør Gymnasium.

It was a great experience both for the children and for the teachers to meet and work with Dr. Shinichi Suzuki and to be together, exchanging ideas and experience. It is clear, that the Suzuki movement has a great future in Europe and that Dr. Shi-

nichi Suzuki's teaching methods are finding increasing acceptance here. We are all looking forward to many more arrangements of this kind.



About the European Workshop in Helsingør.

**From Germany:** „Angeregt durch die hervorragende Arbeit der dänischen Suzuki-Eltern wollen sich die Eltern meiner Schüler ebenfalls zu einer Interessengemeinschaft zusammenschließen. Die Gründungsversammlung soll am 16. Oktober stattfinden. Die Eltern möchten gerne in eigener Regie Konzerte durchführen oder auch Kontakte zu anderen Suzuki-Lehrern und deren Schülern anknüpfen.“

**From Denmark:** “We all were very busy, but it was worth it. I can see the output of being in touch with Dr. Suzuki, as well on the students as on myself. His dynamic personality was radiating so much inspiration which seems to last long. The children got a “lift“, a tremendous push forward and I feel, I am able to teach better.“

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## ESA Membership Application:

ESA MEMBERSHIP APPLICATION: complete information appears on page 4. Send complete application form with check or money order to your National Suzuki Institute or your National Responsible. **National responsible of Switzerland:** Judith Berenson, 10 Route Florissant, CH 1206 Genève. **Of Germany (BRD):** at the moment: M.M. Klingler, Südl. Auffahrtsallee 49, D-8000 München 19. **Of Sweden:** Barbro Sörenson, Kakelörsagatan 11, S-43144 Mölndal. Please write legibly.

Name: .....

Address: .....

Tel: .....

Application for    A    B    C    Membership.

Instrument: Violin, Viola, Cello, Piano, Flute.\*

I want to become member of the ESA and I have sent a cheque/money order.

Date ..... Name .....

**Notabene:** annual payment of membership contribution: 1st of january!



# Corrections

**Please add, page 6:**

"A-membership: Netherlands: Susan Johnson, Daniel Stalpertstraat 15 III, 1072 VZ Amsterdam."

**Page 7:**

"British Suzuki Institute London (BSI)  
The Administrator, 31 Watford Road,  
Radlett, Herts WD78LG."

**Page 8:**

"Sommerkurs für Kinder im August 1982  
in Eichstätt."



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