



# European Suzuki Journal

Official Publication of the European Suzuki Association Ltd.

Number 1 Volume 2 July 1982

## They will grow still better if they listen more!

I consider it natural that every child can grow with outstanding musical sensitivity. It is a plain fact, nothing to marvel at. If we expose children daily to records of superior music as well as those of the teaching materials, every one of them will surely acquire fine musical sensitivity.

To become a human being with beautifully refined musical sensitivity — what happiness this must mean to the child's whole life. This is the same thing as the growth of a beautiful heart. Musical sensitivity is a great human value, as important as a beautiful mind.

Who else can give this important treasure of life to the child but the parents?

It suffices to let the child listen every day. It's just a matter of your attitude. And yet, this simple thing is not easily done. Perhaps it's because the parents lack or don't understand its importance. Because they don't tell themselves, "I will raise my child with rich musical sense and beautiful sensibility." In their heart there still remains the

traditional attitude which makes them think, "Play the records every day? That won't change what's inborn." Yet in the past, those parents who became aware of the importance of listening were able to foster wonderful musicality in their children. It has been a splendid gift from the parents to the children. For it is natural that what is nurtured will grow.

Children learn by listening daily to the dialect of the region they live in. Every child masters the dialect. Children who grow up in Yanagata all speak that dialect. Those who grow up in Osaka all become speakers of Osaka dialect.

What does this fact imply? Why is it that you don't foster beautiful musical sensitivity in your precious child? Why don't you understand this? This has been my unflagging appeal for the past thirty years. I have constantly repeated it. How happy the parents will be if their child grows up with musical sensitivity. It is now known that this quality is not inborn. Nevertheless, I am sad that few parents



Photo: Jef Driessen

Mr. and Mrs. Suzuki

resolve to foster children with high musicality.

Please foster your children as people with a wealth of music.

If you don't foster your children who else will?

In some later generation, a world may emerge in which every child grows up with superior musical sensitivity. That is natural. I won't think it at all strange.

Today people still think "After all that child's special," when they hear a highly musical child perform. However, no one thinks, "They are children with a special inborn gift," when hearing a hundred, a thousand, or tenthousand children speak Osaka dialect fluently. This is because it is natural. It's the same in music too. So why do they separate music?

Few adults seriously consider the wonderful potential children have to learn. The majority of contemporary people are ignorant of how to foster their own children. We have just started to awaken and criticise ourselves.

Please give thought to what I am saying.

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Resolve to raise your children to be musically sensitive by your efforts to let them listen every day.

It's for the sake of your children's happiness.

Shinichi Suzuki

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### Bessere musikalische Entwicklung der Kinder durch viel Hören. (übersetzt von M. Klingler)

Für mich ist es selbstverständlich und ein ganz natürliches unbestreitbares Faktum, daß jedes Kind imstande ist, echte Gefühle für Musik zu entfalten. Wenn wir Kinder täglich Platten von Musikwerken hoher musikalischer Qualität ebenso wie die Unterrichtsstücke hören lassen, so bin ich fest davon überzeugt, daß sich eben dadurch ihre musikalischen Kräfte wecken, entwickeln und kultivieren lassen.

Ein Mensch zu werden mit feiner musikalischer Empfindungsfähigkeit, welche ein unschätzbare Frauenquell ist das für das ganze weitere Leben des Kindes. Musikalische Sensibilität ist ein ebenso wichtiger und bedeutsamer Wert für das menschliche Leben wie es hoch entwickelte Herzens- und Geisteskräfte sind.

Wer anders als die eigenen Eltern können dem Kind diesen unermesslichen Lebens-Wert vermitteln?

Dies zu tun, dafür genügt, täglich das Kind Musik hören zu lassen, und das ist ausschließlich Sache der elterlichen Aufmerksamkeit. Und dennoch ist dies offenbar viel leichter gesagt als getan. Weshalb nur? Vielleicht allein aus dem Grund mangelnder Überzeugung der Eltern; weil sie es einfach nicht glauben können, daß es wirklich an ihnen selber liegt, den Sinn für Musik in ihren Kindern zu wecken und zu bilden. Vielleicht weil immer noch traditionelle Überzeugungen ihre innere Einstellung beherrschen, die gleichsam sagen: „Jeden Tag die Kassetten spielen? Das kann doch nichts ändern an dem, was doch angeboren ist und eben gerade nicht in unserer Macht steht, es zu erwerben.“

Dem steht aber entgegen, daß diejenigen Eltern, die sich dessen bewußt wurden, welche Bedeutung das Musikhören für die musikalische Entwicklung ihrer Kinder hat und danach gehandelt haben, erfahren, daß sie tatsächlich fähig waren, ein wunderbares musikalisches Gespür in ihren Kindern heranzubilden. Dies empfanden sie als ein ganz besonderes und unschätzbare Geschenk an ihre Kinder. Denn natürlicherweise ist es eben so in der Kinder-Erziehung, was gepflegt wird, das entfaltet sich auch.

Ebenso lernen die Kinder ja auch nicht nur ihre Muttersprache, sondern den jeweiligen Dialekt ihrer Umgebung. Kinder, die in Yamagata aufwachsen oder in Osaka, sprechen unterschiedlich, eben den jeweiligen Dialekt. Keinem Menschen kommt angesichts dieser Tatsache der Gedanke, es sei dafür eine „spezielle Begabung“ vorhanden, denn es sind ja Tausende und Aber-Tausende von Kindern, die fließend im jeweiligen Dialekt zu sprechen verstehen. Jedoch denkt man immer noch: „Dies Kind ist besonders begabt“, wenn man einem Kind begegnet, das ein Instrument außergewöhnlich zu spielen versteht. Das eine wie das andere ist aber doch selbstverständlich und, wie gesagt, „natürlich“. Weshalb schließt man immer wieder Musik von diesem allgemein menschlichen Lern- und Wachstumsprozeß aus?

Es ist doch jetzt erwiesen, daß Musikalität nicht angeboren ist, und ich bin immer wieder unglücklich darüber, daß so wenig Eltern sich dazu entschließen können, die musikalischen Kräfte ihrer Kinder zu wecken und zu fördern.

Ich bitte Sie alle, pflegen Sie in der Erziehung Ihres Kindes die Freude für Musik und öffnen Sie ihnen diese wunderbare Welt; sie ist ein Schatz für das ganze Leben. Es geht um das Glück Ihrer Kinder.

En écoutant beaucoup de musique, les enfants développent mieux leur sens musical

Il ne fait pour moi aucun doute que chaque enfant est en mesure de développer un véritable sens musical. Si nous faisons entendre tous les jours aux enfants des enregistrements d'œuvres musicales de grande qualité ainsi que des morceaux qui servent d'exercices, je suis convaincu que nous contribuons ainsi à éveiller, développer et cultiver leur musicalité. Quelle source de joie pour la vie future de l'enfant s'il a acquis une bonne sensibilité musicale! Car cette sensibilité est aussi importante pour la vie de l'homme que la bonté ou l'intelligence.

Et qui saurait mieux que ses parents enseigner à un enfant cette valeur inestimable?

Pour y parvenir, il suffit de faire entendre tous les jours de la musique à l'enfant. Et cela, seuls les parents peuvent le faire. Mais c'est sans doute plus facile à dire qu'à faire. Pourquoi? Peut-être parce que la plupart des parents n'y croient pas assez, parce qu'ils ont peine à imaginer qu'il puisse dépendre d'eux que le sens musical de leur enfant soit éveillé et développé. Peut-être parce qu'ils ne parviennent pas à se libérer de vieilles idées traditionnelles du style: «Lui faire entendre tous les jours de cassettes ou des disques? Cela ne changera rien, car il n'est pas possible d'acquiescer par la suite ce que l'on n'a pas reçu à la naissance».

On pourrait leur opposer l'expérience faite par ces parents qui n'ont jamais douté que leurs enfants puissent développer leur musicalité en écoutant beaucoup de musique et qui ont agi en conséquence: ils ont pu constater qu'ils étaient effectivement en mesure de former chez leurs enfants un remarquable sens musical. Et ils ont eu le sentiment de faire ainsi à leurs enfants un cadeau inestimable et d'un caractère très particulier. Mais il en va ainsi dans tous les domaines de l'éducation: les talents que l'on cultive se développent à coup sûr.

C'est ainsi que les enfants apprennent non seulement leur langue maternelle mais aussi le dialecte de leur région. Les enfants nés à Yamagata ne parlent pas comme ceux nés à Osaka, ils parlent un dialecte différent. Et jamais il ne viendrait à l'idée de personne de prétendre qu'il leur faut pour cela un talent particulier, car il y a des milliers et des milliers d'enfants qui parlent couramment un dialecte. En revanche, on ne peut s'empêcher de penser: «Que cet enfant est doué!» lorsqu'on rencontre un enfant qui joue particulièrement bien d'un instrument. Et pourtant, il n'y a rien là que de très «naturel». Pourquoi exclut-on toujours la musique du processus global d'apprentissage et de croissance de l'enfant?

Il est aujourd'hui prouvé que la musicalité n'est pas innée, et je suis toujours très triste de constater combien peu nombreux sont les parents qui sont prêts à éveiller et à développer la musicalité de leur enfant.

Je vous en supplie, cultivez dans l'éducation de vos enfants leur joie pour la musique et ouvrez leur les portes de ce monde merveilleux. Ce sera un enrichissement pour toute leur vie! Il en va du bonheur de vos enfants.

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## Secrets of

I have made a list of the secrets that I have learned about teaching music. I do not know exactly where the ideas came from. I rather think that most of these ideas came from someone else, or somewhere else, and at one time I felt suddenly as if I had discovered something. I see now that during the moment of discovery, the idea became part of me — or mine.

I hope they can be incorporated into your teaching also; I hope you can make them your secrets.

1. One-point concentration is the first and most important concept to develop. Physicists tell us that when a force is concentrated on one point, its power is magnified. A knife can cut because of the concentration of force on its fine edge. Likewise, a person can learn the most delicate skill through focused concentration. Without focused attention, we are only half present and nothing we



## Success

try can work effectively. When we are focused, however, changes happen so quickly they become exciting and motivating. To help develop one-point concentration, devise a one-point lesson.

2. The practice period is not only for the child; it is our growth time too. It provides us an opportunity to practice our kindness, nobility and humanity. It's when we practice using our observation powers and our love. To think of practice only as something to benefit the child is to lose half of the worth of the ensemble.

3. Someone needs to set a creative atmosphere before every practice and lesson. If the right atmosphere is established, mutual respect can be developed and self-respect maintained. In a comfortable setting, practice becomes not only a means to a distant end, but also a rewarding, enriching

experience in itself. Listening to a tape of last week's lesson on the way to this week's lesson might help to create the mood. A hug or quick backrub could do the same. Although a learning atmosphere doesn't happen by accident, it can be created by a caring adult.

4. Every lesson should be recorded and listened to several times during the week. This allows the student to hear his work as an observer — to hear what the audience hears when he plays. A great deal of subconscious learning grows out of this experience. The results are dramatic, yet so simple to produce.

5. To hear the whole side of a record is effective for getting the sound of the instrument into the ear and developing musical expression in your works. However, for the memorization and in-depth studies of specific pieces, the whole-record approach has too broad a

focus. For the best results, pieces should be heard repeatedly for at least an hour a day. For short songs, the endless cassette is a good tool. More lengthy songs can be recorded several times on a longer cassette. Even I am able to memorize pieces when I use this focused technique and hear the works over and over again.

6. Ability grows at home; lessons are for something else. Ability is developed gradually as we repeatedly put our best into what we are already doing correctly. Lessons are where new insight and inspiration are gained. Lessons also allow the student to show his preparation and understanding of what has come before. Make sure your student or child understands the difference; if he expects to become better at the lesson — as opposed to developing his skills later — he may be discouraged.

### Develop Ability

7. The term "review" has such remedial connotations that I avoid the use of the word. Doing what we can already do well, with the idea of producing better results and striving to make the process more natural, is "ability development." One third of the practice time should be spent on pieces already mastered. I recommend that no "teaching" be done during this time. This is the time for the adults to sit back and actually enjoy the music. It also allows the technique the child is presently studying to soak into his playing and become a natural part of his talent. Another method of ability development is having the child play along with the record. The idea is to develop to the skill of the record. It is a rather clever idea, I think.

Of course it is also important for the child to play unaccompanied, and sometimes with a metronome. But again, eliminate the idea of "review" which has such a remedial connotation. We are developing ability.

8. To practice less than one hour a day is a grave mistake. Progress slows and motivation drops. Then the teacher must pull the student along as the child doesn't have his own energy and self-motivation. There seems to be some kind of time level under which the student can only develop "hollow ability". When practice exceeds the level, motivation runs high, the learning rate increases, and the student bursts with his own energy.

9. Being bored as a teacher, student or parent makes for dull music. You need to use your imagination to make the learning process exciting. Use anything that works but stop using it while it is still effective. I have found sometimes we need to do something rather dramatic to get a point across, and I must admit I enjoy the drama. What is right in one case, however, is completely wrong in another. But remember, part of the fun is matching up what resources we have with a student's needs. The difficulty comes in overusing something effective. Stop while it still works.

10. Our most important skill as teachers

and teaching parents is observation. In using our observations, we must help the student the least amount we can. This encourages the motivation and energies and successes to come from the child, instead of being something we force on him.

11. Music is a language. I speak here of the kind of music that crosses borders of time and cultures. Music is a non-verbal communication of the spirit. In order to develop that language, we must be immersed in it often. Encourage your student or child to "speak" through his instrument. Also, try to keep talking during the practice and lesson sessions to a minimum, as too much verbal communication slows the brain in its learning of this new language.

12. From the first lesson, we must make the student to feel responsible for what comes out of the instrument. If he thinks that the teacher or parent will correct every mistake for him, he will undoubtedly develop a careless attitude. We should strive to give him what is needed to find and develop himself, for himself.

13. Motivation is actually very simple. We all enjoy what we feel successful doing. We don't enjoy what we don't do well. Simply make the student successful and, magically, the motivation will be there.

I emphasize the point that the student must actually be successful. Falsely giving praise to someone doesn't make success, but instead gives a feeling of dishonesty both persons. If we give small enough points to improve, the student can truly succeed. Praise only when you cannot contain yourself. The student can feel deeply within himself when he's successful.

14. Always repeat whatever you are doing enough times so that you and the child recognize improvement. Make the lessons easy enough that the student learns relatively quickly. If success is recognized, then we feel good inside; we have used our powers to become better. If there isn't improvement, we have failed ourselves and withdrawn that part of us from the task. This point is closely connected to the one above.

15. For the parent to help develop an intelligent understanding of his own teacher, he should also periodically watch a different teacher. Make it part of your family's lesson to watch at least one other lesson per week. The results are profoundly powerful and the benefits appear on several levels.

16. We reflect our environment. That is a fact, not a choice. As adults, however, we do have the choice of the environment we establish around ourselves and our children. If your life is full of hectic activity, then you can hardly "reflect" anything else. Instead, give yourself time every day for some quiet repose to listen to your inner self; it's the inner self which learns and grows. It requires special attention.

All of the previous points I have made should focus into this final point:

17. There is nothing more profound than unconditional acceptance. That's true for every person alive. Once you are unconditionally accepted you become free to be yourself. This is the gift I strive to give my students. I have found one thought that helps me in my personal life and in my unconditional acceptance of others: We are not what we do, we are who we are.

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*Craig Timmerman is known to many through his appearances at institutes and workshops, and while watching him teach it becomes obvious that he loves young people and the Suzuki method. His desire to share his experiences with a wider audience has led him to writing. Following private teaching in Mankato, Minnesota, he spent a year studying with Suzuki in Japan before joining the violin faculty of the Lexington, Kentucky, Talent Education Association three years ago.*

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Volume 1, Number 1, 1982

## Introduction to the Educational Work of Shinichi Suzuki

When as a European you look at the present musical situation in Japan you spontaneously ask the question: "Why is it that in an Asiatic country the violin and through this the western music has obtained so great popularity?"

In his book "Nurtured by Love", from which I am quoting again and again, Dr. Suzuki tells about this development and the development of his own method. He was born in 1898 in Nagoya. His father, Masakichi Suzuki, was the founder of the biggest violin factory of the world. Already at the time of his great-great-grandfather the Suzukis were building, like many poor Samurei-families, three-stringed, banjo-like instruments. Suzuki's father, however, was the first to take interest in western musical instruments after the family had moved to Tokyo. When his father was young there probably did not exist a person in the whole of Nagoya who owned a violin, and it was merely by coincidence that he finally found a teacher who had his own violin. He made a design of the instrument, built his first violin in 1887 and shortly afterwards founded a factory specializing in violins. Suzuki writes: 1) "My father had never received any instructions in the science of mechanics, but nevertheless he produced excellent factory-made violins." Dr. Suzuki further tells that while attending the school of commerce he spent the long summer holidays with work in the factory and here he learned all about violin making, the mechanical and manual work, the varnish of completed instruments and as he says - first of all "the pleasure" taken in one's own work. He was about 17 years old when a special experience caused a decisive change in his life and thus started his own interest in violin playing. We let him tell himself: "Unexpected we got a record player, not an electric one like today's, but one with winding handle and a horn as loud-speaker. My first self-acquired record was Schubert's "Ave Maria", played by Mischa Elman. The lovely tone of Mischa Elman's violin playing filled me with delight. The soft tone, with which he played the melody, was like a dream. I was deeply impressed. Just imagine, that

a violin, which I had regarded as a piece of toy, could produce this wonderful sound!

Elman's "Ave Maria" opened my eyes for music. I had no idea why my heart was so touched. However, I had already developed the ability to appreciate such beauty. This deep emotion was the first step to my search for the true meaning of art. I brought a violin from the factory with me home, listened to Elman's performance of a Minuet by Haydn and tried to imitate. I had no music, I simply moved the bow and did my utmost to play what I heard. Day after day I went on in the hope of learning the piece. My self-learned technique was more scratching than anything else, but finally I did succeed in playing the piece tolerably.

In this way a Minuet by Haydn became my first "piece". Gradually I took more and more pleasure in violin playing, soon I became quite infatuated with the instrument and simultaneously I developed a deep love for music. To become a musician never occurred to me. Certainly I was tremendously impressed by Mischa Elman but I was just eager to find out what art really is. It was only to find an answer to this question that I was attempting to play the violin."

Then a little later Suzuki took private violin lessons with a Miss Ando and in Tokyo he studied history of music and eartraining with various professors. A friend of the family, Prince Tokugawa, had noticed him and suggested that Suzuki should follow him on a journey round-the-world and possibly stay in Germany to study the violin there. The Prince succeeded in persuading Suzuki's father, and in the autumn of 1920, Suzuki was then 22 years old, he found himself on board a ship going to Marseille on its way to Germany.

From the further career of Dr. Suzuki I would just like to mention another two experiences, which to me seem important and central for the whole of his radiation and work. Here in Germany Suzuki experienced the deep immersion into western music through his studies with



and teaching parents is observation. In using our observations, we must help the student the least amount we can. This encourages the motivation and energies and successes to come from the child, instead of being something we force on him.

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From the further career of Dr. Suzuki I would just like to mention another two experiences, which to me seem important and central for the whole of his radiation and work. Here in Germany Suzuki experienced the deep immersion into western music through his studies with

Professor Karl Klingler, with whom he studied for eight years. As mentioned, in the twenties he came to Germany, Berlin, which at that time was the capital of European art, — attended a quartet evening with the Klingler Quartet and knew immediately, that he had found the teacher of his heart. In Berlin Suzuki became acquainted with and made friends with many well-known personalities of art and science, such as Max Planck, Einstein, Busch, Schnabel, — to mention a few. Most important for Suzuki, however, was and remained the instruction of Klingler, who taught him to immerse himself into the essence of European music and made this music a spontaneous experience to him. 2) "With Klingler I learned the real essence of music. My personal ambition was not to become an artist but to understand art. In this respect Klingler has given me a lot. During the first four years we were studying concerts and sonatas and the following four years chamber music. Little by little I had discovered a strong preference for this genre, in which Professor Klingler mastered a great perfection."

And it was this experience he wanted to bring back to Japan, which he also did. He became so saturated with this spontaneous experience and it gave him the power and capability to radiate it and pass it on. Thus, for all the many who have since received his training, his experience of the western music became the leading factor in their own personal development.

Also in his later composed violin school this influence is manifested: We here find, with the exception of a few of his own compositions, an exclusive selection of pieces from the European Literature.

Just as his experience of European music was a spontaneous and intuitive one, so is also the nature of his own education method connected with intuition; — in fact you ought not to speak of a Suzuki "method". A method in the sense of something fixed and complete does not exist. His teaching is the presentation of a way in which he and those working with him are moving, — a way, which is constantly being refined and further developed.

Essential for the understanding of Suzuki is surely this factor of intuition, which also emanates from the Zen-Buddhism, which, quite in the spirit of the old Japanese tradition, has become the second nature of Suzuki.

Another great and important event in Suzuki's life happened some years after his return from Germany to Japan. The fact is that he "discovered" that all Japanese children speak Japanese. This enlightening thought, which to him was an extraordinary discovery, and the further consequences of this idea, gave the whole of his future life a new and decisive turn.

"It is amazing" — he said to himself — "that all children can learn to speak their

mother tongue to a high linguistic level, even when this language or this dialect seems highly complicated. Doesn't that mean, that the process of learning the mother tongue involves the most immediate and natural way of learning?"

"If it is so, it must be possible by means of this mother tongue method to improve the education and development of abilities.

How and in what way does a child learn to speak his mother tongue? A child, who learns to speak, does not start with the alphabet in order to learn to speak by reading, he listens and tries to imitate. This event starts at the age of zero; all influences from the surroundings affect the child. He listens constantly and collects a treasure of inner acoustic images. He who hears much, develops a greater ability, as he has a greater possibility of drawing from within himself. Not until the child has done a lot of listening will he speak his first word, then follows the second word, the first word will be repeated: when the third word follows the first and the second words will be further improved and rehearsed etc ...

Thereby the child experiences, through the learning of his mother tongue, the pleasure and encouragement from his mother and his total environment. Nobody would dream of saying to a child: "Now you have been practising this word or this syllable for three weeks and you still do not know it by heart!" — or for this reason to punish him with an irritable or anxious face. It is the same when a child learns to run, — and the same natural education method ought to be used when the child is learning music, for instance.

If the atmosphere of a child is filled with the tones of "his" music and with the sounds of his mother tongue, then it is easy to understand that he obtains the ability of speaking and of playing (the latter with assistance of a teacher) before he can necessarily read in both "languages". So we are not dealing with a teaching method already tested on the child nor with special childish means of instruction, but with the way of learning foreseen by nature for the child, e. e. by listening and looking, by imitating and repeating, by feeling and giving happiness and by receiving encouraging approval."

Dr. Suzuki closely examined these events and reached the conclusion (through an endless number of students and patient reflections) that in this way it will be possible for all children to acquire ability and capacity, and that this education method is not only useful within the musical domain. I would like here shortly to explain the superior word "ability", which Marianne Klingler in her article "Aspects of the Music Pedagogy of Shinichi Suzuki" 3) divides and differentiates in: "Sensibility, attention, increased concentration, memory, mental capacity, physical strength and control, social feelings like adaption, being together, listening to each other and many others."

Suzuki gathers all these closely connected concepts in the word "ability" and he speaks of the "Law of Ability". The mother tongue method thus is an excellent educational method and further it has the great advantage that there does not exist "failures". This Suzuki has proved in both the musical and the educational field. For 48 years he has been working in this way and from the very beginning his method was successful. In Matsumoto they have not preliminary test or selection. Every child is admitted without any qualification test, as it is assumed, that talent is not an inborn privilege, but that every child acquires ability through experience and constant repetition. The average level of violin playing is very high. In Matsumoto primary school classes from 1st to 4th grade have been established working after the mother tongue method. All pupils are successfully promoted to the following class from year to year. Interesting is also the pedagogical work which has been accomplished with children not yet of school age at The Talent Education Institute. 4) "The children were and are admitted without qualification test. The school has been working for 25 years. In each class there are 60 children of 3, 4 or 5 years old. We do not divide them up after age, which is normally done in schools, because we know that the example of the older pupils promote the younger ones. Within a year they learn about 170 to 180 Haiku by heart. (A Haiku is a small Japanese poem, consisting of 3 lines of 5 — 7 — 5 syllables). Of course we practice other things with the children as for instance bodily control and quick reactions, to write numbers and to read Kanji-writing. They are taught painting and fine writing, English and good Japanese. The happiness and enthusiasm of these children is the very best reward for the teacher."

Suzuki's conviction in the early utilization of vitality in the development of ability is deeply and richly confirmed in his comprehensive, many-sided and evidently successful pedagogical work. To him the musical education is not an isolated matter but a very important part of the whole.

Please allow me here to put in a few remarks about the significant Swiss scientist and psychologist Jean Piaget, whose pioneer contribution to illustrate the mental development of the child is undeniable. After having read an article in an American Suzuki journal I have occupied myself in great detail with Piaget and his reflections and theories, and I must say that I found it fascinating and directly exciting to read Piaget after having intensively studied Suzuki's educational work. Also Piaget connects experiences, motivation to learn, practice and the decisive importance of the environment. He describes intellectual growth in four main stages. From age zero to about 2 years is the sensory-motor period (the main stage of the development of mentality, movement and

musculature). This phase is further divided into 6 substages. In the 6th and last stage of the sensory-motor period (from about 18 months to two years of age) the child starts to establish his physical and motory actions. From age 2 – 7 you have the so-called pre-operational period (from 2 – 4 years the pre-conceptual stage and from 4 – 7 years the intuitive stage). Now imaginary illusions, symbols, speech, music, dreams and imitation become very important factors. At this stage a child can only pay attention to one point at a time, he loves repetition and finds out that through this he can give length to the moments; when he repeats something he will spontaneously try to render it exactly the way he heard it. In language development thinking and speaking are closely connected. This is what Suzuki points out when he says that the very best age to start violin playing is the age of 2, the beginning of the pre-operational period. True, language is something necessary, but in no way an inborn ability, and the learning process of speaking is subject to the same laws as the learning process of music. Apart from this you experience through music an enrichment and concentration of the emotional world, which at this very age is of decisive importance. The age of 7 – 12 years Piaget calls the period of concrete operations. The understanding of spiritual occurrences is growing, intellectual processes go more smoothly. Famous is the example with the two cups of different shape but the same capacity: The child between 2 and 7 will say that there is more water in the narrow vessel than in the wide one, as not until the age of 7 – 12 can a child comprehend the idea of the same volume in different forms. His thinking is still limited to concrete experiences and he is not yet able to handle abstractions. This does not happen until the period of formal operations from about 11 or 12 years: The young man now begins to advance hypotheses, conclude logically, to consider thoughts – not only concrete things – and to understand general laws of nature.

With reference to music this means that though the 3-year-old experiences emotions, the technical principles behind these emotions are not understood until the age of 7 or 8, and he will not comprehend the musical backgrounds before the age of 11 to 12. In connection with the Suzuki method this means that, as musical understanding and comprehension of the spiritual backgrounds of musical occurrences expand, then technical capacity and necessary physical-muscular training are already being established.

To give full details about these things would lead me too far from the original subject. However, I found it extremely interesting to compare the education method of Suzuki with Piaget's model of the cognitive development of the child. They supplement and confirm each

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other surprisingly – considering that they reached their results independent of each other. Piaget in the development of his ideas and observations in the scientific-theoretical area, Suzuki as artist and pragmatist using intuition and commonly available knowledge (in this connection I would like also to refer to the publications of Bandura and Montessori).

I would now like to approach the preparation and structure of the violin instruction (as you may have heard, in Japan, this method is also employed in teaching flute, koto, piano and cello).

Important is that you have "instruction-units", but no fixed hours, i.e. you stay longer than you receive instruction. In the beginning a three-year-old child never receives more than 3 – 4 minutes of instruction, however, he stays and listens and may be heard again. The lesson must be as short as possible (Suzuki likes the child to want more). If possible always only one point is taught and corrected. The instruction takes place twice a week: Once in a private lesson and once in a group lesson. This group lesson, in which they play in unison, includes all the pupils, often also the bigger children, to give inspiration to the smaller ones and to obtain more body to the tone and better accuracy. (As you know also in orchestral playing the unison parts are not the easiest).

Also the use of tapes with piano accompaniment starts very early. Once every two months you have a week-day concert (all monday children meet on mondays, all tuesday children on tuesdays etc.). Another essential point, grown from the knowledge of the importance of the family, is the family-modell. To learn together by the mother being present and helping. To start with, the mother receives instructions herself, until she knows how to play the first piece, (for instance at least to know the basic position and to bow the violin), in order to motivate the child to play by his own free will. He follows the mother to her lessons, observes the other children, listens at home to the tape again and again, looks and listens to the mother and because of the desire to imitate, sooner or later he reaches the point when he wants to learn himself. To start with, the practicing at home is very short and frequent, about three times a day. Advanced children practice for two hours or more. It is very important that the child listens to the records or tapes every day. Two principles of Suzuki's are: 1) Ability is developed through listening. 2) Ability is developed through playing (i.e. the co-ordination of listening and movement). The listening is of central importance for the musical education. Later, when production of a good sound, muscular feeling and position have become effortless, music-reading is taught. The music-reading will not be started until you have noticed that a child needs it. This happens at different times, normally with book 4. As is also the case with the mother tongue, the principle of

constant repetition is very important. The skill grows through accumulation. The accumulated ability becomes a reserve strength which breeds new ability. Children love repetitions, especially when they are offered with thought and variety. Through repetition the memory is trained (also through playing by heart) and the quality of the sound can be improved; (only if you know a piece very well is it possible to refine the tone, the same goes for the tempo, the technique, the ease etc.).

Each step must be mastered, before a new is introduced. The "new" piece is second rate, the work to reach perfection of the previous piece is much more important for the learning-process by cultivating the recently acquired ability. Tonalization is another issue. From the very beginning the teacher must concentrate on the beauty of the tone. – Dr. Suzuki says, that everyone who tunes his violin must adapt his mind and his ear (also his inner ear) most attentively to the tone and the resonance and the truthness of the tuned strings. Otherwise the intonation often becomes unclear and the strings and the violin will lose the resonance and beautiful vibration. The feelings and thoughts are no more in the service of the tone, they are diverted by the playing and forming of the piece. So it is necessary during the practice of each note (with ears, heart and mind) to listen as though you were going to join in. In the Suzuki Violin School you have special exercises for tonalization, which start with the free and clear resonance of the open strings (starting with the pizzicato, then imitating this tone with the bow). The later tonalization exercises, where you put down the fingers of the left hand, especially use notes with strong, natural resonance. Before the playing and preparation of a piece the first half hour should always be spent on the development of greatness, truthness, roundness and beauty of the tone. This work with the tone demands the growth of emotion and heart, and to promote the growth of these powers is, according to Dr. Suzuki, the essence of every educational work. A good position is cultivated with the same attention as the creation of a good tone. Suzuki sticks to the old Viotti statement: "The violin, that is the bow", and, as his teacher Klingler, he takes care that the principles of correct bowing are duly appreciated. Good position means not only correct violin and bow hold, but correct movement as well. This is improved through exercises, playing and games.

Small children start with a cardboard-box violin and a footpaper, which they like very much, as it is drawn from their own feet. It is important for the correct position of the feet and very useful for the mother at home. To master the technique of position Dr. Suzuki has composed a very systematical way, which makes the movement progress as free, independent and natural as possible.

Now to the Violin School. There are 10 volumes and a few additional books. Dr.

Suzuki starts with the short, small strokes in the middle of the bow. It has been observed that small children, when trying to play the violin for the first time, always use short staccato strokes to start with. 6) Previously the staccato bow was considered too difficult for beginners and was not used until longer strokes and legato had been practiced. The beginning pupil, still lacking every muscular control, was reduced to use the whole length of the bow and develop a long stroke. During this the bow often went trembling with varying strength criss-cross over the strings. The very short bow and staccato stroke (contact point at elbow-angle of about 90°) gives many advantages to the child. It is easier for him to control whether he bows correctly using all the hairs of the bow; and with short strokes, it is easier to get a full, balanced sound. Further the bow always finds a resting point if the elbow keeps the same angle in the middle of the bow. Here the whole arm can, within little room, already be included in the entirety. This is most fitting for the child at this stage. First to practice the general movements and later to refine and differentiate. Further the short one always has a clearer beginning and an end. Besides the child must, from the very beginning, be very precise when he puts down the finger, as with the short stroke you have no time to slide up and down the string. To start with, small strips of tape are placed across the finger-board to help the child in placing the fingers, but as soon as his intonation is correct, these are removed again. The School starts with the E-string, soon mixed with the A-string. This has the advantage that especially small violins have the most clear and full sound on the E-string. Further these strings are thinner and thus easier for the child to keep down. It is also easy to place the bow from the side of the E-string (almost vertical), without making incorrect movements when changing string. The putting down of a new finger can be carefully prepared in the short interval between two strokes of the bow. The change of string can also be prepared during this interval by merely tipping the bow. It is very important that no tone is played without preceding control of the finger, the change of string and the preparation to start to bow, and that in the beginning this Dr. Suzuki emphasizes again and again – you advance extremely slowly.

To try to give an outline of the teaching materials can only be a more or less incomplete experiment. The fundamental goal of Dr. Suzuki is always the sound; not so much the "what" but the "how" counts.

Anyway I would like to try to give a general idea of the 10 volumes.

The basic exercises for the technique of the bow you find in Volume 1 and 2.

**Volume 1.** The short staccato stroke in the middle of the bow, to bow with the whole arm (the elbow keeps the same angle) and the change of string (Twinkle).



Quick strokes with the bow, much bow (Allegro).

Change of string and more precise start of the tone (Etude and Minuet No 2).

Swinging sounds (Gossec)

A major, D major, G major.

**Volume 2:** Importance of phrasing, new combinations of rhythms and bowing, legato and legato with change of strings, the low first finger, also precise lifting of the finger through frequently following open strings, the great, sonorously exquisite strokes with the whole length of the bow (Chorus), rhythmically well-defined strokes at a higher speed (Two Grenadiers), up-bow staccato with clear beginning of each tone (Beethoven – Minuet), trill-exercises (Mignon, Lully, Boccherini).

**Volume 3:** New combinations of change of strings, intonation, colour of major and minor (much g minor), deeper expression in the musical language, phrasing and dynamics, the first double-stops (Bach Gavotte II).

**Volume 4:** The 2nd and 3rd position, trills, vibrato (the relaxed hand), finger strokes (Seitz – concerto), double-stops, the concertante style.

**Volume 5:** More position work, varying kinds of bowings, the first slow piece (Vivaldi a minor, 2nd movement), the first complete, continuous work (Vivaldi g minor concerto, all 3 movements).

**Volume 6 – 10:** These books further develop what was learned in books 1 – 5, especially tonalization and phrasing. Improvement of the technique of the bow and the ease of performance, musical refinement and refinement of sound and rhythm (Volume 8 contains the many slow movements, the Cantabile, as an introduction to the Mozart concerti).

Through the whole School you systematically have pieces which restate the fundamental disciplines, as staccato, ease of performance, trills and chord playing. Besides, the literature of the School is so constructed, that each piece holds either a technical or a rhythmic problem, or a summation of both in the following piece.

When working on a new technique you often use well-known pieces (for instance spiccato bows with Twinkle or Perpetual Motion or Twinkle at the frog, practicing finger bows and noiseless change of string). The child knows the pieces so well that he hears the insufficiency and failures sooner and more clearly as, for instance, in a difficult etude.

Also all technique is built into the pieces (this is why we have etudes) and no piece may be left out, in order to avoid trouble later. Every piece contains something which the following piece builds on. Information about what to be aware of is never or seldom given: Dr. Suzuki is confident that a good teacher can see the connection.

When a child has learned a piece, Dr. Suzuki considers it extremely important, as previously mentioned, that this piece

is played again and again, (mostly this is practiced in the group lessons). In traditional teaching the normal procedure is that, once you have learned a piece, you leave it and start on a new one. Within a very short time the child forgets the first piece and thus he has nothing which he can easily perform.

All pieces must be learned by heart so that ear and movements can work freely together and the musicality expand in a free and sincere way. – Playing after music is another thing which is also learned.

The teacher must be ready to instruct without other scale studies and etudes, but he must be able to 1. play the piece correctly for the child (by heart, in order to be free to concentrate on the living soul and the mind of the child during the instruction) and 2. to improvise exercises and small etudes. These etudes are easier for the child to practice as they are directly concerned with his problem, and further it is more stimulating for the child to learn didactically well composed pieces with concert quality.

The teacher must have the capacity to simplify and not to use too many words. Words of only one syllable or short requests often have the greatest impression on a child. Likewise a teacher should never talk when he feels a negative emotion rise within himself, but give creative, encouraging and thoughtful impulses.

If once again you should try to summarize the pedagogical principles of Dr. Suzuki's teaching it might be: There is no estimate of the wrong; the wrong is simply left on the floor and the good is put instead. On the other hand, thus you have no consciousness of achievements and no judgment. Therefore you have continuously, through the Volumes, graduation pieces. When a child has reached a certain level, according to the teacher, he graduates, i.e. he follows an official introduction of this graduation piece and a recording of the piece on a graduation tape.

When I recall the period I had to spend in Japan, one special thought has remained strong and present: The wave of affection and respect, which, from all strata of the population, also from the individual man, is shown the European – and especially – the German music. When I think about the music schools I visited in many parts of the country, they often seemed simple and modest from the out-

side, but were always penetrated with a good and strong spirit. The same feelings arise when I recall the many concerts I attended, and especially the young people who were playing. They were quite modest, without pride or demand of honour: What can I, and who am I, without behaviour, great agitation or self-centredness. The fact that they played their pieces technically perfect was soon forgotten, but the vitality, purity, beauty of the tone and their ability to express themselves was deeply impressing. They left a perfect evidence, not because of a great "interpretation" but because they performed the music with genuine feeling. Top performances are thus, to Dr. Suzuki, a by-product which comes automatically when the principle is correct, – and not something to be specially proud of. To him the "many" are important, not in order to produce a whole world of violin players – though, till now, he has brought up more violinists than any other living teacher – but to prove, that, even with a complicated instrument like the violin, many abilities and capacities can be developed, and thus bring beauty and happiness to their lives.

Not the violin playing alone is the main purpose of this teaching method, but to create equable, sensitive and self-confident people with high characters and qualities, which will enrich the child all through his life.

Likewise I specially remember how, in connection with this subject, Dr. Suzuki never talked about "stars", those who had made a professional career within the music, – but always, full of happiness, talked about what eminent people they had become. He regards music as a way to develop human qualities. To him this is what really counts and the only thing of importance.

Please allow me finally to adduce another quotation from his book, – from the speech made by Pablo Casals after a children's concert in Tokyo: 7) "Ladies and Gentlemen! I am taking part in one of the most moving scenes you can witness. What we here see in front of us has a far greater importance than it seems. I don't think that in any other country of the world that you will find a spirit of brotherhood and cordiality of such perfection. For every moment I have the advantage of being in this country I experience the proof of the heart and the wish for a better world. What has specially impressed me in this



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country is: The unsurpassed longing for the most valuable things in life. How wonderful it is to see and feel that the grown-ups are thinking of the youngest, as those here, in order to teach them, from the very beginning, generous feelings and noble deeds. And to this belongs music ....

And an extract from a report of the concert of Japanese children in America, 1964: 8) The children so happily combine virtuosity and feeling, that, after a Suzuki concert in Tokyo, Pablo Casals went "Bravo" shouting into the stage and clasped the children to his bosom. Although about 5 per cent of the Suzuki pupils make a career within the music, the 65 year old professor emphasizes: "I just want to create good citizens. When

from the very day of his birth, a child listens to good music and also learns to play himself, he develops resourcefulness, discipline and endurance. Hereby he acquires a good heart.

At present I am trying to obtain that my talent education method is used in all fields of life. I begin to persuade leaders of primary schools, who in their opinions agree with me, to try this educational method, by means of which not a single pupil in the school will fail. Further I try hard to do something for mentally retarded children, and I endeavour to persuade like-minded statesmen to profess a politic, which also considers the children. 9) The daybreak of the world begins with the children - and I have faith in this."

by Waltraut Mayr

## The ESA

### The European Suzuki Association (ESA)

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 and the official office is care of Marianne Migault Klingler (Munich).

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 (daughter of Karl Klingler, former violin teacher of Sh. Suzuki in Berlin) and Pat McCarthy studied with Dr. Suzuki in Matsumoto.

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

- Setting up arrangements for graduation of teachers and pupils.
- The laying down of a syllabus for the training examination of teachers and Training programs.
- The control of the standards of teaching acceptable as a presentation of the Suzuki method.
- Organizing of European workshops.
- Annual meetings to contact and discuss.
- Cultivate the international relations to other Suzuki-Associations, as the Japanese and the American (SAA).

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Translated by Jette Yelken.\*

- 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.

## Impressum

Editorial Board: ESA - Committee

Managing Editor: Marianne M. Klingler

Graphic Design: Margret v. Conta

The Journal welcomes the contribution of manuscripts related to Talent Education. All material will be acknowledged.

Inquiries regarding advertising should be addressed to the Managing Editor: Marianne M. Klingler, Südliche Auffahrtsallee 49, D-8000 München 19, (089) 17 42 97

Registered office of the company:

Tim Constable, Solicitor.

32, Little Park Gardens, Enfield, Middlesex, Great Britain.

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

This publication is not for sale



\*Lecture on the occasion of the annual meeting of the ESA, in Nordkirchen, BRD, October 1981

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#### Treasurer:

M.M. Klingler, München.

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 programs 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, BRD Konto-Nr. 3304300; BLZ 70070010.

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

- Setting up arrangements for graduation of teachers and pupils
- The laying down of a syllabus for the training examination of teachers and Training programs.
- The control of the standards of teaching acceptable as a presentation of the Suzuki method.
- Organizing of European workshops.
- Annual meetings to contact and discuss.
- Cultivate the international relations to other Suzuki-Associations, as the Japanese and the American (SAA).

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- 1), 2), 7), 8): S. Suzuki: "Nurtured by Love", Nienwmlen Hallaar (Belgium) 1975.
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- 3), 6): M. M. Klingler: "Aspekte der Musikpädagogik Shinichi Suzukis", ESA Journal Vol. 1 Nr. 1.
- 5): M.A. Pulaski: "Piaget, - Eine Einführung in seine Theorien und sein Werk", Fischer Taschenbuch, 1978.
- "Jean Piaget über Jean Piaget", Kindler Verlag, 1981.

Translated by Jette Yelken.\*

- 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.

## Impressum

Editorial Board: ESA - Committee

Managing Editor: Marianne M. Klingler

Graphic Design: Margret v. Conta

The Journal welcomes the contribution of manuscripts related to Talent Education. All material will be acknowledged.

Inquiries regarding advertising should be addressed to the Managing Editor: Marianne M. Klingler, Südliche Auffahrtsallee 49, D-8000 München 19, (089) 17 42 97

Registered office of the company:

Tim Constable, Solicitor.

32, Little Park Gardens, Enfield, Middlesex, Great Britain.

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

This publication is not for sale



\*Lecture on the occasion of the annual meeting of the ESTA, in Nordkirchen, BRD, October 1981

# Who is Who? (2) - Corrections

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 Dr. Suzuki made his first tour in the United States with 10 Japanese children. At that time Miss Hiroko Yamada, and later Miss Hiroko Toba, were giving Suzuki violin lessons as an experimental program on the Oberlin campus. As a student then, S.J. 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 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 in Amsterdam and Utrecht, The Netherlands.

JEANNE JANSSENS graduated at the "Conservatoire Royal de Musique de Bruxelles" and was awarded the "Premier Prix violin" (class Maurice Raskin), solfeggio (class M. Renard) and music history (class R. Bragard). She got the "Deuxieme Prix" in harmony (class V. Legley).

She became a laureate at "l'Academie internationale de musique de Nice". She studied and worked with Marcel Pinkse in the Netherlands.

In 1971 and 1972, she left for Japan, where she studied at the Talent Education Institute of Matsumoto. Dr. Shinichi Suzuki was her teacher.

Urged by Dr. Suzuki personally, she founded the Talent Educational Institute in Belgium. Since 1971, Jeanne Janssens is teaching violin by the Suzuki Method at the "Stedelyke Muziekacademie Turnhout". Her whole program is officially recognized "Ministerie van Nationale Opvoedingen Nederlandse Cultuur".

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

#### 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.

#### Suzuki Talent Education of New Zealand

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

## ESA - News

### Belgium

June 15, 1982: solo concert  
June 27, 1982: final concert of the schoolyear: 1981 - 1982  
August 1982: feast at the beginning of the new schoolyear  
September 1, 1982: start of the new



schoolyear: 1982-1983

October 1982: start teacher training course

October 1982: concert in Antwerpen

December 1982: Christmasconcert (solo and group)

for further informations write to:

Talent Education Institute, Belgium  
c/o Stadhuis, Grote Markt 1,  
B-2300 Turnhout, Belgium.

#### Bundesrepublik Deutschland

Mit der Teilnahme am 3. europäischen Suzuki-Workshop für Lehrer und Kinder begann der erste Fortbildungslehrgang für Suzuki-Pädagogik. Er findet einmal monatlich für einige Tage statt. Die Organisation liegt bei dem Verein Deutscher Musikschulen, Villichgasse 17, 5300 Bad Godesberg. Peter Weiss, Leiter der Musikschule Hannover ist Organisator. Waltraut Mayr und Kerstin Wartberg haben die musikalisch-pädagogische Leitung und Durchführung. Supervision liegt bei Tove

Detrekoy, Kopenhagen. Es ist die erste Zusammenarbeit in der BRD mit der ESA.

Im Frühjahr 1983 wird die 1. Graduierung durch ESA-Lehrer erfolgen.

In Saarbrücken-Dudweiler hat sich ein Suzuki-Verein gebildet, „Saarlandische Suzuki-Vereinigung“. Vorsitzender: Prof. Dr. Kurt Schmitt. Musikalische Leiterin: Christa Schmitt-Rink. In München gründete sich ein eingetragener Verein zu Förderung der Suzuki-Pädagogik. Vorsitzende: Elisabeth Stiehler, Musikalische Leiterin: Kaoru Tomita.

Auf dem diesjährigen Wettbewerb „Jugend Musiziert“ gewannen 2 Schülerinnen von Janelyn Lindley einen ersten Preis auf Landesebene. Annemarie und Gabi Schickel aus Ingolstadt. Ein Schüler von Mitsuko Botsch-Date gewann ebenfalls einen ersten Preis: Peter Clemente aus München.

Waltraut Mayr, Städtische Musikschule

München, führt erstmalig in der BRD einen Kurs für Kinder ab 2-5 Jahren mit ihren Müttern durch; sie war 4 Monate lang Stipendiatin der Karl Klingler-Stiftung in Matsumoto und versucht, möglichst getreu Gesehenes und Gelerntes zu übertragen.

**Danmark:** Activities during the 81-82 season:

12 concerts (Solo, group and chamber-orchestra) Demonstration with 12 pupils at the German ESA annual meeting in Nordkirchen, Westfalen.

Viola workshop with Johannes Eskar (member of the Royal Danish Orchestra). 25 Violin pupils participated in the 3rd European Suzuki workshop in Turnhout. 4 cello pupils accompanied Anders Grøn, who conducted the cello teacher training course. At a concert for music students of all instruments - age 5-16 - six children from the Institute participated on violin. They shared 6 prizes: one 1st prize, three 2nd prizes and two 3rd prizes.

Tove Detrekoy teaches a group in Aarhus at Aarhus Musicschool.

These children have, besides their own program, partly participated in the above mentioned activities, and 5 of them have appeared as soloists at 2 T.V. shows. 2 former pupils have - after one year outside the Institute - been accepted at the Conservatories in Copenhagen and Aarhus, and one, who left the program 3 years ago, is now accepted at the Menuhin school.

This summer Anders Grøn and Tove and Bela Detrekoy will be teaching at different Institutes in U.S.A.

Within the frames of ESA a teacher training course has started in March this year with 6 teacher trainees. First examination will take place in March 1983.

#### England

The British Suzuki Institute,  
31 Watford Road,  
Radlett,  
Herts. WD7 8LG

The Institute is holding two Summer Workshops for teachers; visitors from Europe are very welcome. The first is for Suzuki Piano Teachers and will be directed by Mrs. Haruko Kataoka at the Hertfordshire College of Higher Education from 18th to 23rd July. The second is for Suzuki Violin Teachers and will be directed by Mr. Hachiro Hirose at the Rural Music Schools Association in Hitchin in Hertfordshire from 17th to 23rd August.

Dr. Suzuki has given his permission for Mr. Toshio Takahashi to hold a Workshop for Flute teachers in England during the first week in August, 1983. We hope that members of the ESA will advertise this fact amongst their colleagues. The Workshop will be open to European Flute Teachers. The BSI hope to send a teacher to Matsumoto to train with Mr. Takahashi.

The Piano teacher training course started in Hitchin in January, 1982 and is very

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successful. It is directed by **Anne Turner** who is assisted by **Ruth Miura**. The course runs concurrently with the violin program and so administration is a lot easier than it could be. Eighteen teachers hope to take their first ESA examinations in November this year.

In preparation for **Dr. Suzuki's Workshop for Teachers**: We have booked the Hertfordshire College of Higher Education from Monday 4th April until Saturday, 9th April 1983. We look forward to a meeting of the ESA Committee when it will be decided whether the Workshop will be for cello and piano teachers as well as for the violin.

The British Suzuki Institute now has two **violin teacher training courses**. Both are directed by **Felicity Lipman** and she is assisted by **Alison Apley**. One course is residential and is held at the Rural Music Schools Association in Hitchin, Hertfordshire, and the other is held weekly and takes place at the Royal College of Music in London. Twenty five teacher trainees from these two courses took the ESA examinations in March, 1982 and were examined by Tove Detreköy from Denmark, Christophe Bossuat from France and Felicity Lipman. The Institute is now preparing its first directory of trained Suzuki Teachers. Four graduates (who had passed all five levels) were given scholarships by the BSI and have gone to study with Dr. Suzuki in Matsumoto for three months each.

The Institute has also started to hold regular Teachers Meetings at the Craxton Studios in London. Suzuki teachers who have not attended teacher training courses are encouraged to make these meetings a regular commitment. Felicity Lipman gives lessons in tonalisation and bow technique and is working through the teaching points of the Suzuki repertoire.

### Switzerland

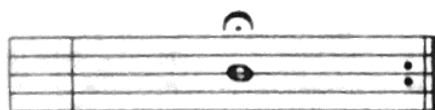
There are now Suzuki **violin** programs in 5 towns in **Switzerland** - Geneva, Lausanne, Winterthur, Lucerne, and Neuchâtel, where **Dominique Jeanneret** has recently begun teaching, after receiving her teaching diploma in Lyon. **Judith Berenson** has also invited her to teach beginners in Geneva next Fall, if she can, which she is eager to do under Judith Berenson's supervision. **Irene Howald**, having had teacher training with Judith in Geneva, went to the Second European Workshop in Denmark as an observer, and had a week's teacher training at the Third European Workshop in Belgium. **Kathi Bretscher** of Winterthur visited Geneva earlier in the year to observe two days of teaching. She too participated in the teacher training course in Belgium - and Denmark in 1981. **Carla Siegrist** of Lausanne accompanied a number of her pupils to the European Workshops in Denmark and Belgium and participated in the teacher training course in Belgium. **Peter Rüttimann** of Meggen, near Lucerne,

also accompanied several of his pupils to the Workshop in Belgium.

May has been especially exciting in the Geneva Suzuki Program. **Kirsty Barnett**, 12 years old, a pupil of Judith's, having won 1st prize for her age groupe (12 to 14) in the Regional Competition of the Concours suisse de Musique pour la Jeunesse (Swiss Youth Music Competition) early in April, went on to play in the final national contest for all Switzerland on May 9, in Lucerne, and won 2nd prize in her age group.

In the same week 5 students played in concerts at Radio Geneva, and 13 students gave an extremely fine concert in the charming 17th century Château de Penthes, in aid of the restoration work being done on the Cathedral of St. Pierre, one of Geneva's oldest and best-known landmarks. In this concert Judith invited **Dominique Jeanneret** from Neuchâtel to join her in leading the Bach Concerto for Two Violins.

On the **piano** scene, we are happy that such a wonderful pianist as **Lola Tavor** has recently spent a month in Matsumoto, and after her recital on May 11, Dr. Suzuki presented her with her teaching diploma. She is now back to teaching and full of enthusiasm after her incomparable experience at the Institute.



### Dates of ESA-examinations 1983:

**Great-Britain:** British Suzuki Institute London (BSI): 5/6th March 1983 for violin-teachers  
November 1982 first examination for piano teachers

**Denmark:** First examination will take place in March 1983, Copenhagen, Denmark. Det danske Suzuki institut.

**BRD:** Frühjahr 1983: Erstes Examen für Geigenlehrer. Genauer Termin und Ort noch unbekannt.

## Competitions

**Yehudi Menuhin**  
- International violin competition  
**President: Yehudi Menuhin**  
Sponsored by Orion Insurance.

A new International Competition for young violinists under 20 years of age. April 1st - 10th 1983. Candidates must be under 20 years of age on 1st of April 1983. There is no lower age limit.

Prices totalling: £ 15 400 including London orchestral Concert

Informations: Kallaway Limited, 2 Portland Rd, Holland Park, London W 11 4 EA.

## International News

The 6th International Suzuki Teacher's Conference, which will be held in Matsumoto, has been decided at the meeting of the board of Directors of the Talent Education Music School of Shinichi Suzuki, Matsumoto: July 15th, 1983. Arrival in Tokyo. July 16th, International Concert in the evening, Tokyo. July 17th, Transfer to Matsumoto. July 18th - July 22nd, International Conference. July 23rd Departure. Price: approximately 120 000,- Yen, Tokyo Hotel on the 15th July, also on the 16th of July transportation to the NHK hall in Shibuya, Tokyo to the children's concert and later on back to the hotel (Meals are not included in Tokyo) On 17th July proceed to Matsumoto by busses, staying in hotel (accommodations for 6 days, no dinner). Please ask your national Institutes or Responsibles of your countries about details. There is eventually a possibility to fly together (reduced prices).



## Cello - Column

At long last the 'cello has been put on the European Suzuki map! After having been in the background during the two first European S. workshops - Elmsore in 81 had only room for a joint recital by Danish viola and 'cello pupils - the 'cello came to the front at the first European training course for 'cello teachers in Belgium, April 1-6

In retrospect, The Suzuki 'Cello Method has come a long way since the pioneers, the late Sato (author of the first Japanese 'cello books) and Yvonne Tait, started in Japan and USA some 15-20 years ago. In Europe we are thus in the comfortable situation to be able to profit from experiences already made, - and the 'cello books have gone through many alterations over these years! Until recently, only two established 'cello programs, London and Copenhagen, have existed in Europe. In London Annette Costanzi has directed the L.S.G. 'cellogroup for many years with great authority. Unfortunately for us, Annette now leaves London to move to Washington D.C. with her family. I have visited the L.S.G. 'cellists very often and noticed a steady and remarkable progress. Annette has started a few assistant teachers who will take over her

program. I have had the pleasure of meeting two of them, both fine teachers, Alison McNaught (who was at the workshop in Belgium) and Haukur Hannesson from Iceland, now studying in London. In Copenhagen I have directed the 'cello-Program of "Det danske Suzuki Institut" since Aug. 78. Like many other S. institutes we have the problem of growing too fast: we have a long waiting list which is bad in the sense that a pupil may have the right age (say 3) when entering the list, but is "old" (say 7) when actually getting started. Therefore we need more teachers, and there has been an increasing interest among Scandinavian teachers to be trained in the Suzuki Method. The workshop in Belgium showed that this interest also exists in other European countries. 9 'cello teachers came from England, Belgium, France, Sweden, Finland and Denmark. For demonstration we had 6 pupils, 4 from Denmark, 1 from BRD and 1 from Sweden. We concentrated on analysis and manuals of books 1 and 2, basic 'cello techniques and ways of teaching individual and group lessons. The standard of playing was high and the attitude towards adopting the S. Method very positive. The 'cellists felt that they belonged to a big string family, and Dr. Suzuki came to our class to show his interest. A wonderful week ended with a recital by pupils and a joint pupils teachers concert.

It has been a great pleasure for me to lead this course, and I want to extend my thanks to Jeanne Janssens and the T.E.I. of Belgium for taking the initiative.

Anders Grøn, Danmark

A.G. studied at The Royal Danish Conservatoire with Prof. Blomdal Bengtsson. Diploma recital in 1967 and debut recital in 1968. Member of Tivoli Symph. Orch., 1966-78, since 1970 as co-principal. 1978-81 member of Danish Radio Symph. Orch. and since 1981 member of The Royal Danish Orch. Further studies with prof. A. Lund Christiansen, at The Music Academy in Praha, at Nordwestdeutsche Musikakademie, Detmold, with Andre Navarra and at a course with Pierre Fournier in Zurich. A.G. has performed the classical repertoire of 'celloconcertos and modern concertos like Milhaud, Martin and Ligeti, and has played recitals in Europe and USA.

A.G. maintains that his best training as a Suzuki teacher has been through being a parent, having followed his daughter's violin lessons with Tove Detrekoy for 5 years. He wants to keep the S. 'cello Method as close as possible to the S. violin Method. A.G. has taught and given training courses in USA at the institutes at Ithaca, Los Angeles, Minneapolis, Nebraska and St. Point. He has been member of the faculties at the conferences in Munich and Amherst and of the international 'cello committee. This summer A.G. returns to teach in USA.

P.S. Letters, ideas etc., fit for the "CELLO COLUMN" are most welcome!

## Letter from Matsumoto

During the first weeks of my stay in Matsumoto, I was fully occupied in getting settled with my family as well as in planning the objectives and goals of my work while observing the activities of the Institute. All this seemed to be easy to do and not very exciting until Mrs. Suzuki asked me on a Sunday to attend the annual concert of the American Tour Group, a group of the very best children violin players of Japan. Taking into consideration my previous experiences, I was now observing and listening to something hard to believe. For example, I have never seen before a ten year old boy being able to play the Introduction and Rondo Capriccioso by C. Saint-Saens in such a manner that the sound was mature and the technical confidence perfect. Furthermore, the third movement of the violin concert by Mendelssohn-Bartholdy was no longer presented by the individual only but playfully by the group and Bach's double concert in d-minor was used to clearly demonstrate that playing from memory becomes a natural matter. The children had to walk in two circles while they played this composition. During the time of their play the teacher arbitrarily exchanged the little violinists between the circles; e.g. from the first to the second violin part and vice versa and during that time of inter-changing there was no break in the presentation of music. The children continued to play blending easily into the other part.

In my genuine opinion, an unbelievable phenomenon was demonstrated here (and in the West this would have had the touch of sensation and elitism) but the children as well as their parents considered this as something very natural and it was done without vanity. These children displayed perfectly Dr. Suzuki's Teaching Method.

In each of his lessons, gently but decidedly we are to be confronted by the fact: We have to solve the problem of holding

the violin bow absolutely secure yet flexible in our hand, of producing a sound full of expression and without pressing the bow on the string, of playing with all intensity without feeling compelled to play.

A child who is beginning to play the violin at the age of three, will be able to easily fulfill Suzuki's demands because he learns to play the violin like he learns to speak thanks to the touching mother-child relation prominently noticeable in Japan and so different from what we are used to. Being able to express oneself on the violin and to communicate in this manner with one another should become as natural as saying "Good Morning". It is therefore not only my obligation to learn a technique enabling me to produce a nice sound but in the course of time I must try to understand in depth Dr. Suzuki's demand: Please, it is not you who should play the violin, on the contrary, you should serve the bow with all your technical ability. If you succeed in doing so you will be able to use Suzuki's Teaching Method like a child who is recognizing this.

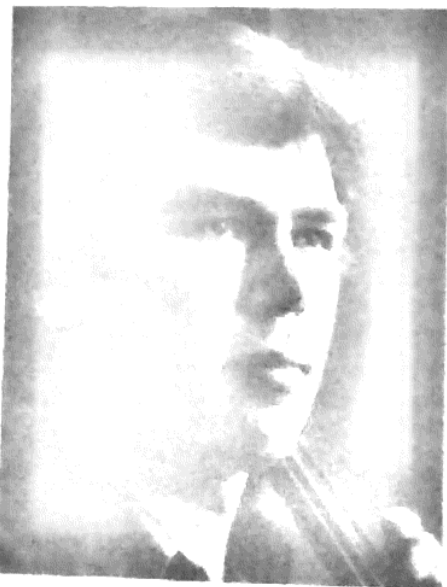
Dr. Suzuki continuously and firmly appeals to us not to loose time and to strive for a new transformation of personality, not to be inflexible but to be able to give up achievements in favour of gaining greater possibilities. The child should be able to recognize in the personality of the teacher the changing yet natural as well as reliable elements inherent in each person.

Yesterday, I had the opportunity to attend the concert of a twenty year old female violin player who at the age of three years had started playing the violin in the Talent Education Institute. She presented this concert in our great hall. The program included Caprices of Paganini, Chaconne d-minor of Bach, and the violin concert of Tchaikowsky. She played with technical perfection and with an outstanding feeling for music. I was particularly impressed by the deep concentration and composure of which this young woman was capable. Once more, she as well as many others will receive credit for achievements if at an early stage, their energies are channelled purposefully and systematically.

Presently I am attending lessons given by two interesting Suzuki teachers using distinguished methods: Mrs. Mori and Mrs. Toba. Both of them are teaching children in the New Building of the Suzuki Institute. Here I am learning to understand the method of teaching the violin step by step. During the summer, I would like to visit Hirose in Tokyo and Arai in Kyoto. Both are considered to be excellent teachers. At the end of March I shall drive to Tokyo in order to attend the Talent Education Concert in Nippon Budo-Kan.

Hedge Thelen

Translated by Josephine N. Schramm



Anders Grøn

# Exciting Suzuki Event in Belgium

## The third European Suzuki Workshop-Belgium

APRIL 1, 1982: After a year of planning, groupmeetings and hard work, the Third European Suzuki Workshop-Belgium could finally start! Teachers, children parents and participants were ready to gather. APRIL FIRST (and it was not a joke) Dr. and Mrs. Suzuki arrived in Brussels. We already knew that the Suzuki-family start day-life early, but for our welcome-committee (Tomiko Shida, Tove Detrekoy, Jeanne Janssens, Leo Praet and Mr. and Mrs. Vermeeren) 6.25 am was very early!

Dr. and Mrs. SUZUKI preferred to check the "Provinciaal Vormingscentrum" in Malle immediately after breakfast. There still was a busy atmosphere, but Dr. SUZUKI noticed that the courses could take place under ideal circumstances. The modern building had plenty of room for teaching and communications. Talent Education Institute-Belgium had to limit the number of the participants. Although, this limitation offered the teachers, active members and observers a bigger learning opportunity. Together with the EUROPEAN SUZUKI ASSOCIATION, T.E.I.-BELGIUM organized three consecutive courses. Unfortunately, Mrs. Klingler, the chairperson of E.S.A., could not attend the Workshop, but we stayed in touch with her by telephone.

## I. TEACHER TRAINING COURSE:

April 1 – 6

For the first time E.S.A. organized besides the violin course also a cello course under direction of ANDERS GRØN (Denmark). Dr. SUZUKI was the only teacher and a great inspiration. RUTH MIURA assisted the professor in a marvellous way as a very qualified interpreter. Dr. SUZUKI taught as usually 5 hours a day with an incredible patience, his smile and "very good, but ...". The more experienced Suzuki-teachers gathered in small groups to deepen the daily lessons. Children presented also a solo concert with mostly "SUZUKI-pieces". This was an excellent opportunity to admire the cello-pupils. For the 93 participants, coming from Belgium, Denmark, Germany, Finland, France, The Netherlands, Spain, Sweden, Switzerland, April 6th came too soon!

## II. THE EUROPEAN SUZUKI CHILDREN WORKSHOP:

April 6 – 11

About 190 pupils, grouped according to their Suzuki-level, arrived for the second part of the workshop. There were only 10 levels from Twinkle to book 10. The following teachers helped Dr. SUZUKI with teaching: C. BOSSUAT (F), H. BRUNNER (GB), Tove and Bela DETREKÖY (DK), F. LIPMAN (BG),

J. JANSSENS (B), S. JOHNSON (NL), T. SHIDA (B), W. MAYR, K. TOMITA and K. WARTBERG (BRD).

There was one grouplesson a day with Dr. SUZUKI for each level, two grouplessons with a SUZUKI teacher and individual lessons.

After two days, we changed the teacher in each level, except for level 9 and 10. Comments about this experiment are always welcome.

The "good morning-session" were varied with music of Accolay, Rieding, Van Doren, de Bériot, Schostakovich etc. Pupils, picked out by the teachers during the individual lessons, performed in lunch concerts.

A very amused Dr. SUZUKI asked once a Belgian pupil, Harriet WAMS, to play her soli. She sang the second voice of the pieces while she was playing! Dr. SUZUKI also gave a duet with Mrs. VERMEEREN, mother of two SUZUKI pupils. Dr. S. and Mother were great and both received a cookie afterwards as a special treatment! An evening concert, offered by the Belgian Trio ABC had great attendance. It was brought in honor to Dr. and Mrs. Suzuki.

The Final concert on Easter-day in the "Cultureel Centrum DE WARANDE" in TURNHOUT was very successful. It was the apotheose for about 190 European children and their teachers after 5 days of hard work.

## 3rd International Competition for String-Quartet 1983

### KARL KLINGLER Award

28th August – 3rd September

Academy of Music and Theatre, Hannover (BRD)

promoted by

Karl Klingler Foundation

Director: Friedrich von Hausegger

1st award DM 18.000

2nd award DM 12.000

3rd award DM 6.000

The first award is connected with:

Concert of the winners September 3rd

Concert on the occasion of the opening of the „International Summer-Academy for Chambermusic“ in Hitzacker/Hannover, Sept. 4th.

Concert in the famous library-hall of the Baroque-monastery Polling/München, in 1984.

**Informations:** „Internationaler Wettbewerb für Streichquartett, Karl Klingler-Preis“  
c/o Hochschule für Musik und Theater Hannover, Emmichplatz 1, D-3000 Hannover 1, BRD.



### III. NATIONAL VIOLIN DAYS:

April 12 and 13

Those two days were specially organized for Belgian SUZUKI pupils. Almost 141 children participated. H. BRUNNER (GB), T. DETREKOY (DK), J. JANSSENS (B), S. JOHNSON (NL), T. LAUWERS-SHIDA (B), KAORU TOMITA (BRD), K. WARTBERG (BRD) assisted Dr. SUZUKI. A concert on April 13th closed the workshop.

### The THIRD EUROPEAN SUZUKI WORKSHOP WAS OVER... T.E.I.

Belgium wants to thank again Dr. and Mrs. SUZUKI for coming, for teaching and for being again the great inspiration for every participant! T.E.I. Belgium wants to thank all the teachers for their unselfishly, friendly and accurate way of teaching. Thanks also to all the participants, parents and working groups!

## International Conference at Amherst, USA - August 1981

A most successful Suzuki Teachers' Conference was held in Amherst with Dr. Shinichi Suzuki himself present, bringing together teachers, parents and children from many different countries. On arrival at a large Campus in Amherst it took us a full hour to realise despite the total lack of small violinists and no directions that we were at Amherst College instead of Amherst University. The Campus was vast and spread over many acres, most people had rooms in the University dormitories - I was indeed lucky due to a late booking on my part, to find myself in the Campus Hotel and so much closer to all the musical activities.

Dr. Suzuki himself was, as usual, tremendously active, coping at all times with an enormous schedule with inspiring enthusiasm. It was so good to see Waltraut Suzuki again and so many friends. As a very important Suzuki occasion nearly everyone seems to be there. The E.S.A. was very well represented by Committee members, Marianne Klingler - chairperson from Munich, Judy and Christopher Bossuat (France), Bela and Tove Detrekoy (Denmark), Jeanne Janssens (Belgium), Susan Johnson (Holland) and Felicity Lipman and myself (England).

The musical program was large and varied with sessions in violin, viola, violoncello, piano and flute and there was a huge attendance of both teachers and students at each program, many lectures and performances remain as fine memories but above all I remember the outstanding performances of several Japanese children and include amongst my most treasured memories a master class given by Josef Gingold.

The Conference ran very smoothly but what a huge amount of work must have taken place before, during and after the event. I would like to thank and congratulate Yvonne Tait and her staff on such a successful conference. Now we look forward to the next International Conference in Japan in July 1983 and hope that as many people as possible will be able to attend. It will, without doubt be a truly great musical experience, a real international Suzuki-Festival.

Anne Turner



Cartoon: Jette Steen Rasmussen



## ESA Membership Application

**ESA MEMBERSHIP APPLICATION:** Send complete application form to your National Suzuki Institute or your National Responsible. Please write legibly.

Name: .....

Address: .....

Tel.: .....

Application for B C Membership.

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

I want to become member of the ESA

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

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