



European Suzuki Journal

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Prof. Dr. Shinichi Suzuki wurde von dem Präsidenten der Bundesrepublik Deutschland im Februar mit dem Bundesverdienstkreuz 1. Klasse ausgezeichnet in Würdigung seiner Verdienste um die Musikerziehung und die Verbreitung deutscher Musik. Wir gratulieren!

Sh. S. was honoured by the award of the Federal Cross for distinguished service 1. Class for his services to musical education and to German music. Congratulations!

Letter from Matsumoto

Hi there! Just wanted you all to greet from Matsumoto! As usual surrounded by the most wonderful mountains and at the moment also dressed in white. As a matter of fact – so much white that it's almost impossible to bike. And just as usual in the middle of all this at the Institute: **Dr. Suzuki**. Teaching, bringing up new ideas, saying: "Cookie-time!", working, smiling, just giving everybody a feeling of peace and harmony. And making people work!!! Just look at him. How does he do it? Every day he thinks about new ideas, he experiments and tries to find new ways of teaching. That's the difference between an ordinary teacher and a genius, between a good method and a brilliant one!

Right now we are 47 kenkyuseis here; 25 violinists, 2 cellists, 5 flutists and 15 pianists. Every morning – even Saturdays and Sundays – the violinists have a 1 1/2 hour group-lesson with Dr. Suzuki in the big hall. Everyone also has an individual lesson once a week. But all of a sudden he grabs you in the corridor, invites you to his studio and there: you've got yourself an extra lesson!

Every Monday, as usual, it's Monday-concert at 1 pm and it often ends around 4 o'clock. I love the atmosphere at those concerts; some players are excellent, some just o.k., some forget almost half the piece (it is a nervous feeling when you're there in front of everybody!) and still: everybody claps and encourage each other. Dr. Suzuki lights another Camel-cigarette or jumps up on stage during the performance (!) if he thinks his correction of something is necessary. There is a friendliness that is quite unique! It is book-two-pieces beside violinconcertos, rotten pronunciation

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of the pieces in English and Japanese — it is Mondayconcert!

And when you sit there listening, you think: The Suzuki-method really opens fantastic opportunities for the future. Maybe, after all, this world has a future if we believe that we can change it. And not only the world but also ourselves. Every adult human being with a normal sense of imagination sometimes lives in fear of something that is out of reach for our control. Something that can start at any point of the globe at any moment. What I mean is the total annihilation by a nuclear war. So, how can we in this situation as mothers, fathers and teachers bring up our children so that they have confidence for tomorrow, feel pride and believe in themselves? I don't think that there is a simple answer to this but we have to keep looking for ways of making this world a better one for generations to come. Dr. Suzuki's way of thinking gives me hope for the future. If we can make new generations know what love is, what a pure heart means, then maybe we might end up having politicians who also believe in these qualities of life.

Man's greatest tragedy is when we just accept all the wrong things around us — including ourselves!

We have to keep reminding ourselves that just because we say we teach the Suzuki-method it doesn't mean that something wonderful is going to happen with our students. They will only become as good as they will because of **our teaching**. And that's the reason why we as teachers never should stop going on educating ourselves both as players, teachers and human beings!

It could very well be like the cellist **Pablo Casals** once said in a speech after having heard a lot of Suzuki-students playing: "Maybe it is music that will save the world!" Sweden, Europe, USA, Japan — we're all in the same boat. The world is in a desperate need of Dr. Suzuki's way of thinking about education. Let us make more people believe in Dr. Suzuki's philosophy and method. Many, many more!

by *Sven Sjögren*



International News

7th Suzuki Method International Conference with Prof. Dr. Shinichi Suzuki.

Date: August 17 to 21, 1985.

Conference Site: University of Alberta Campus, Edmonton, Alberta.

Conference Administrator: **Mrs. Holly MacCagno**, 10139-97 Street Edmonton, Alberta T5J 0L2.

Le bonheur a portée de main

Je me retrouve avec la promesse d'écrire un article à l'adresse des parents, sans pour autant me sentir suffisamment apte à le faire, malgré mes convictions profondes. Ce qui me donne le courage d'essayer, c'est le vrai besoin de faire partager à mes prochains un bonheur né de longues années d'expérience au service de la Musique comme pianiste et professeur de piano d'après la méthode Suzuki.

Le but de mes propos est d'essayer d'effacer les doutes, de rassurer et fortifier ceux qui sont au milieu de leur apprentissage ou ceux qui hésitent et s'interrogent avant de se décider à s'engager.

Je me permets de citer ces quelques lignes: «Le sens de la vie se perd à cause de la rationalisation toujours grandissante du travail. Il faut lutter contre ce «progrès» par une formation musicale qui peut équilibrer l'homme et le protéger contre toute agression, car une formation musicale qui est une création dégage une force psychique importante pour l'équilibre de l'homme dans sa vie. Si un être humain n'est pas conscient de son âme et si son développement affectif est négligé, son harmonie personnelle peut se déséquilibrer, et par conséquent, il peut en souffrir. Pour y remédier, une formation musicale peut développer un homme harmonieusement dans ses trois dimensions que sont le corps, l'âme et l'esprit.»

(Dr. Werner Müller-Bach)

L'apprentissage de la Musique permet d'atteindre directement tant de facultés de l'être, qui ne sont que rarement touchées par d'autre discipline. Ceux qui ont perdu l'ouïe sont plus isolés, plus coupés du monde que les aveugles. Il y a de l'ordre dans la musique, de l'intelligence, des émotions. Le travail musical enseigne la maîtrise de soi, l'amour et la passion du travail lucide et bien fait, cultive l'esprit de précision. Il aiguise la mémoire, réveille le sens de la création, développe l'intuition de la beauté des moyens d'expression.

Je me sens ainsi un peu désemparé devant la question hélas souvent posée par les parents sur l'opportunité pour leurs enfants d'entreprendre des études musicales. Ils s'inquiètent de savoir si leurs progénitures auront «l'oreille», s'il vaudrait la peine pour eux «d'essayer». Ma réponse est spontanée et catégorique car il n'y a, à mon opinion, qu'une seule réponse possible.

Je me rappelle ce que le Dr Suzuki a dit: Tous les enfants sont doués — Tous les enfants ont de l'oreille. Ce qui est nécessaire, c'est un environnement propice et la persévérance dans l'effort. Je voudrais aussi me référer à l'extrait de texte suivant qui m'a tant frappé par leur similitude avec l'approche et la philosophie du Dr. Suzuki.

«... A mon sens, à la base d'une formation musicale devrait se trouver, avant toute chose, avant toute connaissance, la pratique de la musique et le goût d'en faire: pratique toute instinctive, de même que l'enfant parle la langue maternelle avant de savoir lire et écrire. (...) Cette

pratique et cet amour de la musique me semble bien plus déterminants pour la formation d'un peuple musicien que les connaissances intellectuelles, comme celle de la notation des intonations et des rythmes. Au commencement de toute étude musicale devrait donc être la musique, le goût de chanter, et non seulement de chanter mais de bien chanter, l'art de savoir écouter et reproduire correctement, afin que le sentiment musical naisse chez l'enfant, que la musique devienne un besoin pour lui, qu'il en ait l'appétit.»

(Frank Martin)

Les doutes et hésitations sont souvent les fruits d'un mouvement de recul devant l'effort, d'un manque d'envie d'aller au fond des choses. Surtout n'essayez pas, mais prenez une décision nette et définitive. Les enfants sont particulièrement réceptifs aux tergiversations et très sensibles aux moments de ramollissement dont ils sauront en tirer arguments pour ne pas s'appliquer aux études, fuir les contraintes des leçons.

N'offrez pas de prises aux sentiments de découragements dans les moments difficiles. Ceux-ci sont parfois nécessaires et toujours passagers. Persévérez et vous serez largement récompensés. Exigez de vos enfants le meilleur car ils le méritent et en sont capables. Ne vous contentez de médiocrité, et ils vous en seront reconnaissants. Le but final n'est pas de fabriquer des virtuoses, mais de semer les germes de la beauté de la Musique pour que l'enfant puisse s'épanouir dans toute son ampleur, se réaliser totalement.

Avec sa méthode, le Docteur Suzuki nous a donné la clé magique permettant de communiquer avec les petits enfants dès 3 ou 4 ans, de leur apprendre à jouer et surtout à bien jouer. Il nous a aussi enseigné l'importance primordiale des parents, la part active de leur rôles, la nécessité et la beauté des liens créés des intérêts communs des parents et enfants. Une nouvelle dimension dans la vie familiale est née de l'apprentissage de la Musique. Une nouvelle dimension du bonheur aussi.

by *Lola Granetman Tavor*

The Magic Key

Translation

In spite of my strong convictions, I am not used to writing articles, yet I find I have promised to write one addressed to parents. What gives me the courage to try is my wish to share with others a sense of happiness from long experience as a pianist and a Suzuki teacher of piano.

My goal is to try to erase certain doubts, and reassure and encourage those whose music lessons are underway, as well as those hesitating and wondering whether to begin.

I should like to start by quoting the following lines: "More and more the meaning of life is lost in rationalising about how to work. We must fight against this kind of 'progress' by means of a musical education which offers balance and protection against all kinds of aggression, because man derives true strength of mind from a musical education which is really creative. If a human being is not aware of the soul, and his emotional development is neglected, his inner personal harmony will be unbalanced, and he will consequently suffer. To remedy such a situation the study of music will provide the harmonious development of man's three dimensions, the body, the soul and the mind." (Dr. Werner MULLER-BACH.)

The learning of music affects so many of one's faculties which are untouched by other disciplines. The deaf are more isolated and cut off from the world than the blind. In music there is a sense of order, intelligence and emotional feeling. The study of music teaches self-discipline, love and a passion for lucid work that is well done. I develop a sense of precision. The ability to memorise is heightened, creative sensitivity is awakened, beauty of expression is developed.

I therefore feel perplexed when parents question all too often whether their children should take music lessons. They wonder if their offspring are musical, and whether they should give it a try. My answer to such questioning is spontaneous and categoric, because in my opinion, there is only one answer: I recall what Dr. Suzuki said: All children are born with ability, all children are musical. What is needed is the right environment, and perseverance.

I should also like to refer to the following extract, which struck me by its similarity to Dr. Suzuki's philosophy:

"To my mind, the basis of a musical education should consist above all else of practical experience of music, and a liking for it, the same intuitive kind as a child learning his mother tongue before he learns to read and write. (...)

This practice and love of music are far more decisive factors in people's musical formation than such intellectual knowledge as concepts of pitch and rhythm. Musical studies should therefore begin with the music itself, a liking for singing, and not just any singing, but good singing, so that musical feelings are aroused in the child, so that he needs music and develops a liking for it." (Frank MARTIN.)

Doubts and hesitation are often the result of a backing away from the effort that is required, a certain lack of desire to carry through to the end. Above all, don't just try, but take a firm, clear stand. Children are particularly susceptible to shilly-shallying, and very sensitive to weakness, which they use as an excuse for not applying themselves, and for shirking in their lessons and practice.

Don't give in to feelings of discouragement when moments of difficulty arise. These are often necessary, and always pass. Persevere, and you will be well rewarded. Insist on the best from

your children, because they deserve it, and they are capable of it. Never be content with mediocrity, and they will be grateful to you.

The final goal is not to produce virtuosos, but to plant the seeds of the beauty of music, so that the child can blossom fully, to reach his whole potential.

With his method Dr. Suzuki has given us a magic key to be able to communicate with little children of 3 and 4 in teaching them to play, and above all, to play well. He has also shown us the primary importance of the parent's active role, and the child's common interest. A new dimension of family life is born through such a musical education. And a new dimension of personal happiness.

Translated by S. Barnett



Suzuki Development in San Sebastian

The idea of a Spanish Suzuki group was born a long time ago when Ana Maria Sebastian was studying in Paris with Koji Toyoda and Yoko Arimatsu in classes with Enesco, but the founding of a group to study the Suzuki Mother Tongue Method has taken almost as long as it will take Spain to enter the Common Market. When the Orquestra Sinfonica de Euskadi was recently formed in 1982 in San Sebastian in Northern Spain the String Section was found to have a dearth of string players and teachers and after three auditions there were very few violinists from the Basque country.

An immediate investigation brought to light the fact that an avalanche of children for entry into most sections of the Conservatorio has resulted in a tightening up of the Curriculum. In the classical Solfeo system students must be able to sing at sight semiquavers in the bass and treble clefs before they can begin an instrument, they are not admitted before nine years old which is when they begin to have a big load of homework for their spare time, and lastly the violin curriculum was very extensive including many studies and technical pieces.

A pilot scheme was born in 1983 with the idea of investigating new violin teaching methods: We are enormously grateful to

the help we have received at the Suzuki International Teaching courses in Brussels, London and Lyons and especially to **Judy** and **Christophe Bossuat** and the Conservatorio Superior of San Sebastian who have helped and encouraged us to plan the first two years of the scheme.

The scheme was launched in May 1983 and in October 1983 three teachers welcomed the first thirty children (4 – 6 years old) who presented themselves with boxes, sticks, baby violins and a lot of enthusiasm for jumping up and down on our newly installed blue carpet. By the summer we were ready for a lighthearted concert directed by two clowns with thirty Twinklers and solos from numbers 2, 3 and 4. By Christmas there was not enough room in the Music School for the end of term Concert and we moved to the Conservatorio. The programme had extended to sixty Twinklers and all Book I pieces up to Allegro which was proudly by four children.

At the same time as the Pilot Scheme for Children there is a **programme to train violin teachers**. In February **Judy** and **Christophe** and **Ruth Miura** brought ten children to San Sebastian for a week. Christophe ran a Workshop for teachers who came from all over Spain. He spoke about Suzuki Philosophy and the

Programme for Book I. The children gave two concerts, one in the Victoria Eugenia Hall and the second in the Town Hall. After our toiling away with boxes and Twinkle rhythms for five months the French childrens' concerts spoke for themselves and gave the parents, children and teachers alike all the encouragement and incentive they needed and we remember them with great affection for that special feeling of exhilaration speed and warmth they brought to their performances. This February we have just concluded the **second Teachers Workshop** with **Judy** and **Christophe Bossuat**. Judy's mime was eloquent and without a word in Spanish and plenty of laughter the children soon learned of her appetite for shoulders not covered up by violins, violin hand press-ups and lions claws for strengthening finger and wrist muscles. The teachers examined in detail the structure of Books I and II with a special emphasis on the production of sound and bow and thumb control. We are all most appreciative of their help to us and it is planned that Ana Maria Sebastian will continue to visit Lyons every three months and to hold weekend courses every month to discuss and practice the material discussed in the Workshop run by Christophe Bossuat.

by Beth Starkie Colvin

Confessions of a non-musical Mother

Yes, I, the mother, was completely non-musical and sang off key. My husband had had the opportunity, when young, to study the piano but had forgotten all he had ever learned. We both, however, wanted to give an early musical education to our daughter **Sarah**, then two and a half years old.

Books, explaining present day methods of musical education for young children, were bought and perused until we discovered the Suzuki concept, which seemed to be the most promising. From that day onwards, we were convinced that we were going to be able to give music to Sarah, even if we did not know how.

It was then a question of violin or piano. Having plumped for the piano, the next step was to find a Suzuki teacher willing to take on Sarah, and this in a reasonable distance from home. After several telephone calls to the local music schools, we were able to contact Mrs. **Tavor** who lived about an hour's drive away, and who accepted the challenge. By then Sarah was over three.

Sarah's first introduction to piano playing, just before the Summer holidays, seemed promising. As at that time we did not yet have a piano at home, we were unable to practise.

During the holidays I tried to teach Sarah a variation in Book 1 which, I confess, was a catastrophe.

September 1983. Full of hope and anxiety real practice could be started. The first lessons turned out to be a disaster. Sarah did not want to remain at the piano, and when there, wanted to "improvise". She started to jump on chairs, pull curtains, in fact do everything to discourage the most devoted piano teacher. You can imagine my state of mind. I felt more than embarrassed and was so desperate as I was convinced that the Suzuki method was, in our case, the best possibility of giving Sarah music. It was a real relief to me

when Mrs. Tavor mentioned that she was prepared to teach me the piano (my efforts to do so with Sarah during the holidays must have given her a fair idea of my musical abilities!) and that she would see Sarah a few months later.

I went regularly to Mrs. Tavor's, trying to transfer the knowledge I gained to Sarah at home. After two months Sarah was successfully reintegrated into the weekly piano lessons, sharing the time with me, who, by now, was no longer a completely nonmusical mother. Sarah's repertoire increased as well as her ability to concentrate and consequently my share of the lesson decreased (sometimes to zero) towards the latter part of the school year.

Thanks to hard work by the triumvirate of Mrs. Tavor, mother and Sarah, the latter was able to participate at several in-house concerts and, at the end of the musical year, at the annual public concert of Mrs. Tavor's pupils. Mother and father watched and heard their four year old daughter play three pieces without fault and proudly joined in the applause. Since then Sarah has participated in two small concerts by selected pupils in front of invited audiences. Now we are looking forward to going to Cork at Easter where Sarah will participate in the Sixth European Suzuki Workshop.

We are extremely pleased to be associated with the Suzuki concept of musical education for not only does it teach a child (and a mother!!!) to play a musical instrument but also, by confronting a child with the challenge of playing the chosen instrument in public, develops discipline and self-confidence.

As a result of our progress, Sarah and I now take separate lessons. I practise now not only because it is necessary to be able to help Sarah, but also because I like it. The Suzuki method developed such an enthusiasm derived from the pleasure

of being able to play the pieces of Book 1, that I was stimulated to try and master the intricacies of Book 2.

All the family feel that they are living an extremely enriching experience but, as always in life, if a certain objective is to be reached, perseverance together with hard work are needed. Not only must the non-musical mother acquire the necessary co-ordination between eyes, fingers and brain, with an ability to listen and to decipher the notes, but in parallel she must also absorb all the relevant information from the teacher, enabling her to help the child to practise at home, while trying to maintain a favourable atmosphere and to find a suitable educational method. The latter was probably the most difficult to achieve, trying to interest and stimulate Sarah. I think I lost some time and energy initially in trying to find a suitable teaching method at home, together with having to re-organize my domestic chores. I have reduced some of my activities (perhaps not too willingly at the beginning!) to have more time for practising, feeling in doing so, more confident of being able to help Sarah. An understanding husband is also a great help. There have been days of doubt and hesitation (and there may well be more) but when I think of all the enthusiasm and hard work that Mrs. Tavor puts in, I find the strength to carry on. With Sarah now five years old working on Book 2, and after eighteen months using the Suzuki method, I can honestly say that we have been highly rewarded by the choice we have made — fundamentally Sarah likes to play the piano, she is eager to learn new pieces, and most of the time puts in a lot of effort — but no matter how much effort one puts in, the whole concept depends on an excellent and dedicated teacher and we count ourselves very fortunate in having Mrs. Tavor. Thank you Dr. Suzuki, thank you Mrs. Tavor.

February 1985

by J. Spinney

ESA Membership Application:

ESA MEMBERSHIP APPLICATION: complete information appears on page 12. Send complete application from with check or money order to your National Suzuki Institute or your National Responsible. 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!

Who is Who?



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.



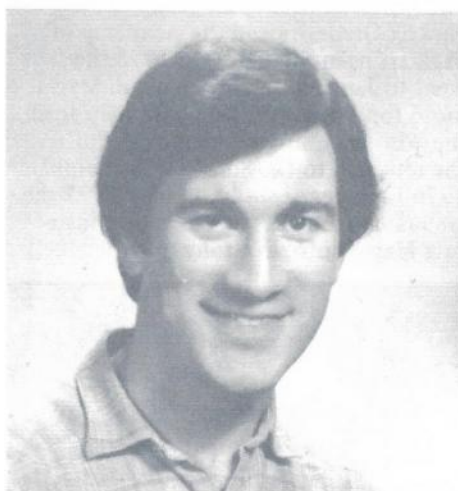
Judy Weigert Bossuat

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.



Christophe Bossuat

School and musical studies in Bourges (France). 1972 Graduation of the Lycée with honours. 1973 Graduation of Bourges conservatory for violin and solfeggio. 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.



Jeanne Janssens graduated at the "Conservative 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 "Deuxième Prix" in harmony (class V. Legley). She became a laureate at "l'Académie 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".



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.



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 der Karl Klingler-Stiftung; ruft 1979 einen internationalen Wettbewerb für Streichquartett ins Leben.



Jean Braga won a scholarship to the Royal College of Music when she was 16 and studied there for four years with Alan Loveday and Antonia Brosa. When she was 20 she joined the Royal Liverpool Philharmonic Orchestra and was a member of the orchestra for eight years until she left to have a family. She studied with Felicity Lipman on the British Suzuki Institute course for two years and graduated there, before going to Matsumoto to study with Dr. Suzuki for three months in 1982.



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



Lola Tavor - Granetman

Began piano studies at the age of 7. At the age of 13 appeared as soloist with the Israel Philharmonic Orchestra, playing the Schumann piano concerto. Continued her studies in Paris at the Conservatoire National de Musique under Lazar Lévy, obtaining a first prize. For a number of years studied under Wilhelm Kempff. Subsequently continued her studies under Czeslav Marek, a pupil of Theodor Lechetizky, who was taught by Carl Czerny, a pupil of Beethoven.

When still quite young, began to appear as soloist with such famous European orchestras as the Wiener Symphoniker, the Tonhalle Orchestra of Zurich, the Orchestre de la Suisse Romande, the Münchner Philharmoniker, the Berlin Radio Symphonie Orchester and the Belgrade Philharmonie, in a repertoire of classical as well as modern music.

In recent years has devoted herself to teaching, specializing in the Suzuki method, in which she qualified in Japan under Prof. Suzuki and Mrs. Kataoka.



Judith Berenson

At age 7, Judith was presented with a violin and scholarship by Jascha Heifetz. At 15, she was admitted to the Adult National Orchestra Association in New York, conducted by Leon Barzin. She continued her advanced studies in Los Angeles with Sascha Jacobsen and Toscha Seidel, while attending the University of California at Los Angeles, majoring in Music and Educational Psychology. She has performed with major symphony orchestras, radio and theater orchestras in New York, Los Angeles and throughout the United States. In Switzerland, Judith has performed concerts and broadcasts as soloist and with her International String Trio, and has recorded chamber music for Radios Genève, Berne and Lausanne. She has played, recorded and toured with the Orchestre de la Suisse Romande at different periods from 1962 to 1978.

Judith became interested in Suzuki pedagogy in 1967. In 1973 she began in the U.S.A. and attended many Institutes annually. In 1978, subsidized by the Conservatoire Populaire de Musique and l'Etat de Genève, she visited Matsumoto to observe Dr. Suzuki's teaching. She was on the faculty at the August 1981 Suzuki Institute at the University of California at Los Angeles. Judith has been teaching at the Conservatoire Populaire de Musique de Genève since 1972 and is the Director of the Suzuki Violin Program of Geneva.



Anne Turner

She studied piano and French horn at the Royal Scottish Academy of Music, under Wight Henderson and Farquharson Cousins. She was awarded the Corporation of London's scholarship to study at the Guildhall School of Music under Cyril Smith and Iso Elinson. She was a founder member of the Syrinx Trio — harpsichord, flute and oboe — who performed extensively in Britain. For three years she taught the choristers at St Paul's Cathedral School. During this time she made a series of piano recital broadcasts for the BBC.

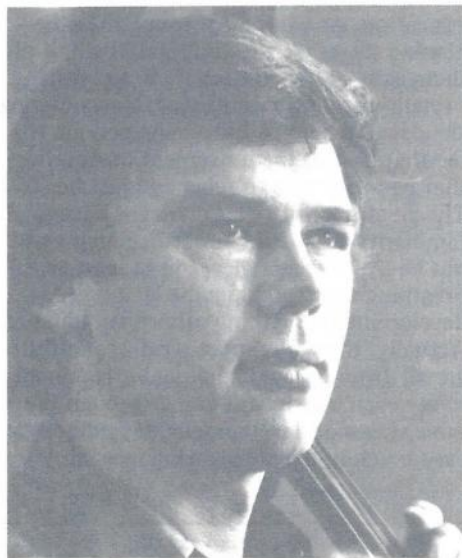
In 1978 she began accompanying Felicity Lipman's group lessons and Suzuki concerts and teaching general musicianship to her violin pupils. In 1979 she went to Matsumoto, Japan to study with Haruko Kataoka, director of piano at Suzuki's Institute in Japan, and she graduated at the end of her second visit in 1980, having been awarded a Churchill Fellowship.

Dr. Suzuki recommended that she become musical director of the British Suzuki Institute, and director of the piano teacher-training course.



Jean Middlemiss

Studied piano and viola at Royal Academy of Music London, later Geneva Conservatoire. L.R.A.M.A.R.C.M.G.R.S.M. After various posts including New Zealand, became Director of Music at South Hampstead High School London, from where on a Goldsmith Fellowship studied in Matsumoto, Japan for 6 months with Dr. Suzuki in 1971. Supervised the Suzuki experiment in a Local Education Authority in Hertfordshire in 1972, where now working as an Advisory Teacher for Music incorporating Suzuki's ideas with Kodaly ...



Anders Grøn

Studies at The Royal Danish Music Academy finishing with diploma in 1966. Further studies with Prof. Asger Lund Christiansen and at the Music Academies in Prague, Czechoslovakia, and Detmold, Germany, (with André Navarra). Début recital in 1968. Member of Tivoli Symph. Orchestra, Copenhagen, 1966–78 (principal cellist 1970–78), and of Danish Radio Symph. Orchestra 1978–81. Since 1981 A.G. is a member of The Royal Danish Orchestra. 1969 A.G. received the Sonning Prize for young musicians. Besides performing as a soloist and in various chamber music groups, A.G. maintains an active teaching schedule as cello director of The Danish Suzuki Institute and as leader of teacher training at Suzuki workshops in Europe. A.G. has toured USA 5 times, teaching and performing at Suzuki Institutes and at Universities and has since 1983 been a member of the International Suzuki cello Committee.



Waltraut Mayr

Waltraut Mayr studierte in ihrer Heimatstadt Berlin am ehem. Stern'schen Konservatorium und der Hochschule für Musik Violine und Viola, an der Technischen Universität Berlin und der Universität München Musikwissenschaft und an der Pianistenschule Daunias-Sündermann Berlin Klavier.

Nach dem Examen Übersiedlung nach München. Dort Aufnahme der Unterrichtstätigkeit an der Münchener Fachakademie für Musik in den Fächern Violine und Klavier. 1980/81 und 1984 als Stipendiatin der Karl Klingler Stiftung zum Studium der Suzuki Methode bei Dr. Suzuki Aufenthalt in Matsumoto/Japan. Leiterin des 1983 gegründeten Deutschen Suzuki Instituts.



Sven Sjøgren

Studied at the Conservatory in Goetheborg. At the moment studying with Dr. Suzuki at the Talent Education Institute, Matsumoto, graduating March 20th as a by Dr. Suzuki recognised Suzuki Teacher.



Kerstin Wartberg

born 1954, was student of Prof. Maier at the conservatory in Köln, BRD. In 1980 she graduated in violin and as a violin teacher. In 1981, after 1 1/2 year study with Dr. Suzuki at the Talent Education Institute in Matsumoto, she graduated as Suzuki-Teacher.

For 3 years she organised a Suzuki-program in Moers/Düsseldorf. She directs teacher training courses and is Assistant of the German Suzuki Institute.

Letter from USA to Europe Impressions and Ideas

What an experience it was for me to attend the **ESA conference last spring, 1984, Lyon**. It was like walking into a story book. Things and places that I have studied about, seen in books and photographs makes Europe an enchanted place in my mind, and to see it, feel it and taste it touches me deeply. How lucky Europeans are to be surrounded by culture and art of such magnitude every day: and what a shock to notice how different it is to be immersed in an artistic culture from studying that culture and trying to internalize it. European parents wanting to give children experience in the arts have advantages that Japanese and American families cannot experience. The physical realness of artistic expression all around gives music a wholeness within art. It is something that doesn't have to be taught, it is learned by osmosis.

When a child begins to learn an instrument, there is a picture already in the mind's eye of the adult and the child of how this practice fits into the world of artistic communication. I would doubt that this picture eliminates all of the problems in learning an instrument, but this perspective

gives room for a more complete motivation to carry the parent and child.

The difference seems to be in having the living culture and art naturally in your environment, and in having to consciously strive to re-create artificially that environment. (The Japanese and Americans are studying European music as foreigners!) This difference in the total environments makes some concrete differences in the large picture, not the least of which is an acceptance of art in other people. One of the things I must deal with as a teacher in a small American city is what to say to boys who are beat up on the schoolbus because they play the violin. It is possible that one of the side benefits that will come to America from the large number of families studying via the Talent Education approach is a gradual change in the significance of art here.

Yet, as I visited Europe I was reminded of what we went through in America in Suzuki 20 years ago. That is, the struggle to **prove** that Talent Education is valid, gives a certain edge on the „movement“. It is a necessary and rather defensive edge to break through the barriers of established education. As we went through these beginning stages we certainly didn't think of them as stages at all because it was just something that we were living. Now noticing the development in Europe helped me to see that part of the movement in America that has been able to relax and just be. The great majority of Americans have a familiarity of Suzuki Method, which may not be overt acceptance, but at least gives breathing room and lets the leading edge develop into something other than defence. Actually, the violin, piano, cello, and flute are all different ages here, and it is possible to see each instrument going through the same stages of development. It reminds me very much of a child growing into adoles-

cence and the difficulties of self-proof and reaching young adulthood. That has happened in the violin program now as we have children who were raised as „Suzuki Children“ beginning to teach Talent Education. It is truly a joy to see!

The wonder of all of this is that in the day to day development in the students all of the analysis is less than worthless. It has no bearing on what each family and child must do to develop a complicated physical process into a means of self-expression. All of the external factors do not change the progression of skills and the solution of technical problems in practice. What is difficult for one child may be easy for another; but it doesn't matter because the true worth comes in the daily study and the knowledge of self that develops in the constant personal challenges.

It is in the home practice that the child meets himself; so as the parent-teacher this is where the focus of attention should be placed. We must recognize the intimacy that the child is experiencing between his physical powers and mental powers, and hence its sensitivity and importance.

As the child meets a difficulty on the instrument and either overcomes it or is overcome by it, he is developing self images from that process. Here is the crux of where „high humanity“ develops. It is a most delicate place that must be dealt with in each practice. This is where the child learns how to deal with obstacles, and as parents and teachers we are there to guide this development. If the child can achieve success in that place consistently then a healthy inner strength can develop. If we as adults allow failure or sloppiness to color this place then it will always stay vulnerable and fretful.

So as parents and teachers it is our job to build honest successes in this part of the psyche. That is our challenge after all the extraneous factors are stripped away. What a difficult and exciting challenge it is.

by Craig Timmerman
Lexington, Kentucky USA



Phillipa Lees Began her musical studies at her School, Polam Hall, Darlington, where she won the Music Cup for violin playing. Continued her studies at the Royal Academy of Music, London, gaining the LRAM in Violin Teaching. Taught at all levels including diploma and gained much experience as an orchestral player prior to moving to Cork in 1977, where she joined the Suzuki string department of the Cork Municipal School of Music. Continued her studies in Matsumoto for three months with Dr. Suzuki in 1982. Now directs a Suzuki Teacher-Training Course in Cork and, following Patricia McCarthy, has been ESA Director for Ireland for the past two years.

1. Deutsche Suzuki Tage: Eine Video-Dokumentation

Als lebendige Erinnerung an die eindrucksvollen Tage in Landau bieten wir eine Video-Cassette an, die alle wichtigen Ereignisse in Bild und Ton festgehalten hat: Ausschnitte aus den Eröffnungsansprachen, den Übungsstunden mit Dr. Suzuki, dem Lunchkonzert und dem Abschlußkonzert.

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Details are important!

My husband, Christophe, and I have done rather extensive teaching at workshops in America, Canada, and Europe; and have come to recognise students of careful, conscientious teachers easily. There are the students who arrive with violins in good repair, feet papers well-drawn, notebooks in hand, a cassette tape for recording the lesson, and a BIG SMILE on their faces showing their confidence that **WHAT** they play — no matter how basic — they play **WELL**. After much reflection, we have decided that it **IS** the attention to details that helps give the students this assured smile. Therefore, we sat down and made a list of rather “disconnected” details that can help the students and give more efficacy to the teacher’s lesson time.

VIOLINS. Grandma may have a very nice 1/2 size violin in her attic, but if the child needs a 1/4 size, do not hesitate to say so!!! A violin that is too big is an unfair handicap for the child, who, try as he may, is destined to get many bad habits: poor violin position, cramped shoulders from all his struggles, and the habit of never going to the tip of his bow ... even once his bow is no longer too long for him. When the child is finally ready for the 1/2 size violin, make sure that the local violin maker checks it out — regulates, changes strings, adjusts pegs, etc. The bow, if in good condition should be rehired, and if warped, a new bow bought. In choosing the correct size violin for a child, the length of the arms and fingers is important, but do not forget that body size counts too. If ever unsure of the **size of violin necessary**, remember that **too small is better than too big**.

SHOULDER RESTS are important, too. Each child is different — long necks, short necks, square shoulders, rounded shoulders. It would be too much to ask that one style shoulder rest fit all the various shapes and sizes of bodies!!! We have found that the cheapest and best fitting shoulder rests are those that we cut ourselves from firm foam bought in an upholstery store. We can shape it as we wish, double it, triple it; and hold it on with a rubber band. We like even the short necked, square shouldered child to use a very thin foam pad to help keep his violin from slipping. And once again, details: Rubber bands that are too long let the pad move too much; keep an extra rubber band in the child’s violin case for emergencies. In the search to make the child comfortable we sometimes find children with a covering over the whole bottom part of the violin! It makes you wonder if they are putting their chin down on a mattress to go to sleep!! A violin is a violin — comfort without exaggeration is our general rule. A good hold on the shoulder helps to solve many left hand position problems.

Every extra thing on the violin takes away **TONE**. Stickers can be fun for the child, but please, **NOT ON THEIR VIOLIN!** How about sticking them on their foot paper instead? Help the child to establish the habit of cleaning their violin after every practice. Rosin builds up very fast.

FINGER TAPES used to be a time-consuming ordeal. The tape was usually too wide and needed to be cut — straight if possible — but invariably never the same width twice! This has been solved by the discovery of **RACING STRIPE TAPE FOR CARS** which can be found in most automotive accessory shops. It is the correct width (3 mm.) and comes in various colors. One unwinds the reel from the center, and peels back the backing. Even scissors are no longer necessary. Please remember that nothing sticks on forever, and replace the tapes when they start to come unglued — sweaty hands and humid weather will unstick anything. The violin shop is happy as the tapes are easily removed, and don’t leave a sticky residue as does masking tape.

TUNERS ON VIOLINS — Those little metal tuners sure are helpful on the small violins, but tend to turn and rattle. This can be solved by pushing them up onto the end of the tailpiece. Make sure to take the time to loosen the tuners at every lesson. You can tune with the pegs much more easily than the parents, and the string sounds better if the tuner is not screwed in too far.

BRIDGES on small violins tend to move around a lot. To help reduce this movement, teach the students to place their arm **BEHIND** the fine tuners when in rest position. Parents need to be taught to look at the spaces between the E string and G strings and the edge of the finger board. These spaces should be about equal. A bridge that has moved off to the side can be readily seen, and often a very out of tune violin can be “popped” back into tune by gently readjusting the bridge. Take a wandering bridge off and lick the feet before replacing it. This helps it to remain in place. Warn the very “helpful” parents **NOT TO GLUE** the bridge in place! A broken or displaced bridge is a much better result of an accidental fall than a crack in the wood.

FEET PAPERS are such an important part of good position, but much depends on how they are drawn. The more angle the feet have, the harder it is on the back; the right foot too far behind invites bowing to the side. Remember that we are not ballet teachers!

We use feet papers until Gossec Gavotte — In lessons, at home, in groups, even concerts! What a helpful way to canalize the energy of the children — they have their **OWN** place.

A common problem is the **VIOLIN “NECKTIE”**. We all have seen them — violin sagging in front of the stomach. Our problems with this were lessened once we decided to **PLACE** the violin on the child’s shoulder for him in lessons, groups, etc. for a very long time. (mom places it at home). We teach the child to place his violin by himself once he is ready to take the stops out of all the variations of “Twinkle”. By that time he has felt the proper position hundreds of times, and tries quite naturally to put the violin up on his shoulder. Another point to be careful of is where you sit. If you sit directly in front of the child the violin gravitates towards you and sags.

Sit off to the side so that with the violin up, the child can look above the strings and see you. Do not be afraid to stand up and move around occasionally to see the child from different angles.

Many people know that the Suzuki Methode has students start with their thumbs on the outside of the frog ... but for how long? There is no set rule, but good round finger positions and a bent thumb should be well established before moving the thumb to the inside of the frog. We like to move the thumb to the inside around Etude or the Bach Minuets. A “twinkler” with his thumb on the inside of the frog invites a stiff bow hand; a book 2 student with his thumb on the outside will not have a very supple wrist.

One of the most important things we can give our students is the ability to **LISTEN**, **THINK**, and **ANALYZE**. When watching a child stumble along in a piece — we want so much to “save” him that we go quickly to the rescue with the note or finger name. His ability to figure out what he should do is perhaps slower than our own at this point, but it **IS** there and can be developed. Let him fumble a little. A baby learning to walk does not **ALWAYS** get picked back up by his parents when he falls. We sense his level of frustration or discouragement and help when necessary. So be it with violin. Children constantly looking up to the teacher or the parent send big signals of insecurity. They expect us to tell them where to start again, or that their 2nd finger is too low. I often wonder actually how much these children actually **HEAR** after a few months of this kind of teaching. One of the hardest things we must learn is to **BE QUIET**. A smile or a warm look can help much more than constant instructions of what and what not to do. Guidance of their analysing technique is the very best gift we can give them.

“**DETAILS**” are so easily taken care of ... and also so easily overlooked. Constant vigilance is necessary if we want to give our children and our students the best possible chance of arriving for their lesson with that smile that says:

“Hello. I’m here. My violin is clean and in good repair, I’m comfortable with it on my shoulder and mom was able to help me keep it in tune all week so that I could practice nicely. I have my foot paper, my cassette to record the lesson, and the notebook. I’m ready ... please help me learn how to learn.”

by Judy Bossuat



Cello Column

SUZUKI METHOD IN THE CELLO – WHY and HOW?

Can the Suzuki Method be adapted to the cello?

Are there good reasons for doing so?

How can it be done in the best way?

Since we in Europe see a keen interest in the Suzuki Cello Method – many new fine teachers and many potential teachers having shown interest – I think that it is appropriate to put ourselves these basic questions which experienced teachers, too, should find interesting and important. The Suzuki Method is not something static and finished. It is developing every day, and we should always be open to new ideas and set out for discoveries based on Dr. Suzuki's philosophy and principles. Seeing that we today have a great many young Suzuki cellists who play beautifully and with a good tone, these students provide some good answers to the above questions. The first question, I think, can be answered only after much work and experience, and the more experience the clearer the answer will be: yes. Obviously the S. philosophy applies to the education of all children, no matter which instrument you use as a tool. The ideas about the mother-tongue principle, the early start, the environment etc. must be borne in mind, whether you give your child a violin or a cello. – Can the violin repertoire be adapted to the cello? Yes, to some extent. What is important is that the fundamental first books pieces are wonderful on cello also – cellists can't practise enough Perpetual Motion and Etude! – and we should keep close to the violin rep. as long as possible. The problems occur when cellists begin standing on their own feet: book 3, which is too difficult as to some bowings (Humoresque), fingerings (e.g. Boccherini: Minuet and Waltz) and choice of pieces (Allegro Moderato). These problems have to be solved, so that we'll not have students who quit in book 3, and I know from my travels and training courses that a common agreement will be reached. My experience is that once book 3 has been learned, books 4, 5 & 6 go fairly easy and give a lot joy. The repertoire list for books 7, 8, 9 & 10 was printed in the previous ESA journal, and I find each of these books a neat recital programme in itself. Only the final polish and technical insertions, scales, tonalizations etc., are now left to be made in order to make gradual steps to Boccherini Concerto. Hopefully book 7 will soon be published. Are there good reasons for using the S. Method instead of traditional cello methods? Firstly, there has been a striking lack of cello method for **small** children! Methods up till now seem to have been written for teachers mostly or for adult students and not for children and parents. A common objection from teachers who take a Suzuki book in their hands for the first time is: "But there are only melodies. Where are the long note studies, scales and etudes?". My answer might be: "It is intended for children and parents – and

for teachers who understand how to use it. That is: teachers who know about Pre-Twinkle area, listening before playing, review, home lesson – to name some important sides of S. teaching." Other good reasons are S. style and tone. I am sure that the more S. celloteachers work the more they realize the importance of a secure, solid tone production, of a full, rich sound and of a vivid, expressive style that never gets dull. In fact, there are good reasons for several articles, but let me mention the whole set-up of a S. programme: To be part of a large international family, to participate in group lessons, workshops and concerts – plus what it implies beyond the mere instrumental aspect: the education of the every child's inborn talent.

Concerning the last question: HOW? it faces us with Dr. Suzuki's wish that children should be given the best teaching methods. Well, the "best" in life is often something that you create while developing and improving your own skills, while searching for the best solution. In the beginning it may be frustrating that you never stop at something final, good enough, but after some experience you discover the satisfaction of becoming better every day, of giving both your student and yourself new challenges. Improvement is also closely connected with reviewing. Book 1 is never finished with! At the training course in London I was so pleased to see and to hear the teachers who had passed the examinations this February return to book 1 and play it

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through with a much better tone than last year. They felt a pleasure knowing how they wanted book 1 to sound and aiming at that tone! – Our identity as Suzuki cellists is what we are creating these years, and it is of importance that we are aware of similarities and differences between teaching violin and cello. Cello-strings need much more power from both hands and arms, and the fingerboard is bigger which implies much more shifting. Hence there is no way that a cello student can keep pace with a violin student as to learning the same pieces. Compare Humoresque where we go into 7. position and Waltz where we use 5. position! We must have high demands on quality (intonation, sound, bowtechnique etc.), and at the same time respect the learning pace of each individual child. Give them challenges without hurrying them. And keep things simple however difficult they may be! We can, though, and should learn as much as possible from S. violinists. I see a positive influence in the way that we are now working in our pandas, tonalizations and on fast reactions and coordinations. – Connected with the question: How, is of course the training of good teachers! I am very happy to see all the fine new cello-teachers at the ESA workshops and at the training course in London, and I shall be looking forward to the new course in München, July 26 – Aug. 3.

by Anders Grøn

ESA-News

Bundesrepublik Deutschland

Deutsches Suzuki Institut (DSI)

München: Die Suzukikinder aus München und aus dem bayerischen Umkreis geben zwei große Konzerte: am 24. März Frühlingskonzert in Starnberg, Undosa-Saal und am 22. Juni in der Münchner Hochschule für Musik. Leitung: Waltraut Mayr, Helge Thelen u. a. Zeit 15.30.
Vom 1.—5. Mai finden für alle deutschen Suzukikinder die **2. Deutschen Suzuki-Tage** statt in der Musikalischen Bildungsstätte **Schloß Weikersheim**. Gastdozentin: **Tove Detreköy**, Kopenhagen. **Anmeldung:** Frau **Ulrike Schneider**, Im Buchfinkenweg 16, 7129 Brackenheim-Hausen.

Vom 27.7. — 3.8.1985 findet im DSI ein erster **Suzuki-Lehrer Cellokurs** statt unter der Leitung von **Anders Grøn**, Dänemark. Anmeldung im DSI, München.

Achtung: Dank privater Initiative und großzügiger Förderung durch die **Karl Klingler Stiftung** ist das DSI in schöne neue Räume eingezogen. **Neue Anschrift:** Hans-Sachs-Str. 2a, D 8000 München 5, Tel.: (089) 260 75 25.

Moerser Musikschule: Vom 31.5. — 1.6.1985 findet ein Workshop für Kinder statt. Eingeladen sind alle Kinder aus der BRD und den benachbarten Ländern. Gastdozent: **Christophe Bossuat**, Lyon, Violine; **Huib de Leeuw**, Piano, Utrecht. Leitung: **Kerstin Wartberg**.

Am 11. Mai hat die Musikschule ihren Tag der offenen Tür: die Schüler stellen die Methode vor in Einzel- und Gruppenunterricht. Alle Interessierten sind herzlich eingeladen.

Denmark

The **Danish Suzuki Institute** is now preparing for a busy spring season:

6 home concerts, 4 Chamber Orchestra concerts, a **national workshop** March 16th — 17th with more than 200 Violoncello- and Viola students and **Jeanne Janssens** as guest teacher. A group of Viola students is going with **Edith Code** to Cork to give a demonstration. Edith Code has completed her study of the Viola books with **William Proucill** this winter. The teacher Trainee Examination will take place June 1st and 2nd. Examiners will be **Jeanne Janssens** and **Waltraut Mayr**.

We send everybody our greetings and wish you an enjoyable summer holiday.

France

Greetings from the French National Suzuki Association (ANMSF)! This year our teacher seminaire has 9 new participants, 5 of whom are from the Paris area. This arrival of so many trainees from Paris let us hope that the big demand that we have for teachers in the capital will be resolved. Fortunately the teacher training seminaire for piano is continuing with

Ruth Miura from London. This represents a lot of work for Ruth who was already doing Teacher training in England with **Anne Turner**. The 9 teachers following the course will benefit greatly from Ruth's voyages.

Organisation for the **Chamber Music Camp (August 31 — September 4)** is well under way. Interested parents should find the information in this journal and can register their children. We are happy to say that we expect a very highly qualified international faculty. We are honoured that **M. Roger Germser**, chamber music teacher in the Conservatoire de Lyon, a fine violinist, and conductor of a leading chamber music orchestra in the area has consented to conduct two of the advanced orchestras and a violin ensemble.

A conference and violin group classes are planned in March by the **Institute Suzuki in Strasbourg**. **Christophe Bossuat** will travel to Strasbourg for this occasion, and is delighted to have the chance to see the progress of the program there. A trip to **Marseille** is planned in June.

Suzuki Vereniging Nederland

Ten years after Susan Johnson started Suzuki violin education in Holland, the Dutch Suzuki Association has been founded (November 1984). At this moment, there are four Suzuki teachers in Holland, of whom three are fully qualified, and one will pass exams soon. They are:

Susan Johnson, violin (one of the ESA directors), **Huib de Leeuw**, piano, **Liesbeth van Herk**, piano, **Johannes Lievaart**, violin.

The most important activities of the Association, planned for the near future, are:

Teacher's training

The Association will support a Suzuki violin teacher's training, that **Susan Johnson** will start this year.

After many years, that Dutch Suzuki pupils have been guests at workshops in Belgium (we should mention especially the support by **Jeanne Janssens**), and also in UK, Denmark and Germany, there will be now a **combined violin — piano Suzuki workshop, May 25—27 1985** in Hoeven, Holland.

We hope that we can welcome here also a number of Suzuki pupils from abroad. The correspondence address of the Suzuki Vereniging Nederland is:

Rika Hopperlaan 17, Utrecht, The Netherlands.

Gilles Schreuder, Secretary

Spain

Madrid

Good news from Spain: May 1984 the was founded "Asociacion Espanola del Metodo Suzuki" — By **Isaako Yoshimura**. President is the famous Spanish conductor **Jesus Lopez da Cobos**.

The first teacher training is beginning, organized by **Isaako Yoshimura**.

San Sebastian

The teacher training is going on with the help of **Christophe** and **Judy Bossuat**, President of the French Suzuki Association. (A.N.M.S.F.)

Switzerland

Work is in full swing in Switzerland in the violin programs in Geneva, Lausanne, Neuchâtel, Lucerne, Zurich and Basle, and the piano program in Geneva. Two cello teachers are very interested in Suzuki cello teaching, and we hope this will result in a Suzuki cello program in Switzerland in the future.

Lola Tavor is now also on the teaching staff of the **Conservatoire Populaire de Musique**. Several students of both violin and piano are preparing conservatory exams. Three young students will take the exam to enter the secondary level. **Fabienne Plattner** and **Erica Fang**, both aged 9, are two of the youngest students to take this level.

Three of **Judy Berenson's** pupils will play at **Radio Geneva** in April, while one of **Lola Tavor's** pupils will take part in the 1985 Swiss **National Youth Piano Competition** in March.

Several violin students belong to various youth orchestras and chamber music ensembles. At the end of 1984, **Noelle Junod** (a pupil of **Judy's**), performed in a series of chamber music concerts of **Frank Martin's** work. **Noelle** also went on a tour to China last summer with the Orchestra of the Collège Calvin. Another student, **Claude Bron**, will be the soloist in the Spring for the annual tour in schools throughout Geneva with the Orchestre du Cycle (high schools orchestra).

Nine students (6 violin, 3 piano) and several teachers are eagerly looking forward to attending the 6th European Suzuki Workshop in Cork at Easter. We are delighted that three Geneva students, 1 violin and 2 piano, have been invited to play in the public concert at the Cork Town Hall.

We all send our best greetings to our European friends.

Sweden

Suzuki Piano Course in Sweden

Mrs. **Ingela Ohldin**, who has introduced piano teaching by Dr. Suzuki method in Sweden, organised a very successful piano workshop in Onsala near Goteborg from the 29th July to the 3rd August. The course was designed to introduce Dr. Suzuki approach, and nineteen teachers, including some from other Scandinavian countries, envolved.

Mrs. Ohldin invited **Anne Turner** a director of the British Suzuki Institute to participate by bringing some of her pupils and giving demonstrations of teaching techniques, both with her own pupils and Mrs. Ohldin's pupils. The course was held in the church hall in Onsala, which was very well suited for the purpose, and the final concert gave clear evidence of the progress which has been achieved in Suzuki piano teaching in Sweden.

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 President is Prof. Dr. Shinichi Suzuki, the Chairperson and the official office is care of Marianne Migault Klingler.

The founding Committee, approved by Prof. 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) studied with Dr. Suzuki in Matsumoto.

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.

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 the ESA's treasurer Bertil Jacobi, Copenhagen. Bank account: Unterkonto European Suzuki Association, Deutsche Bank München, BRD Konto-Nr. 33 04 300 (BLZ 700 700 10).

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).
- 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.

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Chairperson:

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D-4000 Düsseldorf, BRD.

Anders Grøn, Langs Hegnet 50B,
DK-2800 Lyngby, Denmark.

Addresses

I. Suzuki Institutes and Associations in Europe.

Talent-Education Institute in Belgium

Jeanne Janssens, Amerikaanestraat 209,
B-1050 Brussels, or Gemeentestraat 14,
B-2300 Turnhout.

Deutsches Suzuki Institut, (DSJ)

Waltraut Mayr, Hans Sachsstr. 2 a
D-8000 München 5.

Det Danske Suzuki Institute,

Tove Detreköy, 1 Halls Allee,
DK-1802 Copenhagen.

Association Nationale Méthode Suzuki en France (A.N.M.S.F.)

Président: Christophe Bossuat. 13 Rue
Royale, F-69001 Lyon.

British Suzuki Institute (BSI)

The Administrator Pauline Whitehouse,
B.S.I. c/o. W.M. Couper Ltd. 21-23
London Road, St. Albans, Herts. AL1 1L9

Suzuki Association of the Netherlands

Suzuki Vereniging Nederland

Giles Schreuder, Secretary,
Rika Hopperlaan, 17 Utrecht

Swedish Suzuki Association

Svenska Suzukiförbundet
Babro Sörenson, Secretary,
Kakelösagatan 11, S-431 44 Mölndal
Sven Sjögren, Gjutegården 2,
436 00 S-Askim

II. Representatives of European Countries, having no National Institute:

Ireland: Phillipa Lees, 105 Kenley,
Grange Heights, Douglas, Cork.

Switzerland:

Judith Berenson, 10 Chemin Florissant,
CH-1206 Geneva; or Sheila Barnett,
112 Ch. de la Montagne, 1224 Chene -
Bourgeries, CH-1206 Geneva.



Hermann G. Wörz

Geigenbaumeister

Neubau und Reparaturen
von Streichinstrumenten

München 2, Kreittmayrstraße 23, Telefon 52 59 88

Finland:

Liisa Winberg, Kalevankatu 41 C
04230 Kerava

III. Suzuki Institutes and Associations in other Continents

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

Suzuki Association of the Americas (SAA)

Suzuki Association of the Americas (SAA)
Managing Editor of the "American Suzuki Journal": Robert Reinsager, PO Box 354,
Muscatine, IA 52761, USA

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.

New Zealand Suzuki Institute
The Secretary, P.O. Box 6058
Hamilton/New Zealand.

ATTENTION:

For our European Suzuki Association Journal, we would like to devote a **violin column** or page to specific teaching problems. If the European Suzuki teachers were to write letters containing questions or solutions concerning the various difficulties which we all encounter, all of us would profit tremendously.

Do you have a student problem? Do you have an original idea for teaching certain passages of the Suzuki repertoire? Do you have a question or an answer concerning the teaching of musicality and phrasing to children?

These and other subjects should be open to discussion throughout the year.

The Editor

ESA-Journal

Size	mm	2 Journals	1 Journal
1 page	191 x 268	DM 800,-	DM 450,-
1/2 page	191 x 131	DM 400,-	DM 240,-
1/3 page	60 x 141 or 191 x 85 mm	DM 350,-	DM 200,-
2/3 page	126 x 268	DM 600,-	DM 360,-
2/3 x 2/3	126 x 177	DM 500,-	DM 280,-
1/3 x 2/3	60 x 177	DM 200,-	DM 120,-
1/3 x 1/3	60 x 85	DM 100,-	DM 60,-

E.S.A. — TEACHER TRAINEE EXAMINATIONS

- A list of recognised trainers of teachers and examiners will be published in the first issue of the E.S.A. journal each year.
- Before** entering the course an audition should take place.
- Participation in a teacher-training program requires B-membership of E.S.A.
- The examinees must:
 - take all levels in progressive order.
 - know all teaching points at the level presented and be prepared to answer questions on all previous levels.
 - must have a thorough knowledge of all the pieces in the level, having previously studied and memorized them.
 - give a lesson using either a child or another teacher trainee, upon a point or piece chosen from the level by the examiners.

Examining level	Minimum time	Book	Graduation piece
I	30 min.	1 and philosophy	Gossec Gavotte
II	30 min.	2 and 3	Beethoven Minuet; Bach Bouree
III	40 min.	4 and 5	Vivaldi a minor — allegro or presto Vivaldi g minor — adagio
IV	50 min.	6 and 7	La Folia-Corelli; all of the Bach a minor Concerto
V	50 min.	8, 9, 10	One of the complete Mozart Concertos (A major or D major); a piece of one's own choice that is not in the Suzuki repertoire.

The possibility exists to take more than one level at a time with minimum exam times as follows: levels I and II — 40 min.; levels II and III — 50 min.; levels I, II, and III — 60 minutes; levels III and IV — 60 min.; levels IV and V — 60 minutes.

- Suzuki teachers who have not followed an E.S.A. recognised long term teacher training course may take a special exam at special costs. The exam will last for two or three hours, and at each level they should teach two students.
- There will always be two examiners from two different European countries plus the teacher trainer of the host country. One of the visiting examiners will be the same for at least two years.

For further information contact your national Institute.

Impressum

Editorial Board: ESA — Committee

Managing Editor: Marianne M. Klingler

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 Auf-fahrtsallee 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



LIST OF EXAMINERS RECOGNIZED BY ESA 1984/1985

Violin

Tove Detreköy	DK
Felicity Lipman	GB
Alison Apley	GB
Helen Brunner	GB
Phillipa Lees	Ire
Susan M. Johnson	NL
Judy Bossuat	F
Christophe Bossuat	F
Jeanne Janssens	B
Waltraut Mayr	BRD
Kerstin Wartberg	BRD
Judith Berenson	CH

Piano

Anne Turner	GB
Ruth Miura	GB
Francoise Pierredon	F (USA)
Huib de Leeuw	NL
Lola Tavor	CH

Cello

Anders Grøn	DK
Annette Costanzi z.Zt.	USA

Über das Glück zu lernen

Wissen Sie, daß es ein Glück ist, etwas lernen zu dürfen?

Wer kleine Kinder beobachtet, kann noch ursprüngliche Freude, ungebremsten Tatendrang, positive Neugierde und Spaß am Lernen sehen. Wir sollten alle mithelfen, daß diese Aktivität und dieser Wissensdurst auch ins Erwachsenenalter hinübergerettet werden. Leider wird heute in vielen Schulen den Kindern systematisch der Spaß am Lernen vertrieben.

Deshalb freue ich mich auch immer, wenn ich in den schönen Räumen der **Moerser Musikschule** die eifrigen, kleinen Geigenschüler sehe. Betreut von liebevollen Eltern und Lehrern können diese Kinder nicht nur ihren Verstand und ihre musikalischen Fähigkeiten entfalten, auch ihre Seele wird durch die schöne Beschäftigung mit der Musik gebildet.

„Ich möchte nur gute Erdenbürger formen. Wenn ein Kind vom Tag seiner Geburt an gute Musik hört und auch selbst spielen lernt, entwickelt es Empfindsamkeit, Disziplin und Ausdauer. Es erwirbt damit ein gutes Herz. Wenn die Nationen bei der Erziehung guter Kinder zusammenarbeiten, wird es vielleicht nie wieder Krieg geben.“ (Erziehung ist Liebe S. 128 von Sh. Suzuki).

Wie wahr diese Worte von Suzuki und wie weit wir noch von diesem Ideal entfernt sind, wurde mir neulich erschreckend klar, als ich in einer großen, deutschen Illustrierten einen Bericht über Kinder und Krieg las. Immer mehr Länder, nicht nur im Osten, sondern auch im Westen, stecken schon Kinder in Uniform und trainieren sie systematisch zu Soldaten, d.h. sie üben Abstumpfung der Gefühle, Haß und zerstörerische Kräfte.

Stellt man sich diese beiden Bilder vor das geistige Auge: das Kind mit dem Gewehr und das Kind mit der Geige, so braucht man eigentlich keine Worte mehr, um die Tragweite und die Konsequenzen der jeweiligen Erziehung zu erläutern.

Die Erwachsenen gestalten mit der Erziehung der Kinder die Zukunft unserer Welt. Deshalb wünsche ich mir, (wie es auch laufend geschieht) daß immer mehr Menschen einen Zugang zur Suzuki Methode finden, die mit ihrer Grundlage in der Musik einen Weg zur internationalen Verständigung hat. Es ist ermutigend zu sehen, wie Kinder aus den verschiedensten Ländern bei internationalen Suzuki-Tagungen sofort gemeinsam auf die Bühne steigen und gemeinsam spielen können. (All diese Gedanken kamen mir, als ich von **Kerstin Wartberg** meiner Kollegin und Lehrerin – ich hatte das Glück, an ihrem Kursus zur Weiterbildung für Suzuki-Lehrer teilzunehmen – gebeten wurde, über meine Eindrücke von der **Moerser Musikschule** und ihrem Suzuki-Programm zu schreiben.

von Imma Lösche

THE SUZUKI METHOD

Klavier-Schule

Band 1–4 je DM 13,-, Band 5, 6 je DM 15,-

Schallplatten: Teil 1/2, 3/4 je DM 29,-

Cassetten: Teil 1, 2 je DM 29,-

Violin-Schule

Band 1 DM 13,-, Band 2–8 je DM 12,-

Klavierbegleitung: Band 1 DM 44,-, Band 2 DM 48,-

Schallplatten oder Cassetten: Teil 1–8 je DM 29,-

Streichorchester-Begleitung zu den Soli der Bände 1/2: Part., DM 15,-, VI I, II, Va., Vcl., Kb. je DM 11,-

Home Concert für Violine solo oder Ensemble DM 13,-

Duette für Violinen DM 11,-

Lagen-Etuden (Position Etudes) DM 13,-

Quint-Etuden DM 16,-

Viola-Schule

Band 1–3 je DM 15,-

Klavierbegleitung: Band 1/2 (Teil A) DM 21,-

Schallplatten oder Cassetten: Teil 1, 2 je DM 29,-

Cello-Schule

Band 1, 2 je DM 15,-, Band 3 DM 16,-

Klavierbegleitung: Band 1–3 je DM 15,-

Schallplatten oder Cassetten: Teil 1–3 je DM 29,-

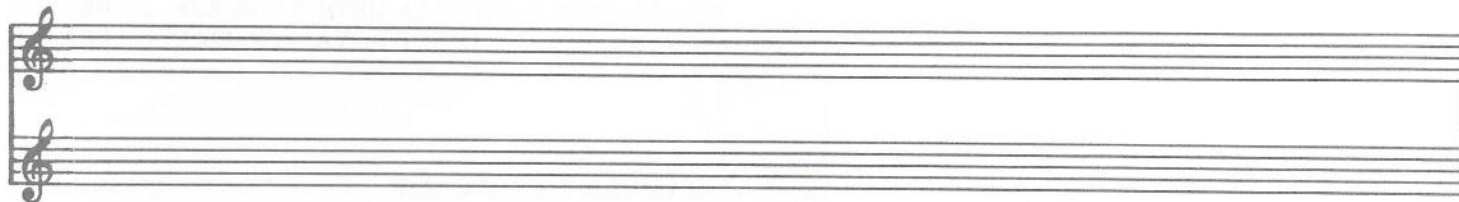
Flöten-Schule (Takahashi)

Band 1–5 je DM 11,-

Klavierbegleitung: Band 1–5 je DM 12,-

Cassetten: Teil 1/2, 3/4/5 je DM 29,-

The Suzuki Method: Alleinauslieferung für die Bundesrepublik Deutschland, Schweiz und Österreich durch **SCHOTT**



ASSOCIATION NATIONALE METHODE SUZUKI EN FRANCE
CHRISTOPHE BOSSUAT – PRESIDENT
13 RUE ROYALE; 69001 LYON FRANCE
TEL. (7) 839.39.27

CHAMBER MUSIC CAMP

August 31 – September 4, 1985

From August 31 until September 4, 1985 the ASSOCIATION NATIONALE METHODE SUZUKI EN FRANCE will hold a string orchestra and chamber music camp at the "Lycée d'Enseignement Professionnel Agricole" in St. Genis Laval (7 km. from LYON, FRANCE). This residential camp is open to string students 8 1/2 years and older with a minimum instrumental level of Suzuki Book 5 or DE2 – Moyen in the conservatory system. Students will receive daily private lessons and orchestra; also violin ensemble, string quartet, or Suzuki group class depending on their level. This camp is not meant to teach children how to read music, but rather to give them more ensemble and sight reading experience. Placement in one of the 3 orchestras, string quartets, or other ensembles will be decided in regard to instrumental level, orchestral experience, age, and a sightreading test to be administered by the home teacher. This test will be sent to the home teacher after acceptance of the registration form.

REGISTRATION is scheduled for 8:00 a.m. on Saturday August 31 with classes starting at 8:30. This camp will end with string quartet and ensemble concerts at 4:00 p.m. Wednesday September 4 and an orchestra concert Wednesday evening. Parents are invited to visit lessons, rehearsals, and to attend concerts on the Wednesday ONLY. In accordance with French laws, NO CHILDREN will be permitted to spend the night at the Camp either before or after the beginning of classes (nights of August 30 and September 4). There will perhaps be possibilities of housing with local families for these nights if necessary, although Lyon has many reasonably priced hotels. In addition to our outstanding international faculty, a group of counselors (ratio 1:15) will aid the children with daily routines, recreation, practice, etc..

TEACHER OBSERVATION: This workshop offers an ideal possibility for interested persons to observe experienced teachers working with advanced students in private lessons, groups, ensembles, and orchestra. Housing in private rooms will be offered on a space available basis.

INSCRIPTIONS are open from February 20th until May 20th, 1985. Places are limited to 66 violinists, 12 violists and 12 cellists. Students presently studying with Suzuki teachers will be given priority, but others (especially violists and cellists) will be accepted on a space available basis. NON-FRENCH students are asked NOT to send any money with the registration form. Upon acceptance of your dossier you will have 21 days to send the full housing and course fee or the inscription will be automatically annulated. FRENCH students should send 800 F with the inscription form – the balance is payable before June 15th. All participants must be members of A.N.M.S.F. or their own National Suzuki Association and the European Suzuki Association.

DEMANDS FOR REFUNDS will be accepted only in writing, with the postmark date used to establish the possible refund. Before MAY 15 – 50 F withheld; Before June 15 – 150 F withheld. After June 15 – 1200 F withheld. Annulations because of illness will enable a 50 % refund if accompanied by a medical certificate and received before August 30th.

PARTIAL LISTING OF FACULTY:

ROGER GERMSEY: Chamber music teacher, violinist, director of the chamber music ensemble "Musiciens de Fourvière" at the National Conservatory in Lyon, France.

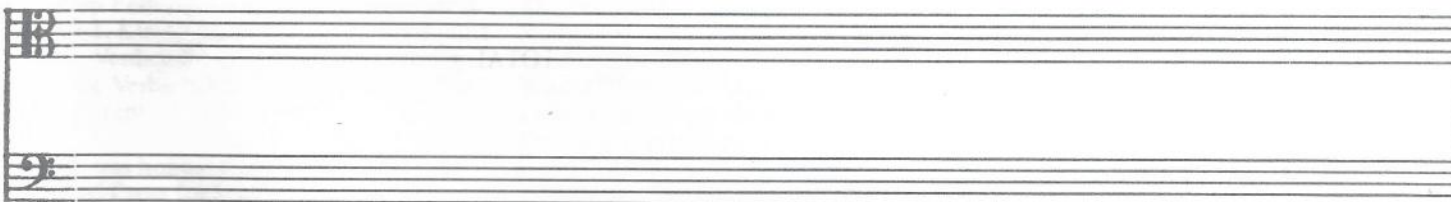
YUKARI TATE-DEVOYON: Violin soloist of international standing; Former student of Dr. Suzuki; Suzuki violin Teacher in Paris, France.

FELICITY LIPMAN: Noted violinist; Suzuki violin teacher and teacher trainer; Former member of the B.B.C. orchestra in London, England. Graduate of the Talent Education Institute, Matsumoto, Japan.

TOM WERMUTH: Fine violist and violinist, graduate of Julliard School of Music in New York. Presently a teacher in the Guelph Suzuki School in Canada.

KAREN KIMMETT: Violinist and pianist from Toronto, Canada; graduate of Ithaca College, N.Y. U.S.A., with Masters of Music degree with Suzuki specialization; experienced teacher and performer.

CHRISTOPHE BOSSUAT, JUDY BOSSUAT: violinists and directors and founders of the "Ecole de Musique Suzuki de Lyon, France"; Graduates of the Talent Institute in Matsumoto, Japan.



REGISTRATION FORM – CHAMBER MUSIC CAMP
AUGUST 31 – SEPTEMBER 4, 1985

NAME _____ AGE ON AUGUST 30, 1985 _____
LAST FIRST YEARS MONTHS

ADDRESS _____ MALE – FEMALE (circle one)
STREET

TOWN – STATE – COUNTRY POSTAL CODE

TELEPHONE () _____ PARENTS' FIRST NAMES _____

TEACHER'S NAME _____ ADDRESS _____

INSTRUMENT: VIOLIN VIOLA CELLO (circle one) _____

INSTRUMENTAL LEVEL: Suzuki Book _____ Name of current piece _____

CONSERVATORY LEVEL: _____ presently studying: (piece, etudes) _____

ORCHESTRAL EXPERIENCE: (give name, number of years, number of rehearsals per month, repertoire, etc. for each orchestral or ensemble experience; for each camp experience)

_____ I am already a member of my own National and the European Suzuki Associations.
_____ I will become member of these associations (current 1985 membership necessary)

I would appreciate places in a local family for the night(s) of August 30 – Sept. 4 (circle the nights necessary)
for _____ adults, _____ children – ages and sex _____

COURSE AND HOUSING FEE from Saturday morning August 31 – 8:00;
until Wednesday evening 8:30 p.m. September 4 1500 F

FOR VISITORS ON SEPTEMBER 4: _____ lunch(es) x 45 F = _____
_____ supper(s) x 35 F = _____

OBSERVATION FEE FOR TEACHERS: _____ days x 150 F (dates: _____) _____

HOUSING for teacher-observers: _____ days x 115 F (dates: _____) _____
(bed and meals)

LATE REGISTRATION FEE (after May 20) 100 F = _____

TOTAL =