



# European Suzuki Journal

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## The Suzuki Method Nature's Own Approach to Teaching Some Reflections



"Tuning up - Sabine, Catherine and Richard", Finland

Once upon a time there was a gardener. This gardener put an appleseed into the soil. After some time a tiny little plant came up. Then the gardener said: "Now I'll leave this plant for 6-7 years, and then I hope it will give me a lot of fruit." Everybody who heard the gardener thought he was crazy. They said: "Don't you understand: You've got to give it water, see to that it gets a lot of sun and fertilize and take good care of the soil!" If we, for a moment, put a newborn baby in the place of the plant and instead of apples this baby's future "talent" - then we have a very short description of the philosophy behind the Suzuki method. This little plant has a big problem: it can't tell us about all the potential possibilities it has. It can't show us what it will become if we give it the very best conditions. It's just there - in front of us - ready to grow if we let it grow! The plant - the baby!

One dark and rainy evening in 1971, when I was studying at the Gothenburg Conservatory in Sweden, a woman went up to the Conservatory principal and asked for permission to get all the violin-students together. She wanted to tell everybody about something called the Suzuki-method. She and her family had spent 2 years in the United States and her 2 children had been in a Suzuki-program there. Back in Sweden she couldn't find any group at all where her kids could go on playing and that's why she went to the Conservatory that rainy night. After having told us about the so-called Suzuki-method, she asked if anyone would like to start teaching her children and maybe some of their friends in the neighbourhood as well. The teaching would take place in the basement of her house. And I said: "Yes, we can start next Monday!" And we did! From that Monday I found myself teaching 10 children in my free-time; first individual lessons and then everybody back again in the evening for a group-lesson. It all had to be at the same day as I only had one day off from the Conservatory and also had to travel. The very first Suzuki-group in Sweden

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was born. Although I'd been teaching some before, the so important questions WHEN, WHY and HOW now emerged when I got in contact with the Suzuki-material.

Two years later professor John Kendall on a European tour came to Sweden and used our little group to demonstrate with. He invited me to come and study for a year with him at Southern Illinois University in Edwardsville, Illinois. A little later, in 1976, I was happy to spend the summer in Matsumoto with Dr. Suzuki. This year, 1985, I've been back in Matsumoto studying with Dr. Suzuki from January to April. I just wanted to mention this as we all have such different backgrounds. Sometimes some people in Sweden think that the Suzuki-method will only work in Japan. What they don't understand is that Dr. Suzuki's philosophy is universal. It works with the kind of important elements that are basic in any country or culture in the world. It's a long time since Dr. Suzuki founded the Talent Education Institute and started to work along those lines and when we look back we can see two great changes which have happened in the world since then. One is, I think, a very, very favourable thing and the other is a very terrifying thing and I suppose we must look at both of them and try to relate them to each other. First of all Dr. Suzuki's ideas have spread not only all over Japan but also over most of the rest of the world. And, as we know, those ideas have given us excitement and interest and inspiration among teachers and parents and children and has caused a great deal of change in our thinking. On the other hand we now live in a moment in history such as never before. A moment when every adult human being with any imagination must live in fear – a fear of something catastrophic, something outside of his control which may be inflicted at any moment from any corner of the globe. Of course I mean a nuclear destruction. So, how can we as imaginative, human beings, living with that fear – how can we bring up our children in self-confidence, in assurance, in a feeling of pride of themselves. I don't think we have the answers but the search must go on. Dr. Suzuki's way of thinking that every human being can learn almost anything – including to be able to feel love for his neighbour – certainly has helped me to believe that we can still make this world a better one and that this world really has a future. Have you ever thought about the fact that there are about 200 persons who run the world? Presidents, prime ministers, dictators, kings and leaders. 200 human beings; with the power to push buttons, to make moves that include life or death to thousands of people and ultimately to everyone on earth. I believe that eventually one day the president of America or the prime minister of Sweden is a former Suzuki-student. He doesn't have to be able to learn what is essential in life and what is less important, but it sure is a good way – and also a more and more possible way as more and more children in the world get involved in this kind of

teaching with its philosophy and set of values. This world has a future if we can make the children feel what love is, what a pure heart means, what good relations can lead to.

The first time I fully understood and very strongly felt this was in Chicago Symphony Hall in 1973 when the Japanese tourgroup stood there, side by side with the children from Chicago, playing together, sharing together. Many people in the Hall that night felt the same as I did and many were deeply moved. We've had Japanese tourgroups in Sweden since then and every time I get the same feeling: In front of me young people stand unable to speak each other's languages, but still enjoying a common activity in their music-making. I am naive enough to believe that those children, when they've grown up, won't shoot at each other – won't believe that shooting at each other is a way of solving problems. Maybe we have to be naive to stay alive in this world.

In Sweden today we have 25 Suzuki-groups all over the country and 2 years ago we founded the Swedish Suzuki Association, also belonging to the ESA. A family starting in the Gothenburg group gets a 6 weeks course for only the parents. We talk about the philosophy, the triangle child-parent-teacher, the parent's role, how to practice and the parents also have to learn how to play the different variations on Twinkle twinkle. Usually during those courses we finally come up with some interesting ideas. Although we work hard with how to hold the violin or the cello and the bow, how to practice and inspire our children, we also talk about that the spirit many times is more important than the act. That the attitude often is more important than the behaviour. We talk about the importance of not treating practice as a punishment but rather an activity that we enjoy and want to do together. And, at least in Sweden, we have to stress the fact that discipline is a positive factor that makes it possible for us to get somewhere, both as players and as human beings. We also try to make the parents to get used to the habit of asking their children good questions instead of telling them what to do. Even Sokrates told us that the best way to bring other people knowledge is to ask questions, not to tell. That doesn't mean that we ask stupid questions like: "Would you like to practice today?" – "NO!" You start with certain assumptions. We're going to practice today – that's the assumption – but when, how and where? And that way the student becomes someone who takes part in the process instead of somebody who is told to do a lot of things. So, that's the sort of psychological approach that we try to use in my country.

Earlier I said that the philosophy behind the Suzuki-method is universal. Now, that doesn't mean that we just take a helicopter and lift the Suzuki-method from Japan and put it down in Sweden or in any other country just like that. I think that could be dangerous. Instead we have to try to understand what it's all about and then make it work in our

own country. Now, examples of important parts of the method and philosophy that, although the basically are universal, need to be dealt with maybe a little differently in different parts of the world, are for instance: the teacher's role, the parent's role, the expected behaviour of the student, the educational structure and so on. I think it's essential that we all work in a direction where, instead of copying rules, we understand principles! Because then we also might be able to dress these principles in suitable clothes for our own place in the world – whereas the copying rules-business sometimes completely can miss the goal and in fact works against the whole thing. Dr. Suzuki once told me something that I've thought a lot about. He said: "The only one who teaches the Suzuki-method is me, Shinichi Suzuki. You have to teach the Suzuki-Sjögren-method." As you all know, he wants us to constantly experiment, evaluate and try to test new ideas. In fact, Dr. Suzuki himself is maybe the very best example of this. Every day he tries new ideas, and his creativity never seems to end. Let us all have him as a model in this field – to never stop trying to improve our own teaching, searching new ways. Dr. Suzuki is really the best example I know of a statement I once read in the "Time"-magazine. It said: "Youth is not an age – it's an attitude." Only in the Gothenburg-group in Sweden, where I work, we now have over 300 families on a waiting-list – eager to start in our program.

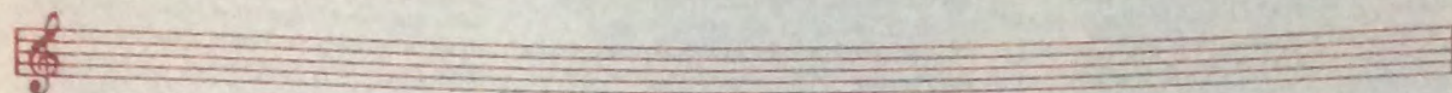
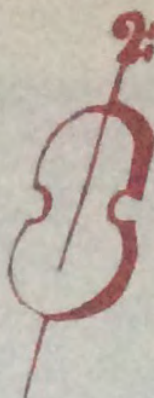
I would like to end with an idea that has struck me many times and I think the conditions are the same in most countries. The fact that we in the Suzuki-movement many times don't reach the children who need it the most! At least in Sweden the families that join a Suzuki-program are the ones that, looking at it philosophically, would be O.K. anyway! A good question that we all should ask ourselves is: How do we reach all the rest? – All the children whose parents don't care about them enough to find the way to the nearest Suzuki-program. Or the nearest soccer-team or choir or just about anything else that shows that they think about the future of their children? Now, parents don't have to be alcoholics or drug-addicts to hurt their children. A passive form of hurting is to neglect to let the child's ability grow. – Just like the gardener who thought that we could leave the little apple-tree-plant and then still think that it would give a lot of fruit. I think it's so important that we always are able to love our children not for what they do, but for what they are. And at the same time that we, both as parents and teachers, are able to understand the potential that every child has – what every child can develop into. We mustn't leave any stone unturned in our struggle to also let those wonderful ideas of Dr. Suzuki find the way to parents and children not yet members of the worldwide "Suzuki family". Dr. Suzuki himself does this a lot by writing books and articles, making speeches, writing to governments and presidents and so on. Let us help him! Let us make many,

many more people aware of the important resemblance between the little baby and the little apple-tree plant. — About the joy in growing a lot of fruit. — About that someone who, in his life, has a lot of fruit, also can give some away to other people — to give them happiness in their lives.

You know what I think? I think that apple-trees with a lot of fruit must be happy apple-trees. Let us take very good care of the small apple-tree-plants!

by Sven Sjögren

Sven Sjögren started Suzuki-teaching in Sweden in 1971 in Gothenburg. He's the president of the Swedish Suzuki Association. Today there are 25 Suzuki-groups in the country. Sven has been a graduate-assistant at Southern Illinois University, in Edwardsville under professor John Kendall. He's been studying with Dr. Suzuki in Matsumoto 1976 and 1983 when he graduated. At Dr. Suzuki's request he starts teacher training in Sweden along with the ESA-requirements this year.

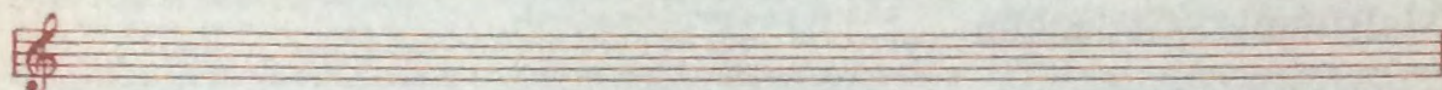
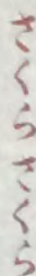


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## Aren't the Violas Part of the Suzuki Family?

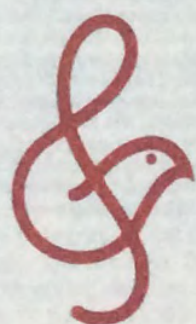
In April 1985 we were happy to attend the 6th European Suzuki Workshop in Cork with a group of 12 students of the Danish viola group and their teacher Edith Code.

We were very impressed by the whole arrangement and very grateful indeed to „Phillipa and Maire who had retreated into the hills of West Cork with heaps of paper and endless lists“ to work it all out. Our children left Ireland highly stimulated and started looking forward to the next annual workshop. Furthermore many of the teachers seemed very interested in the viola program. We and our children felt part of the family. Needless to say that our children — and we — were disappointed when we realized that the violas would not be included in the program for the coming annual workshop. The „welcome to Finland next year!“ was not meant for all of the European Suzuki people.

We are not only disappointed but also slightly surprised. Our children follow an „official“ Suzuki viola program, guided by a fully trained and very dedicated

Suzuki teacher. We are all members of the ESA and thought that the interests of the viola students and teachers would be included in the chief proposition and aim of the Association. Finally, we think that good viola players are very important for our chamber music activities. Altogether, thinking of the inspiration we received in Cork we do hope that there will be room for the violas at the 8th Suzuki Method International Conference in Berlin, 1987.

by Dorete Kannevorff,  
Knud Erik Z. Jessen, Helle Wegener  
— confident and optimistic  
Suzuki viola parents.



## A reply to the nevertheless optimistic Suzuki Viola Parents

It is a pleasure know that even after so short a time as members of the Viola Suzuki Family the parents — and of course their children — feel themselves so strongly attached to the Association. Much as I appreciate their disappointment at finding themselves not included in this year's workshop, I cannot draw the same conclusion from this decision: of course they belong to the Suzuki Family. Another member of the family — the flute — is not taking part either. The reason in both cases is the same: the planning of the workshop must, understandably, be directed to some degree by the needs and resources of the host country, in this case Finland. However I can assure you now that the organisers of the international Suzuki Conference in Berlin next year are of course planning to invite viola teachers and their students to take part.

Marianne M. Klingler  
Chairperson of ESA

## Reflecting in Matsumoto

Aside the comforting presence of the Japan Alps, the remarkable city of Matsumoto has become, to me, an opportunity of a lifetime to discover new parts of myself and learn firsthand not only about a fascinating country and its people, but more importantly about an educational method that is changing the world.

Numerous books and articles have been written about „Suzuki Method“, its principles, application and success around the world, and of course we have the very words of Suzuki-Sensei himself. But somehow, it seems words cannot contain the great depth of experience that actually being here does, every day in the aura of Suzuki's magnanimous heart, relentless instruction and overwhelming love. To study Talent Education in Matsumoto is to study much more than music, but to have a direct view into the creative process itself. Even more importantly, is the continual examination of one's own tone and heartstriving to expand the endless flow of ideas, perceptivity and patience so necessary for any area of teaching. In the „Suzuki Family“ at T.E.I., I do indeed feel „nurtured by love“, surrounded by fellow Kenkyusei and Teachers whose encouragement, support and

companionship creates the best of environments. Walking the streets of Japan, it is sometimes easy for a foreigner to feel uncomfortable and a bit out of place, however returning to the school building is like walking into a clubhouse, surrounded by close friends. The sincere care and concern that the students have for each other is deeply moving.

Of course the most enlightening aspect of an extended period of stay here is the daily interaction with and observation of the great mind of Suzuki-Sensei, his often zen-like way of teaching each individual student and how he utilizes every possible means to help every one of us improve our hearts and our tone. Being with this master teacher from day to day is like stepping into the continuous evolution of Suzuki Method itself. It is one thing to intellectually understand the basic principles of Talent Education, but quite another ability to apply them – first and foremost to oneself. What we must learn here is not merely facts and technique, but a way of thinking, of teaching ourselves, of allowing new ideas to bloom in our minds, of reaching a new level of clarity and thus creativity – in short, a „Suzuki Method“ way of life.

Recently, I have had several opportunities to observe the Suzuki Method Kindergarten and have begun to consider the wider application of the basic principles of Talent Education – a necessary factor for the continuing revolution in education. To see 3–5 year old children with such bright faces, such genuine happiness and such high ability in so many areas – it is truly a joy to behold. Surely in the next 20 years we will see the rapid worldwide growth of Suzuki Method; not only in violin, piano, and flute, but also applied to all areas of music, kindergartens and elementary schools, art and language training, and a variety of early childhood educational enrichment programs – the purpose being not only to develop high ability, but also to nurture fine human beings, noble in mind and spirit. I am truly grateful for the opportunity and the privilege to study here, to catch as much as possible the „living flame of Suzuki Method“ from the dedicated parents, teachers, students and from Suzuki-Sensei himself. Here, I hope to grow a heart of service to mankind and join in the very important work of nurturing and educating the children of the world – who are indeed the hope of tomorrow.

by Andrew Pudewa

## Matsumoto - Gedanken

Nahe den tröstlichen japanischen Alpen hat die Stadt Matsumoto für mich die Bedeutung einer Lebenszeit bekommen. In der ich neue Seiten meiner selbst entdecken kann und an Ort und Stelle nicht nur ein faszinierendes Land mit seinen Einwohnern kennenlernen, sondern, noch wichtiger, eine Erziehungsmethode, die die Welt verändert. Über diese „Suzuki-Methode“ sind zahlreiche Bücher und Artikel geschrieben worden, über ihre Prinzipien, Anwendung und Erfolg auf der ganzen Welt, und natürlich haben wir Suzuki Sensei's eigene Worte. Aber irgendwie scheint es mir, daß Worte allein nicht die außerordentliche Tiefe der Erfahrung ersetzen können, die das Hier-sein mit sich bringt. Jeden Tag die Aura Suzukis zu erleben, seine Großherzigkeit, sein nicht endendes Lehren und Überwältigende Liebe. In Matsumoto Talent-Erziehung zu studieren, ist weit mehr als bloßes Musikstudium, vielmehr hat man einen unmittelbaren Einblick in den kreativen Prozess selbst. Noch wichtiger ist die kontinuierliche Prüfung des eigenen Tons und herangreifend den endlosen Fluß der Ideen. Aufnahmefähigkeit und Geduld zu erweitern – so notwendig für jeden Bereich des Lehrens.

In der Suzukifamilie im T.E.I. (= Talent Education Institute = Kaikan) fühle ich mich wirklich „von Liebe genährt“ („Nurtured by Love“ Buchtitel von Sh. Suzuki), umgeben von Mit-Studierenden (Kenkyusei) und Lehrern, deren Ansporn, Hilfe und Kameradschaftlichkeit die beste aller Umwelten erschafft. Ein Fremder fühlt sich leicht einmal unbehaglich und fehlt am Platz in den Straßen Japans – aber zurückkehren zu können in das Institut kommt dem Betreten seines eigenen Clubhauses gleich, man ist von nahen Freunden umgeben. Es ist tief bewegend, die ernste, engagierte Einstellung der Studierenden füreinander zu erfahren.

Natürlich ist der wesentlichste Aspekt des Aufenthaltes hier die Möglichkeit täglicher Interaktion und Beobachtung der bewundernswürdigen Gesinnung Suzuki Sensei's selbst, seines oft Zen-ähnlichen Lehrens jedem einzelnen Studierenden gegenüber, wie er jedes mögliche Mittel einsetzt, um jedem von uns zu helfen, unsere Gesinnung und unseren Ton zu verbessern.

Tägliches Zusammensein mit diesem Meister-Lehrer ist wie ein Eintreten in die kontinuierliche Entwicklung der Suzuki-Methode selbst. Die Grundprinzipien der Talent-Erziehung intellektuell zu verstehen ist etwas ganz anderes, als diese Methode an sich selbst zu erfahren. Was wir hier lernen müssen, sind nicht nur Fakten und Techniken, sondern eine Art zu denken, uns selbst zu erziehen, neuen Ideen erlauben, in uns zum Leben zu kommen, ein neues Niveau von Klarheit und Kreativität zu erreichen – kurz eine Suzuki-Methodik der gesamten Lebensweise. Kürzlich hatte ich verschiedentlich die gute Gelegenheit, den Suzuki-Kindergarten zu beobachten und habe begonnen, über die weiteren Anwendungsmöglichkeiten der Grundprinzipien der Talent-Erziehung nachzudenken – ein notwendiger Vorgang für den kontinuierlichen Fortschritt der Revolutionierung der Pädagogik. 3-5jährige Kinder mit so leuchtenden Gesichtern, so genuiner Fröhlichkeit und so viel hoher Fähigkeit auf mancherlei Gebieten – das ist wahrhaftig eine zu bewahrende Freude. Wir werden sicherlich in den nächsten 20 Jahren das rapide und weltweite Anwachsen der Suzuki-Methode erleben. Nicht nur auf dem Gebiet der Musikinstrumente, sondern auf allen Bereichen der Musik, des Kindergartens und der Elementarschule, Kunst und Sprachtraining, und Vielfalt von Bereicherungen an Früherziehungs-Programmen; nicht nur um hohe Fähigkeiten zu entwickeln, sondern auch um gute

Menschen, edel in Gesinnung und Geist heranzubilden. Ich bin aufrichtig dankbar für die Gelegenheit und das Privileg, hier studieren zu dürfen, um so viel wie möglich zu erfassen von der „lebenden Flamme der Suzuki-Methode“ von den sich dafür widmenden Eltern, Lehrern, Studierenden und Suzuki-Sensei selbst. Hier, so hoffe ich, werde ich wachsen in der Gesinnung, jedermann zu dienen und den Kindern in aller Welt zu begegnen in der wichtigen Aufgabe zu „nähren“ (nurture) und zu erziehen – die Kinder, die doch die Hoffnung von morgen sind.

Translation by M.M. Klingler



# The Role of the Parent

## "Man is Son of his Environment"

The parent's role in Suzuki Method closely resembles that played earlier in teaching the child to speak its mother tongue. Inevitably there are differences: We all know how to speak our own language, and we understand intuitively how to teach it to our children; but we are not all musicians, and even those who are need guidance from a trained Suzuki teacher in finding the best way of introducing a very young child to a musical instrument. That is why the relationship between teacher, parent and child is so important in Suzuki Method.

The analogy with early language acquisition works well to demonstrate the three main aspects of parents role:

The first is to surround the child with music from as early an age as possible. We speak to our children and let them listen to language for over a year before we expect them to be able to speak. Similarly, if we would like our children to learn to play an instrument, we should let them hear music, preferably played by great artists, from the earliest possible stage. Most children are ready to start lessons between the ages of 3 and 4, and there are great advantages in starting as soon as they are ready. As the time for lessons approaches, it becomes the parent's task to ensure that the child hears the repertoire and becomes familiar with it. Children can listen at meal times, while they play in bed or even on car journeys. It not only helps them to memorise their pieces, but more importantly, it teaches them to appreciate music. Playing tapes is the easiest part of the parent's contribution, but it is also one which is too easily overlooked.

## "Ability is developed at Home"

The second aspect of parent's role is the one which initially seems the most daunting, namely to learn to play the instrument and to help teach the child. With a certain amount of application, however, it is not too impossible, even for a father or mother who has never played a musical instrument before. The parent attends all lessons with the child and also observes other children's lessons. At first it is the parent who is taught, and the child then learns through its wish to imitate the parent. The duration of this stage depends on the age of the child and its motivation to learn. Above all, the parent has to practice at home with the child, not merely to supervise, but actively to guide and teach the child, following the teacher's instructions from the previous lesson. A small child can often successfully imitate the teacher's playing during lessons only to forget the point as soon as he starts practising at home; he learns quickly and forgets equally quickly. It is the parent's job to ensure that the point of the lesson is learnt and remembered. At this point the same kind of patient and gradual approach is needed as when the child



was learning to say its first words. Then the mother was delighted and praised the child generously even though its first words were far from correctly pronounced. In the same way parents should always praise their children's efforts at making music, however imperfect at first, and then by patiently repeating each point, one thing at a time, help the child to improve and gain confidence. Repetition is essential. Many adults feel that it is tedious and unnecessary, but they should never convey that feeling to the child, just as they never tired of repeating words over and over to the child when it was a baby. We never drop a word from our vocabulary as soon as the child has learnt it, and in the same way Dr. Suzuki urges parents to let children still play and perfect pieces which they learnt earlier. It is the informed repetition of such pieces which creates exceptional ability. Anyone who has ever watched Dr. Suzuki teach a group of children – or adults – will know that repetition can be made to be fun. Parents and children who work well together often create little games of their own to make practising interesting, and most teachers can suggest different approaches if practice times become difficult, as of course they often do. Both teacher and parent must constantly use their imagination to try to find the best ways of motivating the individual child. While the child is young his concentration span is usually short, and most parents find that it is best to practise for just a few minutes, several times a day. As he grows older, he will need and want to practise for longer periods, but the important thing is to practise regularly and consistently with the child.

## "If Love is Deep, much can be Accomplished"

The third aspect of the parental role is the most important and also an integral part of the other two. It is to create within the home an environment in which the child can grow and develop. Dr. Suzuki compares the young child to a seedling which needs to be constantly and lovingly nurtured to develop into a strong and

beautiful plant. It is the simplest of concepts, but the most difficult thing to achieve in practice. Most parents love their children, but what Dr. Suzuki asks to do is to show that love in constant patience, kindness and even respect towards the child. No parent can fully live up to this ideal, but we must all strive to do so by giving not just our time to music practice, but our love and encouragement to nurture the talent which every child possesses. This will help to create a close relationship between parent and child in which the child's playing will not only develop surprisingly well, but which is an reward in itself.

If such a relationship exists and if the parent, guided by the teacher, understands how to make the process of learning a happy one by always progressing at the right rate for the individual child, studying in depth rather than learning many new pieces, then there will be many additional benefits. Parents will find that a child who has developed in this way will cope well with other learning processes. He will find it easy to memorise things, will have a disciplined attitude towards his work and find it easy to cooperate with the parent and other adults when learning new skills. In this way Suzuki Method can and does help parents to achieve the ambitions which they naturally have for their children. But Dr. Suzuki always discourages excessive ambition and competitiveness in parents. 'Doing well' and 'progressing quickly' should not become aims in themselves. Such aims, even when they are easily achieved, do not make a child into a happier or better person, nor are they of any lasting value to the parent. The important thing to Dr. Suzuki is the education of the whole child through music.

"Of course, our purpose does not lie in a movement to create professional musicians, but to create people of a beautiful mind and fine ability. We engage in human education through Music so that children will grow beautiful with high sensitivity, through an unparalleled, uniquely musical approach."

Copyright 1985 – Anne Turner

## Growth is an inherent Part of the Suzuki Philosophy.

Growth is an inherent part of the Suzuki philosophy. I witnessed three wonderful examples of growth at the ESA annual Suzuki workshop in Cork, April 1985. Nine years ago I went from London to Cork to help a fledgling Suzuki cello programme. I returned this April to find a fine, prosperous group which is beautifully integrated with the violin group. This was the first and most obvious example of Suzuki growth for me ... maturity.

I enjoyed the Cork cellists immediately. I needed no help in that – but putting them into this context of growth took more time. I find it so easy to experience and appreciate the immediate, analysing them to a fuller extent takes longer. The joy of working with Suzuki cello teachers from all around Europe (and one from the USA) in a constructive and helpful atmosphere was a dream I had had since 1973 when I first embarked on the Suzuki cello programme in London for the London Suzuki Group. I had been alone then. This blossoming 12 years later was definitely a dream come true. All the diversity amongst us in culture, in Country, in language was tied together in a mutual desire to better our teaching by creating an open and willing atmosphere of exchange.

The third example of growth that I witnessed was a necessary success waiting to happen ... the addition of the final member of the Suzuki string family, the double bass. It was only a matter of time before this vital instrument became available to us lest the need for fine young bass players of us high and dry. The fine work George Vance has done this past year for Suzuki double bass in Washington, D.C. and his success is well known to me as I am well acquainted with his pupils, his teaching and pedagogical work in general. The welcome, interested and helpful reception given him in his demonstration in Cork by fellow Suzuki teachers, pupils and parents was indicative of the overall atmosphere of the course and prevalent in the Suzuki world.

So the Suzuki Mentality is spreading in Europe at a rate I find gratifying. It is not just in numbers, but also in diversity: diversity of culture, instrument and personality. The combination of these areas through our own enrichment and therefore, quality in our teaching.

It is fundamental to Dr. Suzuki's idea of improving the world that these things do happen: the sharing of ideas and culture, of techniques and experience.

It is heartening to see this openness and mutual respect growing throughout Europe amongst Suzuki teachers, pupils and families.

What Cork represented – growth, good health and harmony – is an inspiration to us all and a reminder of just why we are involved in Suzuki teaching.

by Anette Costanzi

# THE SUZUKI METHOD

## Klavier-Schule

Band 1–4 je DM 14,50, Band 5, 6 je DM 16,50  
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Cassetten: Teil 1, 2 je DM 32, –

## Violin-Schule

Band 1 DM 14,50, Band 2–8 je DM 13,50,  
Band 9, 10 je DM 18, –  
Klavierbegleitung: Band 1 DM 13, –, Band 2–4 je DM 14, –, Band 5 DM 17, –  
Schallplatten oder Cassetten: Teil 1–8 je DM 32, –  
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Klavierbegleitung: Band 1/2 DM 21, –, Band 3 DM 16,50, Band 4 DM 19, –  
Schallplatten: Teil 1, 2 je DM 32, –  
Cassetten: Teil 1–4 je DM 32, –

## Cello-Schule

Band 1, 2 je DM 16,50, Band 3 DM 18, –, Band 4–6 je DM 14,50  
Klavierbegleitung: Band 1–6 je DM 16,50  
Schallplatten: Teil 1–3 je DM 32, –  
Cassetten: Teil 1–6 je DM 32, –

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Band 1–5 je DM 12, –  
Klavierbegleitung: Band 1–5 je DM 13,50  
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The Suzuki Method: Alleinauslieferung für die Bundesrepublik Deutschland, Schweiz und Österreich durch

**SCHOTT** Postfach 3640, 6500 Mainz

## ESA-News

### News from Talend Education Institut Belgium „T.E.J.“

"In Belgium, Crocus-holiday" means 'violin-workshop'. We chose a new home in De Haan. Soon it was clear that it was even better than the former ones. Teachers, pupils and parents showed their agreement by working hard. We could welcome 99 children and 14 violin-playing parents. Besides the lessons and concerts, there was time to sport. As usual Mia Van Steenberghe took care of the pianoaccompaniment in a brilliant way. The last day of the workshop, 4 Belgian and 2 Dutch teacher-trainees passed their examination. A big hurrah for all the efforts and thanks to the jury. We hope to meet again in Finland and planned to do a one-day-workshop each month in different cities.

The secretary-treasurer, Willy Arts, has retired after a period of more than 15 years. We wish to thank him gratefully for all he has done for T.E.J. Our new man is Jef Driesen (who is a Suzuki-parent himself). We thank him for accepting the job and we wish to congratulate him because he made it possible that the workshop was such a success. He is a fine man who knows an answer to all kinds of questions. At the end of August, we have our traditional 'Clean-up-violin-days'. If you are interested, write to T.E.J. Belgium, Grote Markt 1, B-2300 Turnhout.

### News from Turnhout Suzuki Association

The school-year 1985/1986 started with a tremendous series of concerts. The children were happy that they could move the auditors with their touching music and that they could help to clear the daily worries.

We had a St. Nicholas-party and a special concert in the Saint Elisabeth-clinic in Antwerp. The 9th of March you can see and hear us in the Royal Music-Academy playing a concert for Youth and Music. The final concert of our schoolyear will be a tribute to Mr. Leo Praet, director of the local Music Academy, who started the Suzuki-movement in Belgium, and who is yet retiring.

### Bundesrepublik Deutschland

#### Aktivitäten-Vorschau

Suzuki-Klasse / Moerser Musikschule.  
26.4.86 Festliches Solo-Konzert. Es spielen große und kleine Suzuki-Geiger oder Klassen Imma Lösche und Kerstin Wartberg.

24.5.86 Suzuki-Orchesterkonzert  
Die Moerser Suzuki-Schüler spielen mit dem Niederrheinischen Kammerorchester Moers.

Dirigent: Norbert Thomas

Leitung: Kerstin Wartberg

Herbst 1986

Streichermusiziertag, Suzukiworkshop,

Kuchenzkonzert

Termine werden noch bekannt gegeben.

### Suzuki-Gruppe Janalyn Lindley.

#### Augsburg

18. - 20 April 1986

Süddeutsches Suzukifest, großer Workshop mit Abschlusskonzert im kleinen goldenen Saal, Augsburg.

Mit Dozenten aus Deutschland

Leitung: Janalyn Lindley

27.6.86 Konzert des Deutschen Suzuki Instituts e.V. in der Berliner Philharmonie, 60 Schüler aus verschiedenen Suzuki-Gruppen spielen mit dem Symphonischen Orchester Berlin.

Gastschüler vom Britischen Suzuki Institut, London, Klasse Felicity Lipman.

Marianne Thorsen, Antonio Cucchiara.

Moderation: Kerstin Wartberg und Waltraut Mayr. Es werden Stücke aus der

Unterrichtsliteratur (Orchester-Fassung: Violeta Dinescu) gespielt: Bruch, Violin-

konzert g-moll 1. und 2. Satz; Saint-

Saens, Violinkonzert D-Dur, 1. Satz

Freizeiten:

25.10.-1.11.86 Suzuki Freizeit in

Hessen. Ferien mit Suzuki-Unterricht für

Eltern und Kinder (bis Heft 3).

Leitung: Hans-Martin Schwindt, Münster

31.10.-2.11.86 Dritte Deutsche Suzuki

Tag in Weikersheim

Dänemark

Since the last ESA Journal there has been

played many notes by the Suzuki Student

in Denmark, and now, on the 1st and 2nd

of March, many of them meet in Copen-

hagen to participate in the yearly national

workshop arranged by D.D.S.I. Guest

teacher will be Jeanne Janssens, Belgium

(Violin), Ellen Rose, USA (Viola) and

Torgny Soderholtz, Sweden (Cello).

The chamberorchestra of D.D.S.I. has had

many interesting assignments in T.V.,

Radio and public concerts. Among other

pieces they played: Bach's 3rd Branden-

burger, Handel Concerto grosso op. 6

No. 6., Elgar Serenade and Schubert

Mass with boys choir.

France

The „ASSOCIATION NATIONALE

METHODE SUZUKI EN FRANCE" is

busily making plans for the end of

August when there will be the 2nd

CHAMBER AND ORCHESTRA WORK-

SHOP in St. Genis Laval (7 km from

Lyon). The first chamber music work-

shop was an enormous success with

students and teachers only hoping for

another one as they put their suitcases

in their cars and left. This years' pro-

misses to be excellent with a fine faculty

and an enthusiastic group of counselors

all lined up.

In addition to the Chamber music work-

shop, we tried not to forget the younger

generation and have organised an ECOLE

D'ETE to follow the chamber music

This workshop is meant for violinists

book 1-5, cellists Book 1-4, all pia-

nists, and even some of the tiny gui-

tarists from the experimental class in

Lyon are planning to attend.

Music de chambre: 23 au 27 august 1986:

total cost housing and lessons 1500 FF

ecole d'été: 27 au 31 august: workshop

fee 550FF; complete room and board

4-10 yrs.: 330 FF

11 years and older: 530 FF

Teacher observer complete room + board 135 FF per day, 100 FF fee per day observation.

Places are limited, inscriptions are taken on a first come, first serve basis. Information is available from A.N.S.F.,

13 rue royale, 69001 Lyon, France.

Ten teacher trainees have started the

piano training course with Ruth Miura.

Ruth seems very happy with the class of

beginners, and „older" trainees from her

former course. They look to be well

started on the Suzuki trail.

### The Suzuki-group in Vallda, Kungs- backa, Sweden.

The Suzuki-group in Vallda has had an intensive autumn term with the following activities:

28. Sept. - The Norwegian violinist

Terje Tønnesen visited us.

11.-13. Oct. - Lessons with the Fresk

quartet and a concert with the members

of the quartet on the 13th Oct.

20. Oct. - Peace-concert in the church

of Kungsbacka together with other play-

ing and singing children from the town.

9.-10. Nov. - Week-end classes with Tove

and Bela Detreköy as teachers.

17. Nov. - Suzuki-concert with other

Suzuki-groups from the area round Göte-

borg. The Vallda Suzuki-group partici-

pated only with its cello-pupils.

26. Oct./23.-24. Nov. - Rehearsals and

concert in Kristianstad with the Youth

come and visit us every term. We have

Symphony Orchestra of Kristianstad.

We try to invite famous musicians to

come and visit us every term. We have

been visited by the cellist Frans Hel-

mersson, The cellist Guido Vecchi. The

violinist Terje Tønnesen, the Fresk quar-

ter and others. On the 16th of March

1986 the Garcia-trio will visit us. They

have already been with us once before.

Moreover there will be a concert in the

church of Kungsbacka the 2nd March.

The traditional spring concert will take

place on April 19 with the cellist Guido

Vecchi as our special guest. At this con-

cert we will listen to the first perfor-

mance by Vallda Chamber ensemble,

conducted by Lars Benstorp.

We will also organize week-end classes

during spring 1986.

Some of our pupils will attend the

ESA-course in Helsinki as well as the

national course which will be held in the

Stockholm area.

In July the Vallda Suzuki-group will

organize classes of its own with pupils

coming from our Nordic neighbouring

countries.

Switzerland

Greetings from Geneva. We had an en-

joyable Christmas Concert and in Ja-

nuary, we started preparations for various

auditions.

One of the events that the very small

children enjoyed in November, was to

play in classrooms demonstrating the

pieces they know with the cassette

accompaniments. Even the five year olds liked answering questions about the violin, feeling very important, which they are!

In March, once again, there will be the *Concours Suisse pour la Jeunesse*. We will have three soloists participating, plus a trio of two violins and piano, thanks to a student of *Lola Tavor*. They will play Bach, Pleyel, Mozart and Mendelssohn. The imposed pieces are by Henze and Reger. Needless to say, the latter require good reading ability, which brings me to the subject of the importance of starting reading as early as possible.

As the years go by and the students grow older, it becomes apparent that there is a direct correlation between progress and reading ability. We try to encourage young beginners to start music reading lessons in the style of *Michiko Yurko*, which is a fun way to learn. Later they go on to lessons at the conservatory or privately. Those who do this show a readiness for etudes while learning Books 9 and 10, and also have the possibility of playing in school orchestras or chamber music groups. If they have been gradually learning to read over a long period of time, their positions and posture which we all work so hard at, will not suffer.

Perhaps one day we can have a column on Reading in our Journal. In the meantime a suggestion is to show a Twinkler what his piece looks like in the book! We send all of our friends our best regards.

*Judith Berenson*

## Tim Constable

**Tim Constable** had handed over his post of Company secretary to **Bertil Jacobi**, Copenhagen. In his six years with us, Tim has played a vital role in founding the Association and putting it on its feet. Without his help we would never have got so far. Indeed, his presence became so important that, I am afraid, we came to look on his work as a matter of course, but now that we shall have to get along without his invaluable help, I would like to thank him publicly on behalf of the Committee for all that he has done for us in his time as Secretary.

Luckily he is not leaving us entirely — he remains of course a Suzuki-parent; and, as someone who has been involved with the ESA right from the start and who has always considered it a properly European institution, he will be continuing his good services as middle-man between the BSI and the ESA. Our best wishes to him and his family for the future.

*Marianne M. Klingler*

## Ireland

Following the ESA Workshop in Cork last year and the appearance of the children on radio and TV there has been a tremendous upsurge of interest in Suzuki Method throughout the country. The television documentary film, *Dr. Suzuki Comes to Cork*, which was filmed during the workshop, has been shown twice on Irish television. Nearly an hour long, it includes important interviews with Dr. Suzuki and scenes of many classes and sequences from the concerts. Particularly memorable are the closing minutes showing Dr. Suzuki accompanying the masses of children in the splendid final concert. The film will be made available to other TV networks, so why not ask your station to show it? Contact RTE, Donnybrook Dublin 4 for details.

The Violin Teacher-Training programme is expanding rapidly under the director-

ship of **Phillipa Lees** with sessions taking place in Galway and Dublin as well as in Cork where the course is based.

We are very pleased to announce that Dr. Suzuki has kindly consented to the formation of the **SUZUKI INSTITUTE OF IRELAND**, of which he will be President. Preparations are going ahead and it is hoped to establish the Institute before the end of the year. Enquiries may be addressed to the Secretary, **Mrs. Noreen Kelly**, 'Cullin' Rochestown Road, Douglas, Co. Cork.

The **Leinster Suzuki Group** is looking forward to the **Japanese Tour Group** arriving in Ireland on 17 June 1986. They will be giving an all-day Workshop at St. Nicholas Montessori College, Dun Laoghaire on 18 June and a concert at the National Concert Hall on 19 June. Details — **Marie Ostinelli, Dublin (01) 333 972**. The Leinster Suzuki Group also includes a growing Viola programme.



**Hermann G. Wörz**

Geigenbaumeister

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## Formation of E.S.A.

In October 1978, **Felicity Lipman** asked if I would assist her in setting up the European Suzuki Association. At the same time I was commencing work on the Constitution for the British Suzuki Institute and this started an involvement in Suzuki matters that has continued to this day.

It was at Munich in 1979 when **Marianne Klingler** consented to becoming the first Chairperson that the kind of Association that was needed to bring together those teachers doing Suzuki work throughout Europe really began to take shape. Whilst I was concerning myself with forming the Company (the legal framework), Marianne was promoting the Association's work through the Journal and the communications that she maintained with the Association's members.

Committee Meetings were usually held in different countries, twice a year, in order to chart progress and take decisions. These weekend meetings in Bremen, Amsterdam, Brussels, Lyons, Munich, Hamburg, London, Cork and Paris were invaluable and fully justified the cost of

people travelling from all over Europe to meet; with no violins or pianos to distract them! The meetings were also very enjoyable and for me an opportunity to mix with the most distinguished Suzuki teachers working in Europe.

Marianne has been tireless in attending the Committee meetings and it must be said the Association owes everything to her for any achievement that it has made. The main task of the Association continues to be the provision of the examiners of the Trainee Teachers and to ensure that the standard of teaching is as high as can with realism be achieved. It deserves support from both teachers and parents throughout the whole of Europe.

I am handing over the job of Association Secretary to **Bertil Jacobi**, a lawyer in Copenhagen and from now on he will have the responsibility and rewards of working for the Association. I wish him well and E.S.A. should continue to grow and prosper with his guidance and diplomacy.

**TIM CONSTABLE**  
February 1986

## Literature

**Shinichi Suzuki: Man of Love.**  
By Dr. Maasaki Honda  
Translated by Kyoko Selden. Published  
by Summy-Birchard Music, Princeton,  
NJ.

Review by Bette Dyer

A new translation of **Shinichi Suzuki: Man of Love** by Dr. Maasaki Honda (translated by Kyoko Selden), has been added to our must list of reading. This reviewer found the small paperback of joy to read and was again reminded of the great depth of character and resolve in our revered pedagogue.

Though we've been told about some of Dr. Suzuki's beginnings before, the reader will be interested in knowing how the Suzuki family actually got started making violins and how young Shinichi was attracted to the violin. "He picked up the bow and tried rubbing a string; it only produced a wretched scratchy sound... Although he practiced repeatedly, neither his right hand nor his left hand obeyed him."

The voyage to Europe in 1921 changed Suzuki's life. The years he spent in Berlin under the careful and loving tutelage of Karl Klingler were to have a profound imprint on him. It was during these years that he was to meet and be influenced by Dr. Albert Einstein, the esteemed physicist and humanitarian.

"During the (first) four years in Berlin, what he had felt most strongly was that mankind was one, and that cultural talent was fostered by environment." There is a short autobiography of Mrs. Suzuki which gives an insight into the hardships they as a couple endured when they came back to Japan to live.

The last chapter is entitled "Blossoming of Talent Education," which happened in October 26, 1950. As Dr. Honda states in an Afterword, "I was asked to write the biography of Suzuki to celebrate the Suzuki's golden wedding

anniversary (1978). I was worried very much about whether I could complete it in the brief period of three weeks, but I stayed up nights and wrote this with all my heart for the sake of the person to whom I owe much... I put down my pen here with heartfelt respect and gratitude to the great task and wonderful personality of Shinichi Suzuki who lit a great candle of hope for the people of the world."

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## ESA Membership Application:

ESA MEMBERSHIP APPLICATION: Send complete application form with check or money order to your National Suzuki Institute or your National Representative. 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!

# 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 paid 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.

### President:

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

### Vice-President and Director:

Tove Detreköy, 1 Halls Allée, DK-1802 Frederiksberg C, Denmark

### Chairperson:

Diplom-Psychologin Marianne M. Klingler, Sudl. Auffahrtsallee 49, D-8000 München 19, Bundesrepublik Deutschland.

### Secretary of the Company and Treasurer:

Bertil Jacobi, Lawyer, Møntergade 1, DK-1116 Copenhagen, Denmark  
Bank account: U-Konto ESA;  
Deutsche Bank München,  
Konto Nr.: 33 04 300 (BLZ 700 700 10).

### Directors:

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

Susan M. Johnson, Bolstraat 29, 3581 WT Utrecht, The Netherlands

Felicity Lipman, 3 Arcad House, Hampstead Way, GB London, NW11 7TL, Great Britain.

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

Judy Weigert Bossuat, 13 Rue Royale, F-69001 Lyon, France

### Members of Committee:

Christophe Bossuat, 13 Rue Royale, F-69001 Lyon, France.

Bela Detreköy, 1 Halls Allée, DK-1802 Frederiksberg C, Denmark

Judith Berenson, 10 Route Florissant, CH-1206 Geneva, Switzerland.

Jeanne Middlemiss, 1 Ravenscroft Park, Barnet Herts., 4ND ENS Great Britain.

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

Sven Sjögren, Gjutegården 2, S-43600 Askim, Sweden.

Anne Turner, Aldenham Herts, WD28BR Kamps Row, Little Abbotsbury, GB.

Lola Tavor, 6, chemin Rieu CH-1208 Geneva, Switzerland.

Jean Braga, Crown Cott. High St. Lower Dean, Huntington, PE 18 OLL, GB.

Kerstin Wartberg, Scheurenstr. 6. D-4000 Düsseldorf, Bundesrepublik Deutschland

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

# Addresses

## I. Suzuki Institutes and Associations in Europe.

**Talent-Education Institute in Belgium**  
Jeanne Janssens, Amerikaansestraat 209, B-1050 Brussels, or Gemeentestraat 14, B-2300 Turnhout.

Deutsches Suzuki Institut e.V.  
Norbert Thomas, Geschäftsführer  
Kurfürstendamm 237  
D-1000 Berlin 15

**Det Danske Suzuki Institute,**  
Tove Detreköy, 1 Halls Allée,  
DK-1802 Frederiksberg C

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

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

British Suzuki Institute (BSI)  
The Administrator Bernadette S. Breslin  
The Old School  
Brewhouse Hill  
Wheathampstead / Hertfordshire AL48AN

Suomen Suzuki-Yhdistys  
The Finnish Suzuki Association  
Läsa Winberg  
Asematie 6  
04200 Kerava

Suzuki Vereniging Nederland  
Suzuki Association of the Netherlands  
Susan M. Johnson, Secretary  
Bolstraat 29  
3581 WF, Utrecht

**Swedish Suzuki Association**  
Svenska Suzukiförbundet  
Sven Sjögren, Gjutegården 2  
S-43600 Askim  
Hans Knutell, Secretary  
Lingonstigen 5  
S-77600 Hedemora

## 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 Chêne - Bourgeries, CH-1206 Geneva.

## III. Suzuki Institutes and Associations in other Continents

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

**International Suzuki Association**  
President Prof. Dr. S. Suzuki  
Chairman of the Board William Starr  
Vice President Waltraud Suzuki  
Vice President Masaru Ibuka  
Exec. Secretary & Treas. Evelyn Hermann  
Adr.: Office of the Exec. Secretary  
7922 Northaven Road  
Dallas, Texas 75230

### Suzuki Association of the Americas (SAA)

President: Norma Jean Seaton  
1110 30th Drive  
Parsons, KS 67357

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

### 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, Sudliche Auf-fahrtsallee 49, D-8000 Munchen 19, (089) 17 42 97

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DK-1116 Copenhagen, Denmark

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



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### 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.

### Suzuki-Teachers Summer 1984 - Spring 1986

	Categorie A		Categorie B	
	1984	1986	1984	1986
Belgium (uncompleted)	5	3	9	13
BRD	10	10	30	35
Denmark	5	7	10	34
Finland (uncompleted)	-	-	31	31
France	6	7	47	46
Great Britain	17	32	50	67
Iceland (uncompleted)	-	-	1	1
Ireland	2	2	8	13
Italy	-	-	1	1
Israel	2	2	1	1
Netherlands	2	3	7	9
Sweden (uncompleted)	4	4	90	103
Switzerland	2	2	5	5
Spain (uncompleted)	-	-	3	6
Total	56	72	293	365
Total = 786 Suzuki-Teachers				

# ESA – Teacher Trainee Examinations

- A. A list of recognised trainers of teachers and examiners will be published in the first issue of the E.S.A. journal each year.  
 B. BEFORE entering the course some form of audition should take place.  
 C. Participation in a teacher training program requires B membership of E.S.A.  
 D. The examinees must:
1. take all levels in progressive order.
  2. know all teaching points at the level presented and be prepared to answer questions on philosophy and teaching points with reference to previous levels.
  3. have a thorough knowledge of all the pieces in the level, having previously studied and memorized them. However, for level 5 violin it is not essential to have memorized both Mozart Concertos.
  4. 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	teaching points on books	graduation piece(s)
<b>VIOLIN</b>			
I	30 min	1	Minuet 2 by Bach and Gossec Gavotte
II	30 min	2 and 3	Beethoven Minuet, Bach Bourée
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 complete Bach a minor concerto
V	50 min	8, 9, 10 (1 – 10)	One of the complete Mozart Concertos (A major or D major): plus a piece of one's own choice that is not in the Suzuki repertoire
<b>PIANO</b>			
I	30 min	1 and up to Minuet in G in Book 2	Minuet in G – Bach
II	30 min	Minuet in G (book 2) – end of Book 3	Clementi Sonata Op 36 No3
III	40 min	4	Two minuets and Gigue – Bach Partita in Bb
IV	50 min	5, 6 and up to Mozart Sonata Book 7	Mozart Sonata in A Major KV331 all mvts.
V	50 min	1–6 and Italian Concerto	Italian Concert by Bach – all mvts.
<b>CELLO</b>			
I	30 min	1	Minuet 2 by Bach
II	30 min	2 and 3	Händel Bourée and Humoresque by Dvorak
III	40 min	4 and 5	Concerto No5 – Seitz Bach Suite 2 movements
IV	50 min	6 and 7	Concerto No2 Rondo – Brevet Bach Suite 2 movements
V	50 min	8, 9, 10 (1 – 10)	Boccherini Concerto 1st movement Haydn Concerto 1st movement own choice piece

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

- E. Suzuki teachers who have not followed a complete ESA recognised long term teacher training course may take a special exam at special costs.  
 F. After actively participating for a minimum of 20 hours of the National teacher training course, the candidate can discuss with the teacher trainer which level(s) could be presented for examination.  
 Candidates from countries not yet having a national institute, and who are unable to attend an already established long term course, can apply for presentation to the examinations provided they have followed at least the equivalent of 150 hours or about a month's intensive training – unless otherwise approved by the ESA committee – with the same teacher trainer, who will help to decide the level(s) possible to be presented for the examination.  
 G. There will always be two examiners from two different countries plus the teacher trainer of the host country. One of the visiting examiners will be the same for at least two years.

- H. A course assessment will be presented by the teacher trainer to the examiners as to the quality and consistency of the trainees work throughout the course and his/her attitude towards the course.

## LIST OF EXAMINERS RECOGNIZED BY ESA 1986

### 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
Françoise Pierredon	F (USA)
Huib de Leeuw	NL
Lola Tavor	CH

### Cello

Anders Grøn	DK
Anette Costanzi z. Zt.	USA

## ● Intensive Kinder- und Lehrerkurse

für die Instrumente Violine, Violoncello  
Klavier und Flöte

Auf dem Programm stehen *täglich 3 bis 5 Stunden*  
*Unterricht* für alle Schüler und Lehrer in kleinen und  
großen Gruppen.

Lehrer: Prof. Dr. S. Suzuki (Violine)

H. Kataoka (Klavier)

T. Takahashi (Flöte)

V. Adamira

A. Nakajima } (Violoncello)

sowie andere berühmte Suzuki-Lehrer  
aus aller Welt.

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Lehrerorchester zusammengestellt, die von  
prominenten Musikern und Pädagogen geleitet  
werden.

## ● Kongreß-Sprache

Die Kongreß-Sprache ist Englisch.

Bei den Hauptveranstaltungen ist eine Simultan-  
Übersetzung Deutsch/Englisch/Japanisch/  
Französisch/Spanisch vorgesehen.

## ● Referate / Diskussionen

von Kulturpolitikern, Medizinern, Musikern,  
Pädagogen, Psychologen und Eltern aus aller Welt  
beim

- Internationalen kulturpolitischen Forum
- Internationalen Mediziner-  
und Musiktherapeuten-Forum
- Internationalen Instrumentallehrer-Forum
- Internationalen Pädagogen- und Psychologen-  
Forum
- Internationalen Eltern-Forum

## ● Höhepunkte für alle Kongreßteilnehmer

- tägliche Ansprache und Unterricht  
von Prof. Dr. S. Suzuki
- Großes Konzert in der Berliner Philharmonie:  
Herausragende Suzuki-Schüler spielen Solo-  
Konzerte mit dem  
Symphonischen Orchester Berlin
- tägliche Konzerte mit Schülern und Lehrern aus  
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an dem etwa 800 Kinder mitwirken.

VIII SUZUKI METHOD INTERNATIONAL CONFERENCE, Berlin (West)  
10.-16. August 1987

Ich bin an einer Teilnahme interessiert, bitte schicken Sie mir das vorläufige Programm  
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Bitte entsprechend ankreuzen:

### Aktive Teilnehmer

☐ 01

Lehrerkurs

Ich spiele

☐ 03

Violine

☐ 05

Violoncello

☐ 02

Schülerkurs

☐ 04

Flöte

☐ 06

Klavier

### Passive Teilnehmer

☐ 07

Beobachter

### Begleitpersonen

☐ 08

Anzahl der Begleit-  
personen

Die nächste Aussendung geht Ihnen bis Mai 1986 zu, sofern wir diese Karte erhalten  
haben. Bitte so schnell wie möglich zurücksenden!

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# VIII Suzuki Method International Conference



Berlin (West)  
10.-16. August 1987  
Ankündigung

## ● Fachsekretariat

VIII SUZUKI METHOD INTERNATIONAL  
CONFERENCE 1987 e.V.  
c/o Symphonisches Orchester Berlin  
Kurfürstendamm 237, D-1000 Berlin 15  
Telefon: 030 / 883 40 94

Gesamtorganisation: Norbert Thomas  
Inhaltliche Gestaltung: Kerstin Wartberg  
Im Auftrag des Deutschen Suzuki-Instituts

## ● Kongreßbüro

DER-CONGRESS  
Congress Organisation  
Augsburger Straße 27, D-1000 Berlin 30  
Telefon: 030 / 24 60 11 Telex: 184124 derc d

## ● Tagungsort

Internationales Congress Centrum Berlin  
Messedamm 22, D-1000 Berlin 19

## ● Vorläufiges Programm mit Registrierungsformular

Das vorläufige Programm mit Registrierungs-  
formularen für die Teilnahme, Unterbringung und  
Rahmenprogramm sowie für die Unterrichtsstunden  
wird von DER-CONGRESS an alle diejenigen  
versandt, die die Antwortkarte zurückgeschickt haben.  
Versand bis Mai 1986.

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