



European Suzuki Journal

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XVII. Internationale Conference of ISME.



Emmy, Timmy and Adrian from BSI at the ISME-Conference in Innsbruck

(International Society for Music Education)
Innsbruck July 6-12 1986

ESA was represented at this conference by Anne Turner with seven of her own pupils, aged 4-15.

Following an invitation by the organising committee to present a paper and workshop on the **Suzuki Approach to Piano Teaching**, Anne Turner decided that the best way of presenting the subject to a large and important international forum was to demonstrate the approach with the help of real children (rather than video film or other recorded materials). With her experience in giving such demonstrations she realised that it would be necessary to have a relatively large number of her pupils there in order to show the varying stages of musical and technical development as well as the breadth of the approach and the fact that all children have the potential to learn to play well.

We were there for quite a large party who went to Innsbruck on Wednesday 9th July. Anne was accompanied by her husband and the 7 children by their 6 mothers (the youngest and the oldest being sisters).

It was a huge conference with many participants and a wide variety of events taking place, many all at once, and when we arrived late Wednesday afternoon none of us (possibly including the organisers) quite knew our programme. Fortunately there was a whole day hand and, with the help of a very nice young music student who had been given the job of looking after us, everything worked out very well. There was to be a Friday afternoon workshop/demonstration, a Saturday lunchtime concert and immediately after that another demonstration. The extra day enabled the children to settle in and posters advertising our events to the hastily made and put up. It was unusual to have to advertise in this way for our audience. The children, without realising it, did some of this themselves by trying out the many different pianos in the foyer of the conference hall and attracting a certain amount of attention from people who were then encouraged to go to the demonstrations or the concert. It was a very successful trip on two levels. The children were for the most part un-

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aware that they were there to help Anne present the Suzuki Approach, and merely enjoyed themselves. They liked the travelling, exploring Innsbruck and the atmosphere of the conference centre, buzzing with musical activity. They also enjoyed each other's company, and the company of other children (from other countries) who were staying at the same hostel. Considering the number of distractions they settled down well to the few practices they were able to do, and above all they all did their very best and played extremely well in front of large audiences. Longterm they seem to have benefitted a great deal from the experience: through the hard work beforehand in perfecting as many pieces as possible and in being given the motivation to work equally well in future. Anne's task was of course much harder. She had to present the Suzuki Approach to piano teaching to a wide audience of largely 'traditional' music educators, and

in a few short sessions convince people who may never have been exposed to it before of its great value. She was representing not merely Suzuki piano, but the whole Suzuki approach. For this reason we were all extremely pleased by the support of ESA's Chairperson, **Marianne Klingler**, who was able to provide impromptu translations into German and who also helped us to feel that we were indeed representing ESA.

The concert was the largest event in terms of numbers and it appeared to the extreme well received, but the demonstrations were in many ways more important and they also were very well attended. On the second day several people came on the personal recommendation of people who had been there the previous day. Anne gave a short introductory talk, outlining the ideas of the Suzuki Approach briefly and concisely, but most of the time was taken up with lessons, showing the various stages. Most of the

audience were particularly interested in the youngest of the children, to see how the foundations were laid, but they also enjoyed some of the games which Anne played – 'note spotting' with the slightly ones – to show how children who start at an early age acquire perfect pitch. The lessons were in many ways like ordinary lessons, concentrating on just one or two major points within each piece, but with a great deal of spontaneity and some surprises for the children.

Reactions afterwards were very positive and many people expressed a great deal of interest while talking to Anne and to some of the mothers. Many expressed regret that the Suzuki Method was not yet available in their part of the world. We left feeling that there would be an increased demand for more Suzuki teacher training facilities both in Europe and in other parts of the world and that when they become available they will be well received.

by Birte Kelly, London



The Suzuki Methode: A. Philosophie for Life Education

Note: This Article is a draft of a paper given in Matsumoto at the 5th International Conference 1983. It contains so much that is stimulating for teachers and parents that it being published here – although it's not so continuous prose. If readers feel moved to express their opinion on this subject, the editor would be grateful for any contribution.

I. Most detrimental to basic learning is over-teaching. To much instruction is worse than none.

Four simple instructions for teachers and parents are:

1. Too much verbal instruction causes the student to try too hard, and it creates tension.
2. Images are better than words. Remember the old Chinese proverb: "A picture is worth a thousand words."
3. Showing is better than telling.
4. Conscious trying often produces negative results. Try to develop an intuitive sense, rather than trying to get the student to think consciously of each detail. Great music and art are said to arise from the quiet depths of the unconscious – or intuition.

II. We must develop an inner assurance.

We must know that the action will be there. Many times a small child is afraid to try at first for fear of failure. He doesn't have that inner assurance. First we must believe and not try to dissect to find answers. Analysis comes after you learn it.

I once had an adult student who always wanted to know the why before we would try something new. He never took any instruction with childlike faith. Therefore, his progress was very slow. Dr. Suzuki often has a student repeat, "I can play the violin very well." Immediately you can hear the selfassurance in the tone.

III. Unlearn judgement. See things as they are, not always as good or bad. Judgement takes away spontaneity. Also the child feels that he is being personally judged as good or bad.

Three basic skills for improvement are:

1. Let go of judgement. Just see it as it is.
2. Program images – teacher performances, student performances, concerts, use of the tape recorder.

IV. Breaking old habits.

Don't fight old habits, instead from new ones. With childlike disregard for imagined difficulties, just start a new approach.

V. Make changes step by step

1. Observation – non-judgemental. Not good or bad, just how.
2. Program the mind like a computer with facts, then ask yourself to change.
3. Let it happen.

VI. Concentration

1. All that is needed for concentration is an object on which to focus.
 2. Watch, don't think.
 3. The concentrated mind does not allow distractions. However, it is not hard staring. It is rather total engrossment in the here and now.
- The four points of concentration are:
1. Awareness – the first indication of a thing or process.
 2. Attention – beginning to focus.
 3. Concentration.
 4. One point concentration.

VII. The learning process involves the following.

1. Listen, then try to reproduce.
2. Sensitivity training – focus your attention, for example, on the bow hand. Become sensitive to feeling relaxed.

3. Sharpen your senses and then expand your awareness through them. Listen, feel, and breathe with the music.

VIII. Summary

A. The teacher's role is to bring to fruition the ability of the student to apply these processes so that he can discover for himself how to learn, and through learning to find greater joy in life.

B. The mother's and the teacher's role together are:

1. Keep instructions simple and natural.
2. Give the child nudging encouragement. Don't push.
3. Let imprinting take place. (Through teacher performance and example, and through the use of tape recorder).
4. Let the child think he is discovering and he will grow faster.

I have asked Dr. Suzuki questions and received one-word answers. With the one-word as a hint, I would try to fathom what he meant. Sometimes it would take six months before I fully understood. Then I would feel so smart because I had figured it out by myself. Of course he could have fully explained it to begin with, but then he would have spoiled my chance to explore and discover. Furthermore, he would have slowed my growth. Now I am beginning to understand his one-word answered so much faster.

5. Let go, and allow the child to learn. So often mothers are overanxious and do not let their child do things for themselves. This takes away the child's self-assurance, and makes him unwilling to try new things. It slows his progress. Recently I turned on a TV program that was already in progress. It was a religious service, but in a rather unusual way they had deviated from the formality. Two clergymen were seated in front of the con-

gregation conversing. From their conversation I began to realize that one man had no arms. He said that he had never had artificial arms. He didn't need them. The second man then said to him: "Tell the people the story you told me about your Mother." So the armless man began.

"When I was about three years old, I can remember one day of trying to put my shirt on. It must have been exceedingly difficult for me, because I can remember the sweat pouring off me. My Aunt and my Mother were there and finally my Aunt said to my Mother: "Why don't you help the boy." I feel very certain that my Mother's arms must have been held rigidly at her side as she answered: "I am!"

"Before you go," the other man said, "I would like to ask you to autograph your book for me." He held an open book on the lectern. Then the armless man, standing on one foot, raised his left foot to the height of the lectern, and with great ease and confidence, he autographed a book which he had recently written.

A Suzuki teacher wrote the following quotation from a lesson given by Dr. Suzuki. Taken in 1976, it seems to sum up the meaning — Suzuki Method: a Philosophy for Life Education.

"Is every tone okay? Is it musical enough? The teacher must show weak points to all students. The student must study the small points to be better. This is study! We must all study our life. The study of life and the study of music also the same. Change my weak points. That is for life, and I say to all students — not only study to the better in music — in everything...

Casals studied Bach every day from age thirteen to ninety-six years. He continued to change. Casals said the must grow much better — higher always. So we must do also. This is music — this is life!"

Shinichi Suzuki June 17, 1976
Matsumoto, Japan

(at a student's lesson)

by Evelyn Hermann



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Die Suzuki-Methode: Eine Philosophie zur Erziehung zum Leben.

Anmerkung. Dieser Artikel ist der Entwurf eines in Matsumoto gehaltenen Referates anlässlich der 5. Internationalen Suzuki Konferenz. Er enthält für Pädagogen und Eltern so reiche Anregungen und Denkanstöße, daß er trotz des Stichwortcharakters hier veröffentlicht wird. Sollte er zu anderweitigen Meinungen anregen, wäre der Herausgeber für Zusendungen dankbar.

I. Für das Basis-Lernen ist „overteaching“ (zu viel auf einmal lehren) am schädlichsten. Zu viel Instruktion auf einmal ist schlimmer als gar keine.

Es gibt vier einfache, zu beherzigende Anweisungen das Basis-Lernen betreffend, für Lehrer und Eltern:

1. Zu viel verbale Instruktion bewirkt beim Kind, daß es sich zu sehr anstrengt beim Probieren des Verlangten, wodurch Spannungen entstehen.
2. Bilder, Vorstellungen, Verkörperungen sind besser als bloße Worte. Denken Sie an das alte chinesische Sprichwort: „Ein Bild ist tausend Worte wert.“
3. Zeigen ist besser als darüber sprechen.
4. Bewußtes Üben bewirkt oft negative Resultate. Versuchen Sie einen intuitiven Sinn zu entwickeln – versuchen Sie dagegen nicht, das Kind dazu zu bringen, bewußt an jedes Detail zu denken.

Große Musik und Kunst, so sagt man, entsteht aus den stillen Tiefen des Unbewußten – intuitiv.

II. Wir müssen eine innere Sicherheit, ja Zuversicht entwickeln im Kind. Wir müssen wissen, daß dann die angestrebte Aktion kommen wird. Sehr häufig ist ein kleines Kind anfänglich sehr ängstlich anzufangen, aus Furcht vor Fehlern. Es fehlt ihm das innere Zutrauen, die innere Sicherheit. Als erstes müssen wir auf Vertrauen aus sein und nicht versuchen, zu zergliedern, um Antworten zu finden. Analyse kommt später, nach dem Gelernt-haben. Dr. Suzuki läßt oft Studenten wiederholen: „Ich kann sehr gut Geige spielen“. Sofort danach kann man in seinem Ton Selbstsicherheit spüren.

III. Verlernen Sie das Beurteilen

Nehmen Sie die Dinge wie sie sind, nicht immer gleich als gut oder schlecht. Beurteilen hindert Spontaneität. Vor allem fühlt sich das Kind leicht persönlich als gut oder schlecht beurteilt.

Drei grundsätzliche Kenntnisse gilt es zu beachten, um Fortschritte zu erreichen:

1. Lassen Sie das Beurteilen, nehmen Sie zunächst was kommt, einfach wie es ist.
2. Wichtig sind Programm-Vorstellungen, Lehrer-Vorspiele, Schülervorspiele, Konzerte, Gebrauch des Tonband-Rekorders.
3. Lassen Sie die Dinge sich ereignen – lassen Sie sie geschehen.

IV. Alte Angewohnheiten brechen: Kämpfen Sie nicht dagegen an, sondern bringen Sie neue Gewohnheiten bei. Mit praktisch kindlicher Unbefangenheit fangen Sie einfach mit einem Versuch an, ungeachtet bestehender Schwierigkeiten.

V. Veränderungen sollten Schritt für Schritt erfolgen

1. Dafür ist beurteilungsfreie Beobachtung wichtig – einfaches Hinschauen auf den Vorgang selbst.
2. Programmieren Sie Ihren Geist wie einen Computer mit Tatsachen, dann versuchen Sie selbst sich zu ändern ...
3. Lassen Sie es sich ereignen.

VI. Konzentration:

Alles, was man braucht, ist Konzentration, ist ein Objekt, auf das man sich einstellt.

2. Seien Sie sehr aufmerksam, aber überlegen Sie nicht zu viel (wörtlich: denken Sie nicht).
3. Der konzentrierte Geist erlaubt keine Ablenkung. Jedoch bedeutet das nicht ein unbedingtes Hinstarren – vielmehr ein tiefes Versunkensein in das Hier und Jetzt.



Ändern Sie die schwachen Stellen. Das gilt für das Leben.

Die vier Punkte für Konzentration sind:

1. Wahrnehmungen – erster Hinweis auf ein Ding oder einen Vorgang.
2. Aufmerksamkeit – beginnen sich darauf einzustellen.
3. Konzentration.
4. „Ein Punkt Konzentration“.

VII. Der Lernprozeß schließt folgendes ein:

1. Hören Sie hin – dann versuchen Sie es wiederzugeben ...
2. Sensibilitäts-Training – richten Sie Ihre Aufmerksamkeit z.B. auf die Bogenhand. Sensibilisieren Sie sich auf das Gefühl, entspannt zu sein.
3. Schärfen Sie Ihre Sinne und dann weiten Sie Ihre Aufmerksamkeit aus durch die geschärften Sinne. Hören Sie, fühlen Sie und atmen Sie mit der Musik.

VIII. Zusammenfassung.

A. Die Rolle des Lehrers ist es, den Schüler in den Genuß der Fähigkeit zu bringen, diese angedeuteten Prozesse sich so anzu eignen, daß er für sich selbst entdeckt, wie man lernt und dann dadurch größere Lebensfreude gewinnt.

B. Die gemeinsame Rolle der Mutter und des Lehrers ist es:

1. Die Instruktion einfach und natürlich zu halten.
2. Dem Kind keine Anstöße zur Ermutigung zu geben. Aber stets gilt: dränge es nicht („Don't push“ = dränge Dein Kind nicht, stoße es nicht, ist eines der Grundworte von Dr. Suzuki. Anm. d. Herausgebers).
3. Geben Sie dem Eindruck und der Prägung durch Musik Raum. (Durch Konzerte der Lehrer, Vorspiel, und durch den Gebrauch der Kassetten.)

Geben Sie dem Kind Gelegenheit, zu denken, es selbst entdecke Dinge, es wird stärker wachsen. Ich habe gelegentlich Dr. Suzuki Fragen gestellt, und nur eine Ein-Wort-Antwort erhalten. Mit diesem einen Wort, wie ein bloßer Wink, habe ich oft längere Zeit, einmal 6 Monate gebraucht, bis ich es wirklich verstanden hatte. Danach fühlte ich mich allerdings besonders gut, weil ich selbst drauf gekommen war. Selbstverständlich hätte Dr. Suzuki es mir auch selber vollständig erklären können, aber dann hätte er mich um die Chance gebracht, es selbst zu entdecken ... Erst allmählich beginne ich seine Ein-Wort-Antworten, und was er damit bezweckte, zu verstehen.

5. Lassen Sie es geschehen, erlauben Sie dem Kind selbst zu lernen. Allzu oft sind Mütter

überängstlich und lassen Kinder die Dinge nicht für sich selbst tun. Das aber nimmt dem Kind seine Selbstsicherheit und macht es unwillig, neue Dinge auszuprobieren. Es verlangsamt seinen Lern- und Wachstumsprozess.

Kürzlich kam ich in eine Fernsehsendung, die bereits begonnen hatte, hinein. Es war ein Gottesdienst, aber auf sehr ungewöhnliche Weise vollzogen. Zwei Geistliche saßen vor der Gemeinde und sprachen miteinander. Aus dem Gespräch entnahm ich, daß der eine Geistliche keine Arme hatte. Er erklärte, niemals künstliche Arme gehabt zu haben und sie auch nicht zu brauchen. Der andere Geistliche bat ihn, eine Geschichte über seine Mutter zu erzählen, die ihm selbst schon bekannt war. Der armlose Geistliche begann: „Als ich ungefähr 3 Jahre alt war, kann ich mich an einen Tag erinnern, an dem ich sehr angestrengt versuchte, mein Hemd alleine anzuziehen. Es muß unsäglich mühsam für mich gewesen sein, weil ich mich noch lebhaft daran erinnern kann. Meine Tante und meine Mutter waren dabei, und schließlich sagte meine Tante zu meiner Mutter: Warum hilfst Du dem Jungen nicht?“ Ich kann mich sehr deutlich daran erinnern, daß meine Mutter ihre Arme fest an ihren Körper preßte und antwortete: „Ich helfe ja.“

Ein Suzuki-Lehrer hat folgendes Gespräch aufgeschrieben, das er in einer Stunde mit Dr. Suzuki erlebte. Es scheint mir ein Inbegriff dessen zu sein, was ich im Thema dieses Referates andeuten versucht habe: Suzuki-Methode – eine Philosophie für Erziehung zum Leben. „Ist jeder Ton okay? Ist es musikalisch genug? Der Lehrer muß seinen Schülern die schwachen Stellen zeigen. Der Schüler muß die schwachen Stellen üben und verbessern – das ist Studium. Wir müssen auch unser eigenes Leben studieren. Das Studium des Lebens und das Studium der Musik ist alles das gleiche. Die schwachen Stellen ändern. Das gilt für das Leben und ich sage immer zu meinen Schülern, daß sie sich nicht nur in ihrem Studium bemühen, in der Musik Fortschritte zu machen, sondern in allem anderen auch...“

Casals studierte Bach täglich vom 13. Lebensjahr an bis in sein 96. Lebensjahr. Er hörte nie auf, sich zu ändern. Casals sagte, er müsse noch viel besser werden. So müssen wir es auch tun. Das ist Musik – das ist das Leben.“

(Matsumoto, Japan; at a students lesson)

by Evelyn Hermann

übersetzt von Marianne Klingler
Literatur: „Inner Game of Tennis“ von Galwey; „Zen Mind, beginners mind“ von S. Suzuki

Cello Column – Tonalization

„Si la pensée est belle, les gestes doivent être beaux.“ (Casals).

„Tone has a living soul.“ (Dr. Suzuki)

Tone is a fundamental word for us. How can we reach that sound? A way is a better understanding of tonalization. In teaching it is important to use few words, and to give meaning to these words. When asked, „What is tonalization?“, we would explain that it is the equivalent to vocalization, which comes from French: *vocaliser*. „Vocaliser“ means to sing without text, only using vowels. This is how singers usually warm up. Vowels are the sounds, the tones in our language. Consonants do not have tone. — Singers have the most precious and sensitive instrument of all: the human voice, and they know that they must treat it with utmost care. They know that it would be hazardous to sing an opera without having warmed up or to strain the voice in the first act, so that there is nothing left for the climax in the last act! It is often said that instrumentalists can learn a great deal from singers musically. This is very true, and teachers should encourage pupils and parents to hear opera. „Lieder“, etc. But we can also learn from singers as to technique. We should also treat our fingers, arms, body and breathing with great care. Through good tonalization practise our playing will become more relaxed and effortless, our movements more supple and free and our breathing more natural. The full and rich tonalization sound is both pleasant to produce and to listen to. It

gives a good feeling so that we „encourage ourselves“. During the tonalization we come back to the basic sound that rings, vibrates and rests in itself. We also discover that we can work carefully only to the point when we have to trust ourselves, our movements and just „let it happen“. At that point we may realize how good our bow changes are when we don't interfere too much, but let it happen.

The condition of a good tone from the bow is the **right balance** between contact point on the string, arm weight into the bow stick, speed of the bow and amount of bow hair. This balance is what we try to find when we warm up with tonalization. At our workshops tonalization is often the first lesson in the morning. In the beginning the best thing is often not to be too concerned about getting a beautiful sound, but to think about releasing joints to let arms and fingers move freely and to let the weight of the right arm go into the bow. This together with sitting tall, breathing freely and feeling pulse will lead us through round movements to a round, beautiful sound. Adults and pupils who can use full bows should tonalise with the whole bow, first without, then with vibrato. The longer the notes, the more important is the pulse! Next step is to play with only a part of the bow, u. H. M. or o.H., slowly with the same quality of sound. After this with still smaller amounts of bow, slowly, just as freely and with the same quality of sound. If we continue like this, increasing the speed and still playing relaxed (loose wrist!) we will soon have a fine *sautillé*

(van Goens: Scherzo and Popper: Hungarian Rhapsodie). A great discovery that the fastest notes have developed from the slow full bow tonalization! Tonalization is not only a warm up practice, a tone production exercises, but also a way of working with sound, an attitude. I wish that we would use tonalization not only as an étude, but also when we practise our pieces to develop out phrasings. Try to sing Rachmaninoff: *Vocalise*, using different vowels, *espressivo*, or to sing and to play Fauré: *Elegie* with many different colours to make the form and architecture clear. — Tonalization can — like singing without text — be very exciting, but also very dull and boring! If we hear a flawless performance of only beautiful tones, we soon lose interest and start hoping for a wrong note or a nasty sound for once. Piatigorsky sometimes said that students today played all too beautifully. He wanted them to speak through their playing, a story, a drama. I think that it is important not only to teach **how** to play, but also to help to **understand what we play**.

by Anders Grøn



ESA Membership Application:

ESA MEMBERSHIP APPLICATION: Send complete application form with check or money order to your National Suzuki Institute or your National Responsible. Please write legibly.

Name:

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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 Trip to the Galilee

The bus had arrived with all 40 of us, students, parents and teachers, at the turn-off to Ma'alot-Tarschicha, a development town in the Northern Galilee in Israel, not far from the coastal city of Nahariya.

"Helen, here's your A'malot!" No, the children didn't mean "Camelot". They were teasing Helen Brunner about her pronunciation of "Ma'alot". Helen had been learning her Hebrew vocabulary with amazing speed and success. But Hebrew is tricky. Take our word for "violin bow" (keshet): turn the syllables around and you get the word for "quiet" (sheket). So, after a few amusing tur-arounds, the children were coming up with some of their own.

Helen was our clinician for a week-long workshop early in December, 1985, organized by four violin teachers, Sherri Arnold, Sally Buckel, Susan Moinester, and Moshe Neuman. The young students had come from Jerusalem, Rehovot, Tel Aviv, Herzliya, and Carmiel. On this particular day, we were to be the guests of "Heli", "Save the Children", and the Community Center of Ma'alot-Tarschicha. Not only was the afternoon's concert to be one of the highlights of our workshop, but we were demonstrating to the community what the Suzuki Method is all about. I had given a lecture in Ma'alot some weeks before to arouse interest, but nothing can compare with a live demonstration.

Ma'alot-Tarschicha is a very unusual community in Israel. Two settlements sit side by side on neighboring hills. They have been united administratively and fiscally into a single population center, but they remain decidedly distinct in nature. Tarschicha is an Arab village, predominantly Christian; and Ma'alot is Jewish, with its early settlers coming from Morocco. Their present relationship to each other can be described as peaceful but separate. Administratively, the groundwork has already been laid for cooperation between the two communities. Could more cooperation on a personal level be developed?

Corinna, the prime mover of "Heli", one of our hosts, thinks so. "maybe something as creative and joyful as the Suzuki Method is what we need", she states, fondly remembering the interaction among the children and parents at group lessons and concerts her own son participated in. Corinna is a novelist, and was instrumental in setting up "Heli", the Israeli Organization for the Creative Arts, a non-profit organization. She spends an average of four days a week in Ma'alot these days, because she's deeply involved in getting "Heli's" main project off the ground: that of opening the doors of the first apartments of the fledgling Artists' Colony to the first resident creative artists. "Heli" is a peace-oriented organization that believes artistry can be a medium for peace. A Suzuki program here would fit into the picture as a sort of catalyst. Concerned parents involved



Helen Brunner admires the new baby of Moshe and Lili Neumann, Israel

in opening up new directions for their children ... budding artists ... curiosity about "talent" ... contact with excellence. All these exciting adventures would be opened up to both communities if more contact were being developed between them. The Suzuki teachers would be asked to provide recitals for the community. The interaction on a regular basis between the communities and the artists on one hand, and the Suzuki children and parents of both communities on the other hand would be big steps in the right direction.

And how is "Save the Children" involved in all this? Danny Ramot, the local director, has been enthusiastic about the Suzuki project from the first moment, and is a full partner in the planning. He is looking for something that will take root and grow. According to him, it's time to get the project out of the clouds and onto the drawing board. So, "Heli", with "Save the Children" as moral support, has promised to help raise the financial and material resources needed to bring two expert Suzuki teachers to Ma'alot-Tarschicha.

And when all of this energy converged in the concert in Ma'alot, you could actually feel the vibrations. Helen worked hard, enticing here, insisting there. The

children responded and played beautifully. Mr. Kunio Ishida, the cultural attaché from the Japanese Embassy in Tel Aviv, spent several hours with us observing the rehearsal. The Mayor and his delegation were our guests of honor. The concert was an electrifying moment. On our most recent trip to the Galilee, in February, Moshe and I gave a lecture-demonstration in Tarschicha proper. Massim Dakuwar, head of the local conservatory, had invited an audience of 120 children and adults. They were entranced by the slides from Japan and the stage presence of the young students. During a solo performance of "Song of the Wind", a whole chorus of humming from one corner of the audience could be plainly heard. Helen Brunner proved to us that language is not a problem. We will find the violins. The main hurdle yet to cross is, of course, finding the suitable teachers for this very special teaching situation. The parents are eager, the children are waiting.

Susan Moinester is Director of Pizzicato, Suzuki Music Center in Tel Aviv, where she has been living and teaching for 17 years. She trained in the U.S. and in Japan with Dr. Suzuki, and has attend numerous workshops in the U.S. and Europe. Most recently, she taught at the Suzuki West Institute in August, 1985.

By Susan Moinester



Hermann G. Wörz
Geigenbaumeister

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Summer Camp in St. Genis Laval

(Near Lyon, France)

From the 23rd until the 30th of August 1986, in St. Genis Laval near Lyon, two summer camps for the French Suzuki students took place (with additional children from Spain, England, Belgium and Switzerland).

The first 5 day camp was organized for the students book six and up. Every day each child had a private lesson, an orchestra session of two hours, and played in a chamber music group (quartet or trio). The purposes of this camp were: first to motivate the children in their practicing at the end of the long summer vacation; and secondly, to expose the children as early as possible to a very good experience in the orchestra and chamber music.

These two disciplines are the projection of our Suzuki group lesson. Starting them early enough will make a smooth transition later on with repertoire outside the Suzuki books. For most of the students, chamber music and orchestra are the two main possibilities they will have to use their musical studies later on in life, whether as an amateur or professional. In addition to **Jeanne Janssens** - Belgique, **Melinda Daetsch** - U.S.A., **Ana Maria Sebastien** - Spain, **Christophe Bossuat** and **Ann Grabe** - France; this year's Chamber music faculty consisted of members of the **Lyon Symphony orchestra**. These five people were very surprised and impressed what the quality of the students efforts, and what they were able to accomplish in such a short amount of time. We are very happy to have these stalwart supporters of the Suzuki method in the professional community here in France!!!

On the fifth day of the students played chamber music concerts (over twenty ensembles) for their friends, parents, and the families arriving for the Suzuki children's workshop beginning the next morning. Three different orchestras under the direction of **Fernando Rapetti** played in the church of St. Genis the same evening. The concert thrilled the director of the Lyon National Conservatory, who said he „wished he had so many gifted students“ in his conservatory orchestras! The second workshop was for students in books one through five - violin, cello and piano, happily, the French children were joined by over twenty Spanish students, mostly from the Suzuki school in San Sebastien. All children had a group class, a private lesson, and either orchestra or musical awakening class. **Anne Mandel** from Besancon was able to bring her whole cello class to study with **Reuben Rivera** from Belgium. The pianistes, well taught by **Ruth Miura** -

England, and **Christine Pérignon** - Strasbourg, seemed very excited to be able to play together and work on their sound production. The majority of the violin faculty for this workshop were teachers who had studied at one time on the long term teacher training course in Lyon with **Judy and Christophe Bossuat**. Everyone was happy to find again friends and to be able to work together again, and it was nice to see such good results form the teacher training program. These two workshops allowed for many children (about 300 total!) to get back into the swing of things. Teachers with students who attended the workshop were very pleased with how easily the

„rentree“ of September seemed. Perhaps there will be another next summer after Berlin ... the organisation of such workshops is monumental, and must be measured in hundreds of hours of efforts. Lacking enough money for a real secretary, maybe the French National Association should invest in VITAMINS for **Judy Bossuat** who carries the bulk of the organisation on her shoulders. A huge „merci“ to her for all the organisation of the 1986 workshops ... perhaps in 1987? by **Christophe Bossuat, Lyon**

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Dear Dr. Suzuki
 Best congratulations
 to your
 88th Birthday
 from us all in Europe
 Love
 !!!!!

Marianne M. Klingler



Lola Tard?
 Ellen
 Kerstin Winkberg
 Philipp Lees
 Frank F. Hannesson
 Bertil Jacobi
 Judith Berenson
 Susan Kim
 T. Constable
 Isako Yoshimura
 Anders John
 Zena
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A Worldwide Club for Suzuki Students

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Annual membership: \$ 5 per student or \$ 9 per family regardless of the number of children.

Teachers who enroll 100 % of their students will receive a certificate from Dr. Suzuki which can be framed and hung in the studio each year.

All mailings will be to the teacher. Club members will receive:

- A membership card with Dr. Suzuki's photograph. Cards will change each year.

- Two SSCI newsletters.

If you are interested please write to the editor M. Klingler

Irelands Report 1986

What better way of celebrating Dr. Suzuki's 88th birthday could there be than opening a new national Suzuki Institute? After the tremendous response we in Ireland received during and after the 1985 ESA Workshop held in Cork, the time had come for the Suzuki teachers of Ireland to have an organisation to give them support and for the parents and children to have a country-wide organisation to bring them together. The Chairman of the new Institute, **Trudy Byron Fahy**, who was the first Suzuki teacher in Ireland some fifteen years ago, pointed out the importance of this at the Press Conference held in Cork to announce the Institute. „Apart from the needs of the teachers“ she said „it is particularly valuable for Irish families to be able to attend national days and workshops living as we do, within a sea-locked community which makes it difficult to travel to other countries easily. As we also have our own violin teacher training course now, directed by **Phillipa Lees**, the ESA Director for Ireland, a proper administrative structure is needed to ensure that it is recognized as a fully professional training.“ Amongst other speakers the Conference was addressed by the **Minister for Foreign Affairs, Mr. Peter Barry**, who welcomed any organization which brought children of the world closer together. He commented that had Dr. Suzuki's Method been available many years earlier perhaps the teaching of the Irish Language would have greatly benefitted. The Chairman of the Working Party which set up the Institute, **Mr. Clifford Hilliard**, said that one of the attractions of coming to work in Cork had been the existence of a Suzuki Programme. He was pleased to feel that

From left to right: Clifford Hilliard, Chairman of the Working Party, Trudy Byron Fahy, Chairman of the Institute, the Irish Minister of Foreign Affairs Peter Barry, Ireland.

through the Institute more children would have the opportunity of enjoying music in the same way that his own children had done. **Maire Ni Dhuibhir**, Treasurer, reminded us that in earlier days Irish Monks had been renowned in Europe for their dedication to education and their emphasis upon the importance of natural things. „This provides a very positive link for Irish people to the Suzuki approach based on the natural

wish of a parent to take part in teaching the child.“

We had music as well! The advanced group of violinists opened the programme with a spirited performance of Czardas, with a spirited performance of Czardas, followed by piano, violin and cello solos and ending with Perpetual Motion.

The Institute had received many messages of good-will, from **Dr. Suzuki**, its President, from **Vice-Presidents Bernard Curtis** who introduced Suzuki Education to Ireland originally, and **Dr. Hugh Maguire** the Musical Director of the Irish Youth Orchestra, and from Suzuki Organizations world-wide.

Its first major event will be a national day workshop scheduled for 5 April 1987, and of course, should anybody from outside Ireland wish to come, you will be very welcome. The General Secretary is **Catherine Horgan**, 54 Woodvale Road, Beaumont, Cork, Ireland. Telephone: International Access Code + 35321 + 293754.



Maire Cronin playing, from Cork and Cora Lunny looking, from Dublin, Ireland

ESA-News

Talent Education Institute Belgium

We wish all readers, and in particular the Belgian readers, an excellent and fruitful musical school year.

The two „clean-up days“ last august, again proved to be a success.

Hence, we decided to install the idea of a monthly „mini-workshop“ on sundays, near or close to following towns: Antwerp, Brussels, Namur, Ostend, Rixensart and Turnhout. Each city will work on a well-defined program. Your teachers will provide information on it. The dates of the „mini-workshops“ are shown in the section Workshops of European Countries.

Information about the **National Violin Workshop** can be found in the section „Workshops of European Countries“.

Teachers examination will be held on Thursday, March 5th, 1987 in De Haan, proved there are candidates.

Berlin: Suzuki Method International Conference: 10-16th August 1987.

We are really looking forward to meet our national and international friends, and to enjoy working under the inspiring leadership of Professor Suzuki.

Workshops T.E.I.B.

National Violin Workshop 1987.

Date: from Friday evening February 27th until Wednesday March 4th (afternoon).

Teachers: Jean Braga, Bela und Tove Detreköy, Heather Doust, Jeanne Janssens, Susan Johnson, Marianne Rygner, Clare Santer, Kerstin Wartberg ...

Location: „Sparrenduin“, Copmanlaan 2, 8420 De Haan, Belgium.

Berlin

Violinists intending to attend the international conference in Berlin, and others, have the opportunity to prepare themselves by taking lessons during the month of July (1-25th). Dates locations and conditions will be known later on. Candidates for this special preparation should apply by letter to T.E.I.B. before the first of May 1987. Address: T.E.I.B., Grote Markt 1, 2300 Turnhout/Belgium.

„L'Ensemble des Jeunes Archets – Groupe de Namur.

Objectif:

August 1987: Presence at the Berlin Conference.

Past activities:

- 24th August: flea-market in Temploux: the children animated the Suzuki stand to show the specificity of the method.
- 28th – 30th August: musical camp in Spy and closing concert (about 40 participants)
- 12th September: short concert given by advanced young musicians (Lions Club Andenne)

– 21st September: Walloon Region Festival Namur: animation in an old area by 18 children among the youngest.

Future activities:

Concert will be given at 16th November, 22nd November, 14th December. Further on a Christmas concert and another 2 concerts in 1987.”

Bundesrepublik Deutschland

Augsburg

Suzuki-Gruppe

Leitung: Janalyn Lindley

Großes Suzuki-Konzert

Aula Gymnasium St. Stefan

28. November 18.00 Uhr

Interessierte Zuhörer sind herzlich eingeladen.

4. Workshop an der Moerser Musikschule

Gastlehrerin: Felicity Lipman

Leitung: Kerstin Wartberg

28.-30. November 1986

Auf dem Programm steht Gruppen- und Einzelunterricht. Der Workshop wird mit einem Abschlusskonzert am Sonntag, den 30. November 1986 um 11.30 Uhr beendet. Anmeldungen bis zum 15. November an Kerstin Wartberg.

Examen des Suzuki-Lehrerausbildungskurses

Prüfer: Tove Detreköy, Dänemark

Jeanne Janssens, Belgien

22./23. November 1986 in Moers.

France

Lots happening here in France, with the two summer schools (see article) a great success. Classes have started again in Lyon, Strasbourg, Paris, Chambéry, Marseille and Tulle.

With the arrival of Ann Grabe cellist from America (masters in Suzuki from Ithaca College) the school in Lyon has added 30 cellists to the violinists, pianists and classical guitarists. Everyone is happy, and working hard in quartets and chamber orchestra. Many of Ann's students had already played violin, some for 8 years!!

Finally, with the financial help from the „Association de France“ among many others, Eric Crambes, 14 years, has been able to leave Lyon and begin his studies at the Yehudi Menuhin School in London, England. He writes that it is „super“ and is trying to benefit as much as possible in this musical environment.

The concert of 30 children from Lyon in Tulle on October 18th inspired the class directed by Dominique Lipman with their very varied concert of violin and cello ensemble, violin, piano and cello solos; quartets, and orchestra. The children were excited to spend time (12 hours total) together on the train and all seemed happy but EXHAUSTED.

A small group of teachers have undertaken long term training with Christophe Bossuat; and the piano seminaire continues with Ruth Miura from London. Such training is so important to be able to help the children grow musically. The national association hopes to have more members this year than last, with more people aware of the activities being offered. A secretary is in dire need as are the funds to pay her!!!

Denmark

This fall, the event above all is our chamber-orchestra's concert tour to Japan.

– 13 members of the orchestra will leave Copenhagen on October 16th and play the first of 6 concerts the 20th in Tokyo followed by concerts and workshops in Nagano, Matsumoto, Kanazawa, Osaka and Nagoya. Bela Detreköy is conducting. They will play music by Bach, Handel, Mozart, Elgar and Carl Nielsen. Needless to say, that everybody is looking forward with excitement – We are very grateful to Dr. Suzuki for this generous invitation and to the funds, which have made this tour possible.

The violin teachertraining course is continuing. Last June, 16 teachers passed the examinations. Two of them did level 5. Examiners were Jeanne Janssens and Kerstin Wartberg. On April 3rd next year the Institute will celebrate its 10th anniversary with a concert in Tivoli concert hall.



The Danish Chambermusic group with Bela Detreköy before its Tour to Japan

News from Iceland

Iceland has now become a part of the Suzuki world, with three teachers, over 60 pupils and a large group of interested and active parents.

The only problem is, that this group is completely divided geographically. All the violin students and the two teachers live in the northern part of the country, in the town of Akureyri. The number of violin students is 40-50, ranging from Pre Twinkle to Book 8. The cellos feel a little lonely sometimes, as the cello teacher lives in Reykjavik, the capital in the south, and so do the 15 cello pupils, ranging from Pre Twinkle to Book 3. However we work a lot together. In November 1985, the Icelandic Suzuki Association was founded. Its purpose is to strengthen the bonds between the two groups and to promote the Suzuki method nationwide. We have already had two workshops together and an plan on having another one soon.

In 1983, John Kendall visited us together with his tour group. His workshop and the group's concerts were well attended and very much enjoyed by everybody. Hopefully we will have other teachers visiting us in the future.

The three teachers working here have all had Suzuki teacher training. Lilja Hjaltdottir, violin, received her Master's degree from the University of Southern Illinois at Edwardsville, after studying at Dr. John Kendall's teacher training programme. She has now been recognized as an A teacher by E.S.A. Michael J. Clarke, violin, also studied with John Kendall for a year and together with Lilja teaches and runs the Suzuki department of The Akureyri School of music. The cello teacher, Haukur F. Hannesson, studied with Annette Costanzi in London and Anders Grøn in Copenhagen. He was a member of the teaching staff of the London Suzuki Group, England, for two years, before moving back to Iceland to play with the Iceland Symphony Orchestra and teach Suzuki cello in Reykjavik. He has completed Level 4 of E.S.A.'s teacher training programme. In the future we hope that more trained teachers will join our group. Two piano teachers have shown strong interest in doing teacher training, hopefully starting soon. Active parental participation together with well educated teachers is the basis for a successful Suzuki programme. Parents have been very active in their support and through the years, steady progress and expansion of our activities has taken place. We had a slow and careful start, but now the seeds that were planted in the beginning have started to sprout, there is nothing that can stop us now.

Haukur F. Hannesson



Participants in the first Icelandic Suzuki Association's workshop 1985

Ireland

The foundation of The Suzuki Education Institute of Ireland was announced at a press reception at Jury's Hotel, Cork on Monday 13 October. Dr. Suzuki, the founder of this method of music education has consented to be President of the new Institute. Mr. Bernard Curtis, former Director of the Cork School of Music and Dr. Hugh Maguire, Musical Director of the Irish Youth Orchestra have shown their support by agreeing to be Vice-Presidents.

Speaking at the reception the Minister for Foreign Affairs, Mr. Peter Barry welcomed the establishment of the Institute in Ireland, particularly since the Institute will represent teachers both North and South. He felt that it was particularly appropriate that this Institute linked the island of Ireland with similar institutes in Europe and Japan.

The Netherlands

This school year we have begun with a National Violin "Play-in" in Den Haag and a "National Piano Workshop" in Woerden.

Ref. to our Violin-workshop 1987 look at page 12

Schweden

Swedish Suzuki Ass. arranges Teacher's course in violin and cello June 22-27. National workshop for violin, cello and piano June 27-July 1.

Teachers: John Kendall, Carol Smith (violin) and Tanya Carey (cello) + Swedish teachers.

The Swedish Suzuki Association arranged a national teacher's course for violin-, cello- and pianoteachers in Sigtuna the 23rd-28th of June '86 with 68 violinists, 18 cellists and 15 pianists. After this we had a national workshop the 28th of June-2nd of July with 270 playing children (violin, cello and piano) and their parents. Foreign

teachers or those courses were Judy Bossuat, Christoph Bossuat, Waltraud Mayr and Huub de Leeuw. At the moment the Swedish Suzuki Ass. has:

3 A-members
142 B-members
506 C-members
4 D-members (supportive members)

Workshops in European Countries

Belgium

27th evening until 4th March 1987 National Violin-workshop

Teachers: Jean Braga, Bela & Tove Detre-köy, Heather Doust, Jeanne Janssens, Susan Johnson, Marianne Rygner, Clare Santer, Kerstin Wartberg ...

Location: "Sparrenduin", Copmanlaan 2, 8420 De Haan, Belgium.

Mini-Workshops

30th November, 25th, 22th March, 25th April, 17th May, 28th and 29th August.

Teachers: Gilberte Beauwens, Myriam Carbon, Colette Cogels, Evelyne Esser, Bernadette Jansen under general direction of Jeanne Janssens.

Location: Facilities will be sought near Antwerp, Brussels, Namur, Ostend, Rixensart, Turnhout.

The Netherlands

May 28 - 30 1987 near Breda Violin-workshop.

As far as capacity permits, foreign Suzuki violin pupils are welcome. Look at page 12

ESA-News

Switzerland

These two children, **Bertrand and Joëlle Emery** of Geneva, pupils of Judith Berenson and Lola Tavor, bring you greetings from the Suzuki students here.

Keyboard News: In Finland, **Sarah Spinney and Laura Eleini** played in the first public concert at the Keraava Concert Hall. **Annalisa Stagliano and Anna Smith** played in the concert at Temppehaukio underground Church in Helsinki. Annalisa and Anna also had the honor of playing in the presence of Dr. Suzuki at the Finlandia Concert Hall in Helsinki.

At the piano exams at the Conservatoire Populaire de Musique, 4 out of the 5 pupils who played, skipped levels and received congratulations from the jury. **Lola Tavor** began teaching training in November 1985 in Geneva. The trainees are from Germany and Switzerland and will take their first exams in November 1986.

Violin News:

Kirsty Barnett won 2nd prize for Geneva in a Competition for Young Musicians. **Catherine Plattner and Nicolas Penel** were beautifully accompanied by **Annalisa Stagliano** in a Pleyel Trio and the Bach Concerto for Two Violins in the Ensemble section of the same competition. The three children won 1st prize for Geneva.

At the violin exams at the Conservatoire Populaire de Musique, many students skipped levels. Almost every child who played received a certificate with congratulations from the jury.

We are not striving only for prizes, but are trying to develop each pupil to his best capacity. We all know that with enough perseverance and practise, this can be attained. When it is recognized by people outside the Suzuki sphere, we feel rewarded.

In a few weeks, there will be an article in the national newspaper "La Suisse" on the Suzuki Method. We hope to make more people in this country aware of the philosophy of Dr. Suzuki.



Bertrand and Joëlle bring greetings from Geneva to ESA

— VIOLIN workshop in HOLLAND —

The Dutch Suzuki Association "S.V.N." will organize a two and half day violin workshop on May 28 - 30 1987, near Breda.

As far as capacity permits, foreign Suzuki violin pupils that are member of the ESA, are welcome in this workshop.

If you are interested, please fill in the form, and send to:

Suzuki Vereniging Nederland, secretary Susan Johnson, address:
Bolstraat 29, 3581 WT Utrecht, The Netherlands.
We will then send you more information in due time.

violin workshop Bovendonk May 1987

We are interested in this workshop and would like to receive more information in due time.

pupil(s):

first name: last name:

date born: teacher:

studying book nr: piece nr:

address:

street: postal codes:

city: country:

telephone:

date: signature:

Teacher Trainees Examination Results 1986

Belgium

Name	Instruments	Level
Colette Cogels	V	4
Evelyn Esser	V	3
Bernadette Jansen	V	4

Bundesrepublik Deutschland

Marilyn Bielfeld	V	1
Christoph Breitenbach	V	2
Erika Diepold	V	1
Edgar Grothe	V	1
Susanne Hecker	V	2
Doris Laudinet	V	1
Imma Lösche	V	4
Antje Menzel	V	2
Frank Richter	V	1
Susanne Vogel	V	2
Irma Wendisch	V	
Hildegund Werner	V	
Hans Martin Schwindt	V	5
Birgit Erichsson	C	1
Wolfgang Greth	C	1
Ilse Katzenberger	C	1

Finland

Hannele Lehto	V	2
Jyrki Pietilä	V	2
Seija Aho	V	1
Airi Koivukoski	V	1
Hannele Laukkonen	V	1
Kajja Lehtonen	V	1
Irmeli Niskanen-Vodicka	V	1
Terhi Poikolainen	V	1
Heikki Puukko	V	1
Johani Sippola	V	1
Sari Tukiainen	V	1

France

Brigitte Praz	P	2
Myriam Carroen	P	1
Jacqueline Canosi	P	1
Wendy Petit	P	1
Gina Klouz	P	2
Nuria Cullell	P	3
Christine Perignon	P	3
Colette Daltier	P	4

Great Britain

Lucy Anne Palmer	P	5
Gillian Selby-Smith	P	5
Fiona Cobb	P	4
Fay Madeley	P	4
Cynthia Lyons	P	4
Ingela Ohludin	P	4
Nicola Hadley	P	4
Sarah Fryer	P	3
Carole Abson	P	3
Graham Stockwell	P	3
Nicola Chapman	P	3
Olga Figgett	P	3
Roma Foster	P	2
Kay Silverman	P	2
Deirdre Dods	P	2
Kevin Smith	P	2
Beth Cooper	P	2
Mary Spencer	P	2

Name Instrument Level

Ann-Christine Andersson	P	2
Ann Verney	P	1
Denise Pelley	P	1
Emer Black	P	1
Susan Parker	P	1
Juliet Bass	P	1
Patricia Wirz-Timms	P	1

Ireland

Maire Ni Cheallachain	V	4
Patsy Kelleher	V	4
Magsie Goor	V	4
Brigid Eastwood	V	3
Sabine Goor	V	2&3
Rosemary O'Shea	V	1,2&3
Maire Ni Lochlainn	V	2
Carmel Sullivan	V	1&2
Thomas McCarthy	V	1&2
Bernadette Robinson	V	1&2
Vincent McMahon	V	1
Regina McCarthy		

Switzerland

Michael Proksch	P	2
Gundula Neudeck	P	1
Kimi Ko Roösl	P	1
Eveline Hauswirth	P	1
Daphna Even	P	1

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Hofner

Sweden

Name	Instruments	Level
Göran Berg	V	1
Elinor Gustafsson	V	1
Anna-Charl. Gustavsson	V	1
Maria Holmbom	V	1
Ann-Marie Jonsson	V	1
Lena Kästel	V	1
Ingemar Lindgren	V	1
Lennart Lissult	V	1
Charlotte Löfberg	V	1
Barbro Olofsson	V	1
Maria Rodrik	V	1
Marianne Sundström	V	1
Kenny Sävström	V	1
Katalin Tibell	V	1

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 in 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 Allee, DK-1802 Frederiksberg C, Denmark

Chairperson:

Diplom-Psychologin Marianne M. Klingler, Südl. 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).

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Jeanne Janssens, B-1050 Brussels, Amerikasestr. 209, or B-2300 Turnhout, Gemeentestraat 14, Belgium.
Susan M. Johnson, Bolstraat 29, 3581 WT Utrecht, The Netherlands
Phillipa Lees, 105 Kenley, Grange Heights Douglas, Cork, Ireland.
Judy Weigert Bossuat, 13 Rue Royale, F-69001 Lyon, France

Members of Committee:

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Addresses

I. Suzuki Institutes and Associations in Europe.

Talent-Education Institute in Belgium

Jeanne Janssens, Amerikasestr. 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 Allee, 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
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The Finnisch Suzuki Association

Suomen Suzuki-Yhdistys
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Icelandic Suzuki Association

Representative: Haukur F. Hannesson Njálsgata 59, 101 Reykjavik

The Suzuki Education Institute of Ireland

General Secretary: Catherine Horgan 54 Woodvale Road Beaumont Cork Ireland

Suzuki Association of the Netherlands

Suzuki Vereniging Nederland
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Svenska Suzukiförbundet
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Hans Knutell, Secretary
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II. Representatives of European Countries, having no National Institute:

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
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International Suzuki Association

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Suzuki Association of the Americas (SAA)

President: Norma Jean Seaton

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Parsons, KS 67357

Managing Editor of the "American Suzuki

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Suzuki Talent Education Association of Australia

President Harold Brissenden, Director

Faculty of Music Education

Alexander Mackie College of Advanced

Education, Albion Av. Paddington

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New Zealand Suzuki Institute

The Secretary, P.O. Box 6058

Hamilton/New Zealand.



Important Information from ISA:

Annual meeting of A and B members of
ESA: 11th August 19 30 in Berlin

Meeting of ESA Committee members:

11th August 20.30 in Berlin

Location for both meetings: ICC =

International Congress Center, look the

Programme of the VIIIth International

Conference in Berlin 10-16th August

1987



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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

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