



European Suzuki Association

Quality Suzuki Teacher Training

Teachers' Newsletter

To Russia with Love



*Helen Brunner, Violin Teacher Trainer, Great Britain (left) &
Anke van der Bijl, Flute Teacher Trainer, The Netherlands*

European Suzuki Association Teachers' Newsletter Volume 34 2014

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THE MISSION of the European Suzuki Association (ESA) is to further Dr. Shinichi Suzuki's approach to education.

The organisation's area of operation is Europe, the Middle East and Africa, as decided by the International Suzuki Association of which the ESA is a member.

The cornerstone of maintaining quality in Suzuki teaching is the provision of quality Suzuki Teacher Training.

Ethical Guidelines

As Suzuki Teachers and Members of the European Suzuki Association (ESA), we commit ourselves to Dr. Suzuki's statement :

Where love is deep, much can be accomplished

We therefore strive for the following common ethical declaration :

Reflecting and promoting the Suzuki philosophy in our teaching
and in dealings with others

Recognising the potential of all individuals

Demonstrating an open, sharing spirit and cooperation towards
other Teacher Members

Dealing with colleagues with humanity and integrity

Respecting the rights of colleagues when speaking of their work
and respecting differences in teaching styles

Giving credit to colleagues for ideas they have shared

Making a commitment to life-long learning

Conducting business in a legal and honest manner

Chairman's Column Martin Rüttimann



Back to Basics

For the ESA, the biggest event of the year 2014 was its fifth 'Teachers' Convention'. The title of this event has changed a bit over the years – in 2002, it was **The ESA Conference for Teacher Trainers and Instructors Developing Teacher Training**; in 2004, **The European Teachers' Conference** which was open to all Teachers; in 2007 it was **The ESA Leadership Conference Organising and Teaching for Teacher Trainers and Instructors**; in 2010 **The ESA Leadership Convention Constantly Modernising whilst Respecting our Legacy** for Teacher Trainers and Level 5 Teachers and this year we hosted **'The European Teachers' Convention' Back to Basics** for all Suzuki Teachers with an ESA Certification of Level 3 and upwards.

For the ESA Administration it was definitely a challenge to see if we, as an association, are capable of organising a convention on a larger scale. I assume that all participants of this event would agree that ESA most definitely is capable. This is, therefore, the ideal moment to say once more 'Thank you' to all who contributed to a successful convention - first of all the Organising Committee - Wilfried van Gorp and Marco Messina; our Administrator Sue Wimpeney who not only took care of the whole of the Registration, but who always had an ear for the smaller and bigger problems of the participants; mostly, however, to all Lecturers and participants who contributed in every

possible way to make this event the success it was.

We now are definitely ready to host an even larger convention which will be open to all Suzuki Teachers in Europe. Looking back to the moment where the ESA Board decided to limit this event to Suzuki Teachers Qualified to Level 3 and above, it was a precaution but definitely a wise decision.

Continuous Professional Development

As Suzuki Teachers, we have devoted our professional lives to teaching children and to be a part of their education. In constantly nurturing and inspiring others, we as teachers also need opportunities to be nurtured and inspired ourselves. Furthermore, we claim to be models for ongoing and continuous learning, therefore regular professional development is an essential part of our career.

It is my sincere hope that all qualified Suzuki Teachers use as many opportunities as possible for their own professional development. This can entail observation at workshops, attending local and national teacher meetings; it can simply mean attending a colleague's concert and listening to students of other Suzuki groups and orchestras, or observing a colleague's classes. In addition to this, I strongly believe that going forward, it is one of ESA's core tasks to organize Teachers' Conventions on a much more regular basis. There are two aspects to this - on the one hand, it just may not be possible to attend all the Suzuki conventions and events which are held in any one year; on the other hand, with more frequent Teachers' Conventions there is soon another opportunity to attend.

Times have changed radically since the 1980s when Dr. Suzuki came nearly every year to Europe and all European Suzuki teachers met in the country he was visiting. We cannot replace those visits of course, but we can build something new - we can build platforms where everybody

feels welcome: a platform where experienced teachers and young teachers alike can participate in lectures and discussions; a platform where all teachers can go and leave with a feeling of being inspired and being nurtured with 'new ideas', and even more with 'new old ideas'.

10th European Suzuki Convention

Looking forward in our diaries to July 2015, we see the upcoming 10th European Suzuki Convention 2015 in Davos, Switzerland. The organizing committee expects more than 600 children from all over Europe as well as participants from overseas. With great pleasure, we can see that an outstanding International Guest Faculty has been put together in order to build more bridges with the other four regions - the SAA, the PPSA, the TERI and the ASA. In addition to this, it was the intention to have a good mix of experienced and younger teachers in the ESA Faculty to begin preparation for the next decades of Suzuki Teaching in Europe. The 9th European Suzuki Convention took place in 1990 in St. Andrews, Scotland which was the first Suzuki event in Europe to be organized with the help of computers and the last time Dr. Suzuki came to Europe. I am sure that we all agree that after Davos 2015 it should not be another 25 years before the 11th European Suzuki Convention takes place.

The 2015 Convention in Davos is divided into two different events - the Teachers' Convention on 14th & 15th of July with various lectures and practical sessions for all ESA accredited Suzuki teachers and the Children's Convention which starts on 15th July with Registration and the Opening Ceremony and ends on 19th July 2015 with Instrumental Concerts in the morning and the Closing Ceremony in the afternoon.

I hope to see you all in Davos and I wish you all a successful and enriching year of Suzuki teaching with lots of inspiration for many years to come.

2014 Board Meeting and AGM Summary

Board Meeting and AGM April 2014, Vaalbeek, BELGIUM

RESIGNATIONS

Country Members

National Suzuki Association Hungary
Magyarországi Suzuki Zenepedagógusok És Szülők Egyesülete

Country Directors

DENMARK Anders Grön
ESTONIA Karmen Käärmees
HUNGARY Miklós Király
POLAND Anna Podhajska

APPOINTMENTS

Country Members

Germany
SuzukiMusik Deutschland 2011 e.V.
Russia

The Suzuki Music Method "Talent Education"
Development Association of Citizens and Organizations

Country Directors

DENMARK Anne Dorte Laub Busk
ESTONIA Janne Vasser
GERMANY Flora Gáll
LATVIA Kristīne Rāviņa
POLAND Bartosz Henrych
RUSSIA Mikhail Bogdanov

Teacher Trainers

Wim Meuris Violin BELGIUM
Veerle van Gorp Violin BELGIUM
Nancy Daly Recorder GREAT BRITAIN
Sarah Nolan Violin GREAT BRITAIN
Silvia Faregna Piano ITALY
Fiorenza Rosi Violin ITALY
Elzbieta Wegrzyn Violin POLAND

Instructors

Dorte Rolff-Petersen Violoncello DENMARK
Mervi Sipola-Maliniemi Voice FINLAND
Diana Dickerson Flute GREAT BRITAIN
Barbara Plaza Violin POLAND

ESA Recognitions

Patricia Rüttimann SAA SECE Switzerland
recognised as ESA Level 3
Karen Lavie PPSA TT Flute Netherlands
recognised as ESA TT
Zeah Riordan PPSA TT Guitar Australia
recognised as ESA TT

DIRECTORS' REPORT & ANNUAL ACCOUNTS 2013

Available on the ESA Website

COUNTRIES

Germany

One application for national Suzuki association for Germany was received from Suzuki-Musik Deutschland 2011 e.V.

Hungary

The Hungarian Suzuki Association as named above has closed and a new association is in the process of being founded.

Israel

Lola Tavor, Piano Teacher Trainer (Switzerland) is currently conducting a Piano Teacher Training Course in her Studio for 4 Piano Trainees from Israel.

There has also been contact from a Music School in Israel with a view to founding a national Suzuki association and the current indication is that this may transpire in the next year or two.

INSTRUMENTS SECE

Anke van der Bijl is appointed ESA Representative for SECE on the International Instrument Committee

Trumpet

The first nine Suzuki Trumpet Teachers qualified at ESA Level 1 on April 4 and 5 2014 in Västerås Sweden.

Accordion

The first draft of Book 1 for Accordion according to the Suzuki Method and a video of some performances of the Accordion students was presented to the ISA Board Meeting in October 2013.

Clarinet

A project on developing Suzuki Clarinet is underway in Spain.

Violin Sub-Committee

Members

Christophe Bossuat, Martin Rüttimann, Marianne Rygner, Liana Mosca
The work of the ESA Violin Sub-Committee had now been completed and the sub-committee closed.

SECE Development Committee

Members

Anke van der Bijl, Gyda Th. Halldórsdóttir, Marco Messina, Patricia Rüttimann, Irene Gallego Granados

INSTRUMENT COMMITTEES

In 2015 Instrument Committees for each Suzuki instrument/discipline will be elected to replace the current ESA Teacher Training Panel.

Instrument Committee members will be elected for a period of 3 years renewable.

The task of the Instrument Committees is to supervise the appointments of Instructors and Teacher Trainers.

The positions of Instrument Director will cease to exist on the ESA Board at the end of the three year term in March 2015.

CHANGES to ESA TEACHER TRAINING & EXAMINATIONS MANUAL

2014 Revised edition of the ESA TT & Exam Manual is available on the ESA website .
http://www.europeansuzuki.org/tt_manual/index.html
Now in e-Book format with search facility.

Section D Appointment of Teacher Trainers/Examiners

2f 'The Instructor should show evidence of continued professional development' is deleted
2g 'his/her integrity' is deleted

Appendix D1 Applications Criteria for Instructor Candidates

6b 'a parent whose child has studied with the Candidate for at least three years' is deleted
6c 'outside the Suzuki approach' is deleted
7b 'a performance by the Candidate of two contrasting pieces with accompaniment if appropriate' is deleted

Section B Teacher Training Courses

7 Continuous Professional Development Courses for all Teachers is added

Section C Conduct of Examinations

3i 'The Examiner Panel for Voice Examinations may consist of three Voice Teacher Trainers regardless of their country of residence' is added

ESA MEMBERSHIP FEES

An increase in membership fees to be made in 2015 with a review every 3 years.
The **Teacher Member fee** to increase from £26 to **£26.50** (2%)
The **Country Member fee** to increase from £625 to **£640** (2.4%)
Individual Associate Member Fee to increase from £40 to **£42** (5%)

CENTRALISED MEMBER DATABASE

Work is in progress to centralise the ESA member database giving each national Suzuki association access to its own teacher members and reducing administration costs

2015

ESA ANNUAL GENERAL MEETING

16.00hrs Saturday 14 March 2015

**Holiday Inn, Peterborough
GREAT BRITAIN**

All A & B members welcome

**Please confirm attendance with the
ESA Office by 13 February 2015
esa@europeansuzuki.org**

2015 European Suzuki Convention, Davos Switzerland

INTERNATIONAL FACULTY

Violin

Haruo Goto, Australia
Yasuki Nakamura, Australia
Shozo Matsumoto, Japan
Allen Lieb, USA
Brian Lewis, USA
Robert Richardson Jr., USA

Cello

Takao Mizushima, Australia
Yoshihiko Terrada, Japan

Piano

Bruce Andersson, USA

Flute

Kelly Williamson, Canada

Guitar

Marylou Roberts, USA

Double Bass

Virginia Dixon, USA

EUROPEAN FACULTY

Violin

Koen Rens, Belgium
Veerle van Gorp, Belgium
Wilfried van Gorp, Belgium
Jan Matthiesen, Denmark
Christophe Bossuat, France
Yoko Hoshino, Germany
Juan Drown, Great Britain
Lilja Hjaltadottir, Iceland
Liana Mosca, Italy
Akiko Oi, Spain
Juan Carlos Navarro, Spain
Leif Elving, Sweden
Sven Sjögren, Sweden
Dan Dery, Switzerland

Viola

Joanne Martin, Canada/France
Juan Drown, Great Britain

Cello

Chantal Latil, France
Ruben Rivera, France
Eulalia Subira, Spain
Haukur F. Hannesson, Sweden

Double Bass

Peter Strom Skriver, Denmark

Piano

Grant Mead, Great Britain
Kasia Borowiak, Great Britain
Kristine Ravina, Latvia
Marzena Jasinska, Poland
Jesus Garcia Martinez, Spain

Flute

Maria-Leena Mäkilä, Finland
Sarah Hanley, Great Britain
Anke van der Bijl, Netherlands

Guitar

Elio Galvagno, Italy
Harald Söderberg, Norway
Nuria Cervantes, Spain

Voice

Dr. Päivi Kukkamäki

Suzuki Early Childhood Education

Michelle Post, Switzerland

ACCOMPANISTS

Bart Kenis, Belgium
Pat van Kerckhove, Belgium
Janne Vasser, Estonia
Tim Murray, Great Britain
Atena Carte, Switzerland
Cäcilia Schuler, Switzerland:

Teachers' Convention 14 & 15 July Opening Ceremony 15 July Children's Convention 16 to 19 July



Davos Congress Centre

Nestled in typical breathtaking Swiss Alpine landscape, and with its excellent infrastructure and relative proximity to Zurich Airport, Davos Congress Centre is the ideal location for the forthcoming European Suzuki Convention which is to be held from July 14 to 19 2015.

Teachers' Convention

Workshops and lectures for Teachers held by members of the International Faculty.

Children's Convention

500 to 600 pupils are expected from all of the 25 countries in which the Suzuki Method™ is taught throughout the ESA Region. Courses for Violin, Viola, Cello, Double Bass, Piano, Flute, Guitar, Voice, and Suzuki Early Childhood Education will be offered.

The participating youngsters are between three and 20 years old, with various options open to all ages and levels of proficiency. The spectrum ranges from classic Group Lessons to individual Master Class tuition for advanced players, from informal Lunch-time Concerts through a Gala Performance for select guests to the Grand Finale featuring all of those taking part; and from further training lectures for Suzuki teachers to introductory talks for all instrumental tutors who are interested in the Suzuki Method™.

Orchestra Lessons are offered for **Violin Book 6+**

Viola Book 5+

Cello Book 6+

There will be a **Chamber Orchestra** for the participants of the Master Classes (minimal level book 10+)

Orchestra Direction by Mischa Santora

Master Classes are offered for -

Violin

(minimum level book 8+ and Mozart Concerto or Mendelssohn Concerto)

Cello

(minimum level book 8+ and Haydn or Boccherini Concerto)

Students concerts

Teachers will be invited to nominate students to play at the daily students concerts.

Parents forum

There will be two sessions every day for parents. All sessions will be in English.

The Organising Committee

Martin Rüttimann, *President*
Karin Franke, *DDK Business Unit Manager Culture Department Davos*
Dolores Mark, *PR and Media*
Beat Rüttimann, *Design and Website*
Cyrill Rüttimann, *Course Registration & Musical Direction*
Patricia Rüttimann, *Course registration & Musical Direction*
Myriam Zihlmann, *Bookkeeping*
Jürg Zürcher, *Hotel Sunstar Davos*

Motivating Children to Develop their Potential Dr Shinichi Suzuki

Deep consideration of the two questions ‘**How is superior ability cultivated?**’ and ‘**How is ability stunted or neglected?**’ is, pedagogically speaking, of great importance. In answering these questions, we must first reflect on what inspires or generates ability.

It is my fervent desire that everyone who utilises the violin to develop musical ability, that is, who is involved in the building of musical sensibility and performance ability in their children, will join me in pursuing the matters of how, on the one hand, potential is fostered, and, on the other, under what conditions it isn’t. When these answers become clear, a hopeful bliss will surely pervade their daily lives and violin practice.

Many Talent Education parents are impressively hardworking and dedicated, but when we ask whether dedication invariably results in exemplary development it seems that it is not necessarily so. When their children grow less interested in practicing, some of these parents begin to apply pressure only to find that this has no effect but to make things worse. In the end, a portion of these parents resign themselves and, regrettably, give up midway.

This should not happen if they really understand Talent Education. This unfortunate result is produced when, instead of making a serious effort to learn about Talent Education, committed parents adhere to traditional educational attitudes and merely entertain hopes of training their children to play the violin well.

It is extremely difficult to change the conventional attitudes in adults. Even the finest, self-reflective person finds herself unconsciously reverting to formerly held beliefs. I would like, however, for people truly to understand the new frontier of Talent Education. Once they convert to the new conventional wisdom, my hope is that they will dedicate themselves, for the sake of their children, to applying these unfamiliar new ideas with care and constant reflection.

It is certainly undeniable that intensive violin practice leads to superior abilities. The problem is, what if it’s the parents’ who are passionate, while the children are completely indifferent? Properly speaking, I must qualify the statement ‘Intensive violin practice leads to superior abilities’ by amending it to ‘Intensive practice on the part of the individual playing the violin ...’ The real accomplishment of education lies in gradually nurturing the



enthusiasm of that very individual who does the practicing. Talent Education’s mission from years ago has been in exploring this principle.

It is now time to discuss how to motivate the development of ability. I urge all of you to consider this matter along with me. Is not the generating impulse of ability invariably linked to *kokoro*, the heart-mind? I am always painfully conscious of the significance of nurturing this heart-mind, for ‘*Kokoro* is the life-force of human beings.’

Of course, it is a relatively straightforward fact that even the simple action of raising an arm relies on the functioning of the heart. Beyond that, however, lies an even greater truth. If asked, ‘What is the most valuable central feature of education?’ I would immediately answer ‘Cultivating the heart-mind.’

I also believe that the loftiest and most difficult task with which par-

ents are charged is that of fostering the heart-minds of their children. Are you all willing to take on this challenge?

Parents who succeed in developing finely honed heart-minds in their children can perhaps be said to have fulfilled their parental mission. Some of you may wonder what this has to do with ability. If you consider that the simplest motions of shifting your hands and feet start with the heart-mind, however, then it is reasonably easy to see that nurturing of the heart-mind itself stimulates ability.

Just think, your children may be learning the violin, or perhaps it is painting, but Practice is Practice, Whether they’re doing it willy-nilly or joyfully; Whether they’re doing it carelessly or carefully; Whether they’re doing enthusiastically or they’re aiming for the best; Whether they think they’ll take a day off and practice tomorrow or Whether they resent practicing and rarely do so.

As you can see, there are a variety of ways to practice. The same hour of practice by people at differing levels of the heart-mind will result in widely divergent degrees of ability. I would therefore like to see everyone come to recognize that the motivating force behind all ability development lies in the heart-mind. Reflection upon this knowledge hopefully will contribute, one day, towards common understanding that ‘Talent Education’ means ‘Oh, yes, that association of parents seriously committed to developing superior heart-minds in their children!’

I would like to emphasize that our research is not concerned solely with nurturing violinists’ heart-minds. Children’s heart-minds are shaped by every aspect of their daily lives, and it is useless to try to attune a heart-mind exclusively to the act of playing the violin.

November 1957

English translation by Lili Iriye Selden

Extract from International Suzuki Journal Spring 1996

To Russia with Love Helen Brunner, Violin Teacher Trainer, Great Britain

It is November 2013 and Anke van der Bijl, Flute Teacher Trainer, and I have just returned from a remarkable few days in Moscow. The brand new Russian Suzuki Association arranged an Introductory Course those interested in learning more about The Suzuki Method™

Twenty five teachers came together for this seminar in Hotel Proton, a smart conference hotel in Moscow. They consisted of twelve Violin Teachers and eleven Piano Teachers and there was also an Accordionist and a Recorder player. Included in the seminar, in an advisory position, were two music-loving lawyers, a Russian composer from the Moscow Conservatory, a renowned Russian child psychologist, and our excellent interpreter, Viktoria.

It was surprising and touching to see the dedication and devotion evident in these warm-hearted people. Olga Viktorovna Sapryghina organised the whole event, which impressively included persuading everyone to read 'Nurtured by Love' (in Russian) before attending the course!

Anke and I had travelled three or four hours by air to reach Moscow, which felt like a long trek, but some of the teachers were from even further afield. Two teachers from the other side of Novosibirsk had had a five hour flight and another teacher took three days by train to get to the seminar. How vast is the Motherland of Russia!

The great tradition of Russian music has constantly shaped my musical life since childhood. I have always been in awe of the Russian masters of music. So, what could we possibly have to offer to a nation which had produced David Oistrakh

and Swan Lake, Rostropovich and Stravinsky, Diaghilev and Maxim Vengerov? All we could do was to bring the strength of the Suzuki message of love and acceptance, and that 'Every Child Can'. The Russians listened agog.

Anke demonstrated the steps of the 'Suzuki Home' - education based on the Mother tongue approach of listening, repetition and refinement. She spoke of the construction of a

himself. We also showed many YouTube clips such as the massed Cellos, Flutes and Violins from the 16th Suzuki Method™ World Convention in Japan. The famous Tchaikovsky concerto played by eighteen children and directed brilliantly by Nicholas Kendall astonished the Russian teachers!

The 'hands on' Violin sessions with the twelve Violin Teachers was based on Suzuki's Tonalisation. We played part of the Handel chorus, each teacher playing



private lesson and the importance of teacher-child relationships. There was much discussion about the ESA Syllabus and audition material for Violin and Piano. We had many excellent DVD's to show, including children of all ages playing at a high level on a large variety of instruments. Also several Suzuki Teachers speaking of their work, with great conviction, and quite a lot of black and white footage of Dr Suzuki

both individually and with the group. We explored some of the principle steps of circle training and the application of weight. During the seminar there was a remarkable improvement in their tone, which the Russian teachers could hear for themselves. The Piano Teachers were the jury – the progress in just two days was tangible - big applause!



European Suzuki Teaching Development Trust

Registered Charity Number: 1092897

Trustees: Dr. Haukur F. Hannesson, Chairman, Christine Magasiner, Jean Middlemiss, Martin Rüttimann, Clare Santer.

Administrator and principal address: Birte Kelly, Stour House, The Street, East Bergholt, Colchester CO7 6TF Tel: 01206 298954 e-mail birte.kelly@uk2.net

The Trust has a new website:

<http://www.suzukidevelopment.org/>

Visit us to find out about our teaching development projects and make credit or debit card donations directly into our account with the Charities Aid Foundation, or see payment instructions for Bank transfers

We need your help to make sure that Suzuki teaching reaches more children, parents and teachers. Please think of the trust when organising fundraising events and concerts so that more can enjoy the benefits of the Suzuki Approach.

You can make donations by credit or debit card through our website, or make direct bank transfers.

*Please note that all payments from outside the UK attract bank costs. For donations of £200 or less, the **credit card charge is less than the international transfer charge.***

With contributions from ESA and from generous individual donors we have funded programmes in a number of countries in Europe and Africa, and given nearly £100,000 in grants.

Countries which started their Suzuki teaching development with the aid of the trust are: Lithuania, Poland, Croatia, Estonia, Hungary, Turkey and South Africa, and currently also Latvia and Russia.

Anne and Henry Turner Award Scheme

17 September 2014 would have been Anne's 80th Birthday

In addition to our general fund we have set up a new award scheme to celebrate the legacy of Anne and Henry Turner. We are aiming to give support to individual teachers and others to support their special Suzuki development projects. Please help us to develop this scheme by holding concerts or giving one-off or regular donations direct or via the website.

Teacher Training Projects in 2013-14

South Africa: Violin Teacher Training with Christophe Bossuat and Karen Kimmett continues in South Africa, where the association is now able to support the violin courses themselves. A cello course directed by Ruben Rivera was started in 2012 and supported with a grant from the Trust. The course contin-



ued in 2013 with further support. Cello teacher training is planned to resume in 2015 after a one-year break.

Russia: An introductory weekend was held in Moscow in October 2013. A large number of interested musicians and teachers took part and signed up to begin training. The course was directed by Helen Brunner, violin and Anke van der Bijl, flute, representing ESA. The main demand is for violin, but it is also hoped that a piano course can take place. The Trust paid Travel and Visa costs for the teacher trainers, and later received an application for support for long-term violin teacher training to conclude with exams for level 1 in 2015. This is a major new project for 2014-15 and is progressing well. There are plans for piano training to start in 2015.

Latvia: The new Latvian Suzuki Association organised an introductory course for violin and piano in October 2013 and has now obtained a grant from the Trust to support long term training for Violin (with Koen Rens) and piano (with Mary McCarthy) for 2014-15. Teachers from Latvia and a few from Russia also

took part in the 2014 Summer Workshop in Lithuania, where Koen continues to support the work of the association.

Grants 2013	£
South African Cello course	3,015.00
Russian Introductory Course	873.70

Donations and income in 2013

2013 was a disappointing year for donations. None were received during that year and the only income was interest of £34.44. Happily the situation has improved during 2014. Donations to the value of 4,500 have been received so far this year, with £2,000 coming from ESA and a donation of £1,000 from the TBH Brunner Charitable Trust. Generous donations have been received from teachers by transfer and credit card. These include donations from Mrs Jeanne Janssens, Juan Drown and Michal Gawronski (collected by his students). An anonymous donation of £500 has been contributed to the Anne and Henry Turner Award. A full report will be made in next year's journal, and see also details on our website.

New Teacher Training Projects

Please contact the administrator if your national association is considering making an application for a grant from the Trust.

Further details of how to apply can also be found on the Trust's website

Payment instructions for contributions to the ESTDT

Use CAF donate via our website <http://www.suzukidevelopment.org/> or make direct account to account transfer

Transfers from outside the UK

Payments are sent to CAF Bank via HSBC so all of the following details are needed

Bank Name: HSBC City Corporate Banking Centre

SWIFT BIC Code: MIDLGB2141W

Bank sort code: 40-05-30

Account number: 72138549

Account Name: CAF Bank

IBAN number: GB48MIDL40053072138549

For credit to -

European Suzuki Teaching Development Trust CAF Bank Acc no: 00009998

Transfers from within the UK

CAF Bank

Sort Code: 40-52-40

Account No: 00009998

Or send a cheque to the administrator at the above address.

New Country Members



Russian Suzuki Association Mikhail Bogdanov, ESA Country Director

Ассоциации граждан и организаций по развитию музыкального метода Судзуки «Воспитание талантов»

I first heard about the Suzuki Method™ twenty years ago when I was working at the Novosibirsk Conservatory. At the time, the Suzuki Method™ did not exist in Russia, and although some Violinists perhaps used elements of Suzuki's teachings, there were very few opportunities for Russian musicians to learn the Suzuki Method™.

The idea of creating a Russian Suzuki Association was that of Olga Sapryghina, a Lawyer who brought together a group of enterprising people who understood and accepted the ideas of Shinichi Suzuki. Olga's husband, Pavel Pavlov, who is also a Lawyer and Advocate, carried out the planning and financing of the project and myself, Mikhail Bogdanov, composer and professor of the Moscow Tchaikovsky Conservatory also assisted in the setting up of the association.

In October 2013, two ESA Teacher Trainers, Helen Brunner (Violin, Great Britain) and Anke van der Bijl (Flute,



Mikhail Bogdanov, ESA Country Director, Russia

Board Members

Olga Saprygina, Lawyer
Pavel Pavlov, Lawyer
Sterlyukhina Elena, Violin Teacher
Grechukhina Julia, Violinist & Architect
Mikhail Bogdanov, Composer

Netherlands) travelled to Moscow to present an Introduction to the Suzuki Method™ attended by twenty five Russian musicians - Violinists, Pianists, a Recorder/Clarinet Teacher, an Accordionist and a Child Psychologist.

Here is some feedback from a few of the course participants -

Fabulous feeling of enthusiasm, humanity and love evoked by the Suzuki Teacher Trainers. Joy and warm gratitude!

I think the use of the Suzuki Method together with the traditional Russian perception and understanding of the sense of music will give amazing results

An excellent, fantastic session, as if I visited a Hogwarts Castle from Harry Potter.

From this, a Violin Teacher Training Course was started in 2014 under the direction of Helen Brunner. We are looking forward to the day when the first Suzuki Violin Teachers in Russia will achieve Level 1 in 2015.

The first Piano Teacher Training Course will be held in February 2015 under the direction of Kristinn Orn Kristinsson, ESA Piano Teacher Trainer, Iceland, with seven Pianists in attendance.

The Suzuki Method™ has truly arrived in Russia and it is causing great excitement!



SuzukiMusik Deutschland 2011 e.V.

The Management Board SuzukiMusik Deutschland 2011 e.V.

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Flora Gáll, ESA Country Director

Second Chairwoman

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Photo 2013 From left to right: Astrid Petzold, Yoko Hoshino, Gabriele Jahn, Flora Gáll, Ingrid Schrader, Cathy Shephard*, Oliver Geipel

*In 2014 Michaela Zirnbauer took over from Cathy Shephard as Third Chairwoman

SuzukiMusik Deutschland 2011 e.V. intends to develop the Ideas and the Method of Dr. Shinichi Suzuki

today and in the future in close collaboration with the European Suzuki Association.

2014 ESA Teachers' Convention Belgium

An Impression Karen Lavie, Flute Teacher Trainer, The Netherlands

Last Easter, more than 150 European Suzuki teachers and teacher trainers gathered at **La Foresta European Centre in Vaalbeek**, Belgium, for a much anticipated ESA Teachers' Convention. They had come from all over Europe, around 25 different countries, and glancing at the list I felt myself filled with the same excitement that comes over me when reading the arrival and departure signs at an airport... Latvia, Spain, Russia, Ireland, Italy, Norway, Croatia, Estonia, France, Iceland, Turkey, the Netherlands... an illustration of the width and breadth of a movement that started with one man's realisation that *'where love is deep, much can be accomplished'*.

The theme of the convention, 'Back to Basics', was not meant to include the accommodation, joked Martin Rüttimann, the ESA Chairman, and it was true that the corridors in the old monastery were long – especially for trips to the shared bathrooms during the night – as were the queues for dinner. However, the atmosphere of the old buildings was conducive to reflection and exchange, the lecture rooms breathed space, comfortably accommodating us all and the surroundings were green and peaceful, with forests in which some managed to get lost before breakfast. Last, but certainly not least, there was the bar – the perfect place to catch up with old and new friends and colleagues.

On the first evening, we were treated to a **Concert** by a large group of ad-

vanced violin students, led by their Belgian teachers. The depth of feeling in the children's performances, the acrobatics of their bows and at times dazzling speed of their fingers, the way they communicated through the music with their audience and with one another, their focus, their smiles... it was the best possible start to the weekend, firmly connecting us with what Suzuki's philosophy is all about.

The Convention Programme was rich and varied, with sessions often scheduled simultaneously. It was wonderful to have choice, but at times hard to decide what to miss out on. My reporting is eclectic therefore and by no means complete, but I hope that it serves to give you a taste...

Wim Meuris, Veerle van Gorp, Koen Rens and Wilfried van Gorp spoke on 'Keeping Teenagers in your Studio' and, judging by the many teenagers that had been part of the amazing concert on the previous evening (their combined students), they seemed eminently qualified to do so.

Helen Brunner from the UK and **Jan Matthiesen** from Denmark discussed 'Dr. Suzuki's Parental Code' – the roles of parents in their children's learning – and had creative suggestions on how to accommodate music practice in families' increasingly busy lives. It

can be difficult when you are working long hours, but it *is* possible to re-organise commitments in order to give yourself time and opportunity to grow with your children through music. What could be more important?

From cello teacher **Annette Costanzi**, we learned about 'Organic Suzuki Teaching' – it has to do with harmonious, natural development of skills – and from **Marja-Leena Mäkilä** about 'The Importance of Teaching Tone' with videos of her honey-toned flute students back home in Finland.

Some speakers shared 'How Suzuki changed their lives'. All spoke from a depth of experience and knowledge, leaving their audiences inspired and often moved.

Christophe Bossuat, who established the Suzuki Method™ in his native



France after studying with Dr Suzuki in Matsumoto, told us about the 'Suzuki Spirit'. Once you caught this spirit, he explained – or it could be that it caught you – life is never the same anymore. Living with the Suzuki spirit is a holistic condition, a reminder of the basic function of life. When you help a child to play Twinkle, you help him access his higher self, and his spirit manifests. We don't need to wait till a child can play a concerto, Twinkle is enough. It is a profound experience from the start, one of the miracles of life.

Thank you to all speakers, and to the many others who organised this important event. The next ESA Teachers' Convention is to be held in Poland in 2016.

Make sure you are there!



2014 ESA Teachers' Convention Belgium

The ESA - Into the Future Karen-Michele Kimmett, Violin Teacher Trainer, Canada

On the final morning of the ESA 2014 Teachers' Convention, delegates were divided into nine groups of various instruments and countries to explore the future of the ESA. The lively discussions that followed highlighted diverse and thoughtful opinions; the energy and passion with which the groups responded to the questions indicated a high degree of interest and concern that the ESA's path forward be a constructive and inspired one. Whilst the summary below contains only highlights of the discussions, the ESA Governance Committee have looked carefully at each and every answer.

Concerning the **Centralisation of the ESA**, there was consensus amongst virtually all the groups present that the ESA should remain a centralised organization. The reasons given included the benefits of having a unified Teacher Training Syllabus, the fact that the Certificates and Diplomas are recognized throughout Europe, and that the ESA is the organisation that continues to develop criteria for excellence in Teacher Training. It was pointed out by several groups that the ESA Teachers' Conventions were excellent examples of how the ESA enables the co-operation and coming together of Suzuki Teachers as a united group under the ESA umbrella.

Another discussion point was the **Availability and Responsiveness of the ESA Office**. All the discussion groups expressed the view that the responses from the ESA Office were quick, personal and efficient. Several groups gave particular accolades to Sue Wimpeney and Martin Rüttimann for their timely responses when required. Suggestions included having more teaching materials on the website, having a centralized data base (which is currently being developed) and having more access to mediation tools (or people) when



La Foresta European Centre, Vaalbeek, Belgium

a conflict arises within a national association.

During the debate on the **Direction of Future Teacher Training**, several fine ideas were expressed -

- creation of an ESA six hour or fifteen hour Introductory Course to potentially attract future teachers and to educate the general public
- encouragement of Level 5 Teachers to continue observing Teacher Training Courses.
- the current Syllabus is specific and helpful; care and guidance should be taken in helping non-English speaking associations translate the content and guidelines.
- development of opportunities for weekly observation of a Teacher with the same student over a long period of time, perhaps using Skype as the medium if distance is an issue. Alternatively, the opportunity to follow one Teacher for a complete workshop.
- There was a consensus that playing and teaching should be at the core of training with papers and research as supports; finding ways to include more supervised teaching is deemed important.

The ESA Conventions are much appreciated and valued venues for making connections and meeting other Teachers. It was mentioned

that Dr. Suzuki came to all of the earlier European Conventions and that it is important to keep his spirit of research and emphasis on tone a part of every meeting. Ideas concerning **Future Conferences** included:

- a part of future conventions could include demonstration lessons from the host country
- it would be helpful to have instrument specific conventions every second year and downloading papers from Presenters would allow us to read and reflect on the sessions at a later date
- for delegates only, it was suggested to have videos of actual sessions so that people could 're-view' what they saw at the conference
- suggestion to have a conference every other year or to have a Children's Conference one year, and a Conference for Teachers another year.

In the Closing Speech of the Convention, we were reminded that, as Suzuki Teachers, we touch the lives of thousands of Suzuki children and families. The 2014 ESA Leadership Conference discussions demonstrated that the Future of the ESA can be one of continued growth, flexibility and inclusiveness as we continue to transmit Dr. Suzuki's ideals throughout the 21st Century.

Teacher Trainers/Examiners & Instructors

April 2014 appointments in **bold**

Double Bass

Virginia Dixon USA

Early Childhood Education

Dorothy Jones Canada

Flute

Anke van der Bijl Netherlands
 Pandora Bryce Canada
 Sarah Hanley G. Britain
Karen Lavie Netherlands
 Marja Leena Mäkilä Finland
 Eija Puukko Finland

Guitar

Elio Galvagno Italy
Zeah Riordan Australia
 Mary Lou Roberts USA
 Harald Söderberg Sweden

Harp

Gabriella Bosio Italy

Mandolin

Amelia Saracco Italy

Organ

Gunilla Rönnerberg Sweden

Piano

Anne Birthe Andersen Denmark
 Susan Bird G. Britain
 Kasia Borowiak G. Britain/
 Poland
 Nuria Cullell Spain
Silvia Faregna Italy
 Lavinia Ferguson G. Britain
 Caroline Fraser Peru
 Caroline Gowers G. Britain
 Ewa Guz-Seroka Poland
 Peter Hagn-Meincke Denmark
 Maarit Honkanen Finland
 Marzena Jasinska Poland
 Riitta Kottinurmi Finland
 Kristinn Orn Kristinsson Iceland
 Sigrun Landro Bekken Norway
 Huub de Leeuw Netherlands
 Claire Lester G. Britain
 Esther Lund Madsen Denmark
 Jenny Macmillan G. Britain
 Christine Magasiner G. Britain
 Mary McCarthy G. Britain
 Grant Mead G. Britain
 Ruth Miura Spain
 Anne Marie Oberreit Belgium
 Kristjana Palsdottir Iceland
 Veronique Perrin France
 Stephen Power G. Britain
 Thomas Rydfeldt Sweden
 Kevin Smith G. Britain
 Lola Tavor Switzerland
 Anne Turner G. Britain
 Cathy Williams Hargrave USA

Recorder

Nancy Daly G. Britain

Viola

Sarah Buckley Iceland
 Edith Code Denmark
 Mysie Ferguson G. Britain
 Joanne Martin France/
 Canada
 Eva Nilsson Sweden
 Ilona Telmányi Denmark

Violin

Jane Afia G. Britain
 Alison Apley G. Britain
 Christophe Bossuat France
 Judy Bossuat-Gallic USA
 Helen Brunner G. Britain
 Trudy Byron-Fahy Ireland
 Mary Campbell Iceland
 Virginia Ceri Italy
 Heather Clemson G. Britain
 Tove Detreköy Denmark
 Leif Elving Sweden
 Mysie Ferguson G. Britain
 Flora Gáll Germany
 Wilfried van Gorp Belgium
Veerle van Gorp Belgium
 Shannon Hawes Denmark
 Lilja Hjaltadottir Iceland
 Jeanne Janssens Belgium
 Agathe Jerie Switzerland
 Susan Johnson Netherlands
 Karmen Kaaramees Estonia
 Karen-Michele Kimnett Canada /
 France
 Phillipa Lees Ireland
 Hannele Lehto Finland
 Johannes Lievaart Netherlands
 Felicity Lipman G. Britain
 Joanne Martin France/
 Canada
 Jan Matthiesen Denmark
Wim Meuris Belgium
 Isabel Morey Suau Germany
 Liana Mosca Italy
 Andrea Mugrauer-Beis Austria
Sarah Nolan G. Britain
 Marja Olamaa Finland
 Barbara Parham G. Britain
 Jyrki Pietila Bermuda
 Anna Podhajska Poland
 Genevieve Prost France
 Koen Rens Belgium
 Lee Robert Mosca Italy
Fiorenza Rosi Italy
 Martin Rüttimann Switzerland
 Marianne Rygner Denmark
 Clare Santer G. Britain
 Sandrine Schär-Chiffelle Switzerland
 Ana Maria Sebastian Spain
 Catherine Shephard Germany
 Sven Sjögren Sweden
 Sue Thomas G. Britain
 Ewa Tosik Iceland
 Mary Trewin G. Britain
 Kerstin Wartberg Germany
 Elzbieta Wegryzn Poland

Violoncello

Sara Bethge G. Britain
 Carol Bez Switzerland
 Annette Costanzi G. Britain
 Angela East G. Britain
 Ann Grabe USA
 Anders Grøn Denmark
 Haukur F Hannesson Iceland
 Penny Heath G. Britain
 Carey Beth Hockett USA
 Anne van Laar Netherlands
 Chantal Latil France
 Christine Livingstone G. Britain
 Arantza Lopez Spain
 Anja Maja Finland
 Alison McNaught G. Britain
 Antonio Mosca Italy
 Ruben Rivera France
 Marianne Vrijland Netherlands
 Friederike Wilckens Germany

Voice

Analia Capponi Savolainen Finland
 Mette Heikkinen Finland
 Päivi Kukkamäki Finland
 Katrina Pezzimenti Australia

Instructors

Flute

Diana Dickerson G Britain

Guitar

Francesca Galvagno Italy

Trumpet

Anne Marie Sundberg Sweden

Violin

Salla Ahokanto Finland
 Maria Jesus Cano Spain
 Yoko Hoshino Germany
 Dominique Jeanneret Switzerland
 Lynda Jordan G. Britain
 Sámuel Petersen Faroe Islands
Barbara Plaza Poland
 Michaela Zirnbauer Germany

Violoncello

Marco Mosca Italy
 Tessa Oakley G. Britain
Dorte Rolff-Petersen Denmark

Voice

Mervi Sipola-Maliniemi Finland



European Suzuki Association

**Training Teachers
 to Nurture Musical Ability in
 Children**