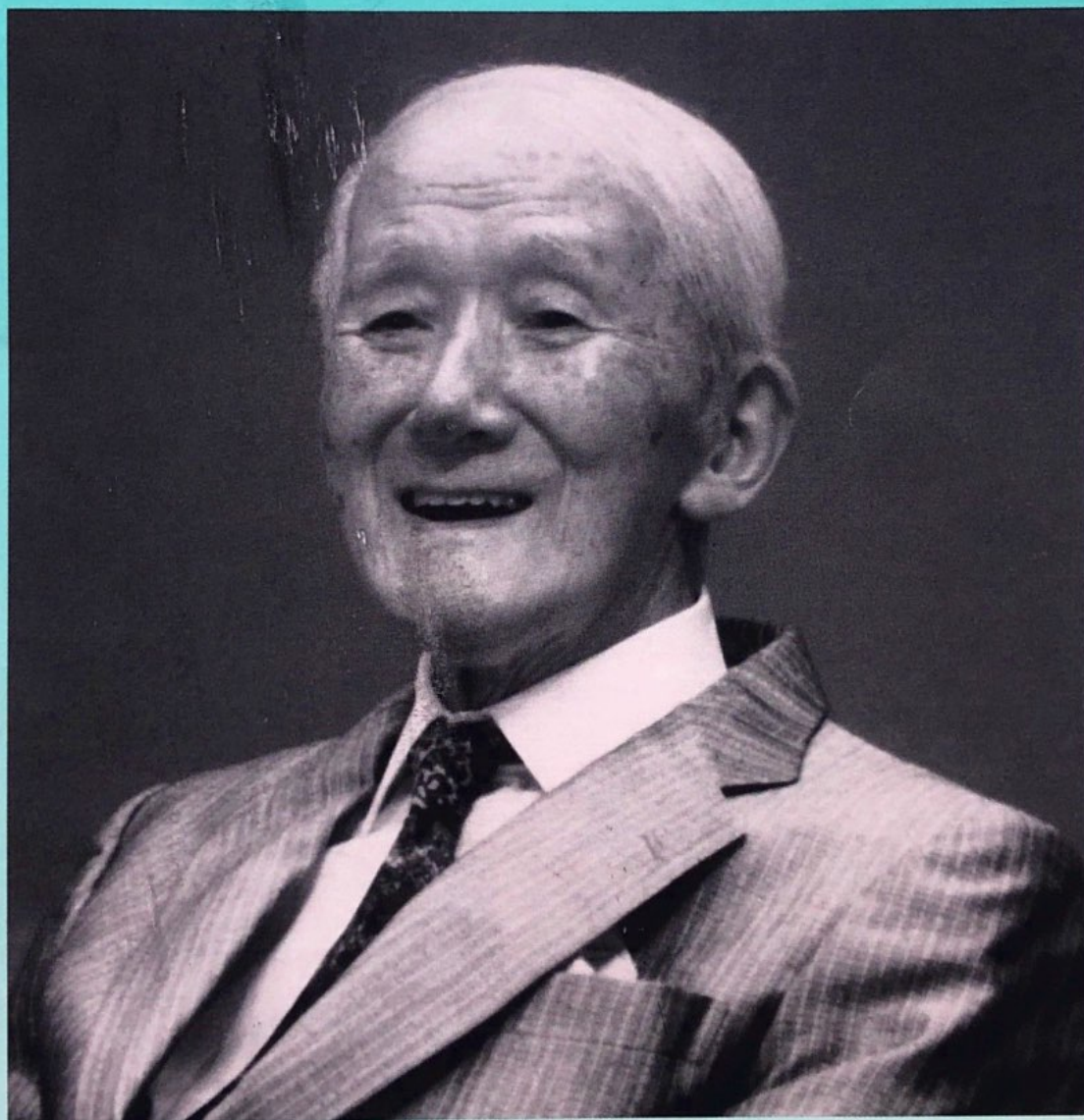


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Mrs. Waltraud Suzuki, Honorary President

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On Music

Shinichi Suzuki



Within each note they play, how innumerable and varied are the emotions and senses expressed by great artists!

When it comes to tone itself, besides the matters of color and volume, there are the realms of tone with sensibility and tone without sensibility. This is what constitutes the life-force of the world of music.

Printed notes express only the broadest intentions. The composer specifies no features in the printed notes' appearance other than pitch and rhythm. Even Beethoven's and Mozart's eighth-notes are printed identically. But those very eighth-notes express Beethoven's and Mozart's different human sensibilities. Although each composer's notes are therefore expressed differently on the instrument, there is no way to indicate that difference in the printed note.

People whose sensibilities understand Beethoven, and whose senses have been nurtured to feel Bach within themselves will respond to those identically printed notes by expressing Beethoven's and Bach's respective human sensibilities in their music. The tone of people who haven't yet developed a feel for Bach will not embody a

live Bach sound even if they are taught that Bach is played a certain way. Music is a world created between and among people.

How blessed are those whose musical sensibility is developed through music.

It cannot be helped if people who teach notes but don't nurture music are labeled as ineffective teachers. I suppose, though, that some of those people are unable to recognize that such a label applies to them. They remain self-satisfied, at peace with all the world. It is proof that people who have the capacity to be self-reflective are responsive to music.

I often hear from parents who tell me that although they had wanted to learn music, they never had the opportunity. As a result, they wanted to make sure that their children would grow into people who understood music. This is a wonderful desire. Even as they strive to nurture music in their children, the parents too will unknowingly become people who feel music within themselves.

In return for their love for their children, these parents will one day unexpectedly find a beautiful sensibility inside themselves. I take great joy in the fact that a musical talent education for adults is taking place everywhere.

Just imagine what the world would be like if all humans were raised so they had a highly artistic sensibility and a morally beautiful heart.

People today are fairly unconcerned with these two points, perhaps because they do not directly lead to gains in daily life. Such people may have been raised from birth in a milieu where interest is always reckoned. But this is a miscalculation. In a world where we are in pursuit only of the benefits in front of our noses, a paucity of sensibility and virtue will continue to lead to catastrophes such as war, anxiety, conflict, and misfortune. This is what results from short-sighted reckoning.

May 1954

(English translation by Lili Selden)

The Key to Ability Development

Shinichi Suzuki

Nowhere throughout the world have people felt their mother tongue to be difficult. But words themselves are tremendously difficult in any language. The problem lurks somewhere in this gap. How, then, is the key to nurturing ability concealed?

First of all—Why is it easy? The answer is because they can do it.

Second, why can they do it? Because they have the ability.

Third, how did they gain the ability? From *mma*, *mma*.

Fourth, what did they do with *mma*, *mma*? They practiced every day.

Fifth, what happened when they practice *mma*, *mma* every day? It got easier and easier.

Sixth, was it easier because they developed ability? It got easier so they added a word.

Seventh, was it tough now that they had two words? They'd added that second word of their own accord when practice made it easier.

Eighth, how could they be adding of their own accord? When ability increases as a result of training, it is monotonous to have only two or three words. So they add another few.

Ninth, won't there be a problem just multiplying away? If they're at it every day, their ability will grow by leaps and bounds. A repertoire of ten soon becomes tiresome, and they now add a new word every fourth day.

After working at this rate for twelve or thirteen years, one will be able, with consistent ease, to learn complex word combinations and the subtleties of pronunciation and cadence. This supports the statement that "If you have ability, it's easy," which is the principle on which I rely in cultivating ability in students.

To summarize the central points in this pedagogical method:

1. Start with a small, manageable task.
2. Have the student practiced that until it is completely natural.
3. Polish what's natural till it's mastered.
4. Note the development of the student's ability.
5. Add a small, new task (at about the same level of difficulty as before).

6. The speed of mastery begins to change (that is, the ability begins to develop).
7. Practice both what's already learned and what's new.
8. Keep improving what's learned. Work on what's new until you can do it well. Never stop practicing.
9. The previously-learned material will get better and better (ability will develop). What's new will improve and become freer.
10. Add a third item (at about the same level of difficulty). I abridge the rest.

Next, let us consider the central issues at hand.

1. Give the student materials of the same level of difficulty and observe how her rate and degree of mastery improves (this is the form that ability development takes).
2. When the student's ability overflows, raise the level of difficulty a little bit. If she is not able to learn the material with ease, immediately return to easier material (it does not have to be something already learned) and nurture her ability.
3. Polish previously learned material—that is, what the student plays with ease—even further (this is the secret to ability development).
4. The form that this mastery takes will depend on the level of the instructor's ability. This is what is meant by Talent Education's motto that "A child's ability is proportionate to her instructor's ability."
5. When the aim of education is to progress through a textbook, it invariably fails. One must instead cultivate the beginnings of ability in children and learners, then develop it further through the methods described above. It is only after noting the form of development in a student that one should proceed through the curriculum.
6. Whenever one trains to nurture active ability, a jump in ability will inevitably follow. Education without such leaping is a failure. Instructors who are not cognizant of this leaping phenomenon, and of the need to adapt instructional materials appropriate to this aim, are instructors who will be unable to stretch their student's pliant ability. This is the measure of an instructor's value. The finest teachers are those who understand this phenomenon and skillfully nurture their students.

January 1956

(English translation by Lili Selden)

Goals of the ISA

Speech given at the Teachers' Party
on March 26, 1999 in Tokyo, Japan

Evelyn Hermann, CEO

Suzuki-sensei left us a great mission; that is, to keep alive his ideals for future generations of children throughout the world.

Let's not forget, the Suzuki philosophy was built on altruistic love. Love of the teacher for the child, which when given freely, is returned a thousand-fold. Altruistic love is special. The more you give the more you get.

The period of "what's in it for me" is about to close and we are beginning a new period of "How can I be of service."

We know now that "what's in it for me" does not bring happiness. The Suzuki Method is for the happiness for all children. Just think, if all the world's children grew up to follow his direction, then love would rule the world and there would be peace.

Another great teacher of his century, Maria Montessori, had high ideas for education. Because of lack of organization, her ideals only lasted for her lifetime.

Dr. Suzuki wanted the ISA to be formed so that his ideas would continue into the next century. One of the goals of ISA is to find the best musical pedagogues so that we can learn from them how to teach a child to make beautiful music. If we teach mediocrity, we produce mediocrity. So our task is to grow to be the best we can be and he asked ISA to take this leadership.

Whenever a Suzuki student performs with a beautiful tone with living spirit, Suzuki's spirit is there also.

Two of America's great pedagogues have stated it this way:

Dorothy DeLay told American Suzuki teachers: "What you are doing is the most important work being done in the world today."

Josef Gingold said: "Suzuki has done more for the art of violin playing than anyone in this century."

Now we must work together to carry on his ideals. This is our mission. ♦

ISA PRESS RELEASE

The International Suzuki Association (ISA) Board of Directors met after the 13th Suzuki World Conference in Matsumoto, Japan, on April 3-6, 1999. New bylaws were adopted which required changes in Board structure and the election of new directors and officers.

The examination of the bylaws began last September when a committee was formed and given the task of updating the document. The committee enlisted the services of an international nonprofit consultant who recommended several changes that would make the ISA bylaws in compliance with the guidelines established by the National Charities Information Bureau¹ since the ISA is a registered non-profit organization in the U.S. under the laws of the State of Texas.

In an attempt to simplify its membership structure, the ISA will function as federation whose members are regional organizations. There are five regional organizations: the European Suzuki Association (ESA), the Suzuki Associations of the Americas (SAA), the Pan-Pacific Suzuki Association (PPSA), the Asian Suzuki Association (ASA) and Japan (TERI). The SAA and ESA have long been functioning as regional associations. Though TERI is not a regional association in that it does not have representatives from other countries on its board, it was granted regional association status in recognition of the fact that it is the birthplace and "first garden" of the Suzuki Method™. The Pan-Pacific and Asian Suzuki Associations are in the formative stages.

The Board of Directors will consist of the chairpersons of each of the regional associations (or their designated representatives), three representatives-at large and the Chief Executive Officer. Lifetime directorships were annulled and duration of terms was established.

Elected at this meeting were:

Hiroko Suzuki Yamada, Chairperson (Japan)
William Preucil, Vice-Chairperson (Rep. At-Large)
Haukur F. Hannesson, Treasurer (ESA)
Patricia D'Ercole, Secretary (SAA)
Evelyn Hermann, CEO
Harold Brissenden, (PPSA)
William Starr, (Rep. At-Large)
Akira Nakajima, (Rep. At-Large)

An Asian Suzuki Association representative will be seated as soon as the ASA is formed. Harold Brissenden was appointed to represent the PPSA for two years or until a representative is elected by the PPSA.

The ISA board wishes to extend sincere thanks and appreciation to those Board members who have given freely of their time to serve on the Board of Directors in order to perpetuate Dr. Suzuki's dream of uniting the Suzuki World.

Dr. Masaaki Honda	1985-1999
Toshio Takahashi	1987-1999
Dorothy Jones	1988-1999
Tove Detrekoj	1992-1999
Doris Preucil	1984-1985; 1992-1999

¹ The National Charities Information Bureau (NCIB) is nonprofit organization in the United States whose mission is to promote informed giving. The NCIB believes that donors are entitled to accurate information about the charitable organizations that seek their support. Accordingly, a nonprofit association's policies, practices and operations are assessed according to the NCIB Standard in Philanthropy and donors may request a report.

Recollections of My Mother

Hiroko Yamada

Violin Instructor, Kanto District



Mrs. Shizuko Suzuki teaching a young student
at the Piano Summer School in 1994.

My mother, the late Shizuko Suzuki, worked closely with the Talent Education Research Institute during her life. She grew up in Yokohama and studied at the Imperial Music School after graduating from Ferris Women's College. At the time, my uncle, Shinichi Suzuki, was the principal of the school and at his recommendation, my mother married my father, Kikuo.

In 1947, the Talent Education Research Institute was inaugurated and when the Matsumoto Music School was established, Shizuko began her work as a piano teacher, as well as an accompanist for Dr. Suzuki, who was touring nationally with his students to give lectures and demonstrations in his effort to spread the Suzuki Method. Mr. Koji Toyoda and I were among those students. Goods were scarce soon after the War, so the music that we used were handwritten. When I look back from the present, which is overflowing with goods, I can keenly sense the passage of time, but I do cherish those memories.

My mother was a very diligent worker and she practiced the accompaniment part for the Suzuki books in detail everyday. She would practice the same passage over 30 times. Because of my mother's talent education, the piano part became second nature for me, and this knowledge has been very helpful for me in recent years.

As an accompanist, Shizuko performed actively in the Grand Concerts, Summer School concerts, and other concerts in different areas, and she also participated in the first few years of the Ten Children Concert Tour.

Shizuko also became the right-hand person for her brother-in-law, Dr. Suzuki, who was working on the development of the piano school. I have heard that she contributed significantly to the Suzuki piano book publications.

Whenever Dr. Suzuki came up with new ideas for the piano and sought Shizuko's opinion, she quietly took his ideas into consideration, tried them in lessons, and then reported the results back to Dr. Suzuki whereupon they often had discussions together. The precious image of my uncle quietly beaming at her and saying, "That's quite good." still appears in my mind even now.

Today, the Suzuki Method has spread worldwide and workshops are being held in many countries. My mother had the chance to lecture on teaching methods and philosophy in various places such as America, Europe, Australia, and South Korea, and they helped her research more deeply and broaden her knowledge on the Suzuki Method.

I have a treasure that I will cherish for the rest of my life. It is the CD of the Violin Books 1-3 with Dr. Suzuki on the violin and my mother on the piano. Just like the saying, "Music breathes life," there is wonderful tone and rhythmical feeling in their playing. My mother used to say, "I studied one note at a time, one by one, from Twinkle Twinkle Little Star. I really studied very hard." I am a bit embarrassed to praise my own mother, but I feel that that is the true tone and spirit of the Suzuki Method.

Both of the performers have been summoned to heaven, but I hope that their tone and spirit will continue to live in people's heart. ♦

English translation by Noriko Kataoka

Where Love is Deep,
much will be accomplished.

— Shinichi Suzuki

Never Give Up!

Stefanie Kitts

*A Speech For The 13th Suzuki Method World Convention
March 27-April 3, 1999, Tokyo, Matsumoto, Japan*



I'm happy to be here all the way from Gainesville, Florida. In fact I'm happy just to be alive. But I have learned to never give up from my mother and family. To

"never give up" was a very necessary attitude for us to have. As you might know I was in a very severe head on-car collision and almost died. My injuries were so extensive I was in a coma for three and a half months. I have been on a very dramatic healing journey for the last six years. I believe the "never give up" attitude and the story of my recovery can help and inspire other people.

My family and I have learned much about life from Suzuki philosophy and music. My mother started teaching me the violin when I was eighteen months old. Music has been a wonderful and important part of my life from the very beginning. I played in the Gainesville Chamber Orchestra, the Kitts Family Players, had many students and played all over Florida. The accident temporarily stopped my music career, but music has been a very important part of my healing.

Music is a valuable tool for healing people and I believe music therapy should be used more and more throughout the world. Music can be especially helpful for people trapped in a coma. As a therapeutic tool music can be used in many situations to help the injured or sick. We all know what a joy music is, let's use it more for healing!

My mother used many of Dr. Suzuki's ideas in *Nurtured by Love* to guide my recovery. She also expressed Dr. Suzuki's ideas to many people in Gainesville who have helped me. We believe his ideas helped saved my life.

We also used Dr. Doman's books and theories very extensively and I want to say thank you very much,

Dr. Doman. Thank you very much for your important work.

I would also like to thank Dr. Honda and the many Japanese who have made it possible for me to come here and tell my story. Arigato.

I would especially like to thank my mother, Sonnhild F. Kitts. Her undying faith and love wouldn't allow me to give up. Thank you, mom.

When you consider the details about my story, including some of the important decisions, my mother was very instrumental in saving my life.

We were lucky that our family was so well known because many people came to my assistance financially and in so many other ways to help my recovery. I would like to try and inspire people in helping heal those of us who are victims of accidents or injuries. I would like for my recovery to be a model for what a family and community can do.

On January 26th 1993 my life was completely change forever by my accident. Much of my own story I don't remember because I was unconscious in a coma, but many people have told me about my experiences. After the car crash the doctors had no choice but to put me in a drug-induced coma to try and relieve the pressure on my brain to save my life. The doctors didn't even think I would survive the night. My mother's attitude and determination over the next few weeks would not allow the doctor to turn off the life support machines that were keeping me alive.

For all of us the attitude of "never give up" was really tested by my accident.

Coma is defined as a state of profound unconsciousness caused by disease, injury or poison. There are eight levels and I was in the deepest level, next to death, when I was in intensive care.

Much of the medical community can be quite pessimistic about comas. My mother was given the standard brochures on brain injury and coma and most are negative descriptions that say the injured person will never be the same. This offended my mother because it was so negative and didn't offer much hope to family members.

In contrast Dr. Suzuki's philosophies are positive and nurturing. My recovery was helped by so many of his ideas - small steps, constant repetition, loving encouragement, enjoying the process, and adding something new all of the time.

My mother did not know anything about brain injury, but she knew instinctively the first night that if she wanted me back she had to stay by my side. She knew in her heart that I would not die and knew to never leave my side in order to appeal to my life force and soul. She never prayed so hard in her life and said that many, many people prayed for me also.

From the third day on the doctors allowed my family to play music to me while I was in the intensive care unit. My brother Stewart played and

there was not a dry eye in the room. Everyone was crying including my brother who had to stop and wipe his tears off the violin.

Because of Suzuki philosophy my mother looked at my situation as a challenge. On the thirteenth day of my coma the neurosurgeon told her the family should make a decision whether to remove the life support machines. The doctor thought that even if by some miracle I survived, I would only have about two per cent of my mental capabilities left.

So on the next day I was taken to the operating room to insert a trachea breathing apparatus and a stomach feeding tube. I was still in a deep coma, but my mother forced them to give me a chance to live.

My brain injury was called a closed head injury and I had a bolt in my head to measure the inter-cranial pressure. Usually when the pressure in your brain gets too high your mental capabilities are wiped out. For me the pressures would fluctuate and were very high. Different types of medications were used to try and relieve the pressure. It took four and a half weeks for the brain pressure to come down to normal levels.

At this point I was in poor condition and had had pneumonia twice. My lung specialist was very pessimistic.

I was moved into a larger room in the progressive care unit with a bed for my mother to sleep in. She had read that when a patient is in a coma it was good to appeal to their earliest memories and the earliest memories are of being in a mother's womb. Since I was exposed to my mother's Suzuki teaching while I was in the womb, and as a young child, she concentrated on playing the Twinkles and Book One and Two.

Many Suzuki children and friends were also able to visit and play music for me. My niece Aria sang to me the song, *Come Fly With Me*. This was ironic because what I remember most about being in the coma was that I felt I was flying all the time but could not land.

During this time a recovery fund for me was established so that the community could contribute to my recovery expenses. My lawyer offered his services for free right from the beginning.

All of our music students and Suzuki families jumped in and helped so much. They helped manage our household and every one of them sent in their lesson checks for three months so that the bills could be paid. They knew how important it is for a mother to stay with her child. That was great Suzuki spirit!

Towards the end of my stay in progressive care the doctors said that I would have to be taken to a nursing home. But because constant stimulation for coma arousal is so important, my mother wanted me to go to a rehabilitation hospital. She finally convinced the doctors to give a rehab hospital a try. But after three weeks even that facility said I should be placed in a nursing home.

At this point my mother remember Dr. Suzuki's philosophy "Man is a son of his environment" and she knew a nursing home was not the place for her twenty-two year old daughter to recover. The only option was to bring me home. This was very difficult because of my stomach feeding tube, the tracheotomy and the great expense of twenty-four hour nursing care. But a critical care nurse from Denmark, Cathrine, was willing to take on the challenge of trying to wake me up and take care of me. So my hospital bed was put next to the grand piano in the music room at our home.



Stefanie Kitts, critical care unit. January 27th, 1993

Music playing and a music therapist were also very instrumental in the stimulation of my senses. My favorite musical pieces were often played in the background to help arouse me.

With the help of two books, *Coma Arousal - The Family As A Team* by Edward LeWinn and *What To Do About Your Brain-Injured Child* by Dr. Doman, my nurses and family followed a very intense program. All five of my senses were stimulated in different ways for 14 hours a day seven days a week.

It worked. After three and a half months in a coma I woke up on Mother's Day 1993 and blew my mother a kiss. I could not move or speak, but at least I was awake.

Waking up from the coma was just the beginning of my own conscious healing journey. I was conscious but my body was twisted and useless, just a sack of bones. I couldn't control my mouth muscles, couldn't talk, only whisper.

My mental capabilities were also diminished. Short-term memory loss is a great problem after a brain injury. Some literature tells you that you will have to write everything down for the rest of your life. But that is not how Dr. Suzuki develops the razor sharp memory of his students. He teaches them to remember by the Mother Tongue method of learning. So that is what we did.

During this time my nurse Cathrine pushed me all over Gainesville in my wheelchair. She and Valerie, another nurse, took me to a nearby park and would do vigorous exercise routines with me. I used a set of parallel bars built in my backyard to help me learn how to regain a sense of balance to walk again. Hours, months, and years of stretching were done both manually and by putting splints on my arms and legs while I slept.

I also did a lot of very important water therapies in our family swimming pool and at a fitness center. Water therapy made my body feel like it could move more easily. By experiencing walking in the water first it made it easier on land.

Soon I was using a walker and then a cane to move around. I had a very strong goal to get out of the wheelchair and I was willing to do anything to walk freely again. All of this therapy was very difficult for me emotionally, but I tried to maintain a good sense of humor. I found that by making little jokes about my situation helped lighten the mood and made things less stressful. A good attitude is very important in the healing process!

In 1994 I was introduced to a neuromuscular therapist and acupuncture specialist, Randy Brower. My muscles were still really contorted and acupuncture has helped loosen them. This has allowed me to relax and move with a wider range of motion and have better balance.

Randy and his team have really helped me to a new plateau of physical capabilities. One trainer has spent four hours a week with me for the last four years. I nick-named him *task-master*. This team has helped me regain both my physical and social skills.

Being able to teach children again was very helpful for my social and mental life. It was an important accomplishment for me to be able to teach again. Teaching makes me feel good. I feel like I can put some of myself into others and this increases my feelings of self worth.

For my own music playing, I had to begin with a tiny violin before gradually getting back to a full size violin.

Another important step for me was going back to college. This really put me back into society and helped to stretch my intellectual muscles. I was still in my wheelchair when I started college in 1994 to take one class. That first class was Music Appreciation.

Over the years my many tutors have helped me to learn how to study, write, and speak again. My teachers have also helped me to regain my intellectual skills and confidence. After taking many different types of classes I earned my Associate of

Arts degree in 1998. I am now continuing my higher education.

As I began learning to play music again I was able to join in presenting the Kitts Family Annual Christmas Concerts. Our family has performed for Gainesville for over twenty years. While I was not able to play solo like I could in the past, the togetherness that comes from playing in a family was still there. I feel that the healing power of music is remarkable!

I also feel like being on stage performing has helped to give me the strength to know that I could get better. Having a strong sense of self to help keep you going when injured or sick is very important.

I never knew the attitude of "never give up" would become so incredibly important in my life. This "never giving up attitude" is definitely what I feel has pulled me through everything. Sometimes when I was really tired and didn't want to go on, my attitude is the very tool that saved me!

I also feel like anybody in a situation similar to mine needs to have a good sense of humor. I have often found that humor is a tool for lightening the mood and has made my own trauma more bearable. One of the hardest parts of this whole ordeal has been to maintain a good attitude. Over such a long healing journey, a great attitude is not the easiest thing to have! I always have to consider other people's feelings, not just mine, and that's not always easy.

Throughout all of my recovery we all went way beyond what most of the medical community recommends. To really heal sometimes it is necessary to go beyond conventional medical thinking and treatment. If my family and I had not gone beyond I would probably be in a nursing home and not able to contribute to society.

I believe the loving ways of Dr. Suzuki's teachings have really helped my healing. I'm so thankful that my mom had a feeling that I could be healed through using some of his teachings and philosophy.

I feel like my story can help other people in many ways. Many people in the medical professions have been amazed by my recovery. Some have said their minds were changed about what is possible because of my healing.

I would like to inspire victims and their communities to **never give up** on healing the sick and injured.

Now I want to thank the Suzuki family for all of the wonderful things they have brought to the world. Arigato, Arigato.

And thank you all for listening to my story. ♦

AROUND THE WORLD

Report from Argentina

Odina Lestani de Medina

We can say this has not been a typical year as our guide and maestro, Dr. Suzuki, is missing. At the same time, we are deeply engaged in spreading his philosophy and teaching.

All the year round, Argentina was present at important events. In February, at Concerts in Nagano, Japan, celebrating the Olympic Games. In July, scholarships granted to Córdoba Piano Teachers for courses at Holy Names College, Oakland, CA, and another scholarship from the SAA, also for piano courses.



Young Argentine students performing a concert in honor of Dr. Suzuki at the Casona Municipal in Córdoba directed by Marilyn O'Boyle in June, 1998.

Prof. C. Fraser and M. O'Boyle, teachers' trainers of SAA, were invited to give Major Courses of Suzuki Teachers at Clave de Sol School (Tucumán) in May: at the Córdoba University Suzuki Method in May and August in violin, piano, philosophy, and musical reading; and in Buenos Aires: Suzuki philosophy (August).

Besides, several concerts in Honor of Dr. Suzuki took place; in Tucumán, with Tucumán and Córdoba students in May; In Córdoba organized by our Córdoba University Suzuki Method on the occasion of M. O'Boyle's visit, who conducted part of the concert at the Casona Municipal, a lovely concert hall in our city.

Also, organized by Córdoba University Suzuki Method in August at Teatro del Libertador, our main beautiful Córdoba Theater, a great Concert with all the students and with Caroline Fraser.

In September, 2 annual concerts organized by Suzuki Association of Argentina with students from all over the country at the Hall of Pabellón Argentina of Córdoba University. As part of the Homage,

"Wishing" by Dr. Suzuki was sung in Japanese by a group of children and accompanied by some strings, also students.

At the end of the year, the Final Academic Year Concert, also in Honor of Dr. Suzuki. ♦

Report from Peru

Roberta Centurión

Memorial Mass for Dr. Shinichi Suzuki

Our teachers, Children, and families were deeply saddened with Dr. Suzuki's passing. A Memorial Mass was given for Dr. Shinichi Suzuki on Thursday, February 5th, 1998 at 7:00 p.m. in Las Siervas de Maria Church in San Isidro, Lima. The Most Reverend William Molloy, Bishop of Huancavelica, responsible for promoting the Suzuki Method in that remote Andean province, officiated. The Mass was a very beautiful and moving tribute to Dr. Suzuki who has affected all our lives in such a positive way.

Celebrating Dr. Suzuki's 100th Birthday

On Saturday, October 17th, over a hundred young violinists and recorder players came to celebrate Dr. Suzuki's birthday and participate in a world wide homage for the 100th Anniversary of Dr. Suzuki's birth, at the "Suzuki 100th Anniversary Happening," at Colegio F.D. Roosevelt. The children stood on the lawn in front of the library forming the number "100", while parents, pianists, and friends formed a huge semicircle around them. After a brief speech about Dr. Suzuki and his contribution to the world and our lives...the children played the Twinkle Variations and Twinkle, Twinkle. At 1:00 p.m. EST each student released the helium filled, biodegradable balloon that was tied to his/her left wrist and shouted "Suzuki!" It was a very moving experience for all, many left with tears in their eyes. (This event was organized under Mary Cay Neal's initiative to have all the groups in countries and states where the Buffalo Strings have traveled to "Promote World Harmony via Music", perform simultaneously--CNN had originally agreed to cover this international effort.)

On Sunday, October 18th, we held a special "100th Anniversary Recital" in the Ricardo Palma Cultural Center of Miraflores. Piano, violin, cello, guitar, and recorder students performed solos, duos, and ensembles; parents read excerpts about Dr. Suzuki from his book, "Nurtured by Love." The program was opened with a few words about Suzuki's legacy to all of us. Our concert was covered by the press and national TV stations.

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Peru Provides Leadership for Latin American Program

Throughout the year, the Suzuki Association of Peru continued its tradition of organizing June and December Solo concerts for all students, the November Graduation Concert for Violin, Cello, Guitar, and Recorder, the Social Outreach Projects and Concerts to support our special programs, such as the one in the Santa Maria Orphanage, monthly Sunday concerts featuring Suzuki Students at the Ricardo Palma Cultural Center of Miraflores, and our annual Suzuki Festival for students and teacher training.



Suzuki piano students with Mrs. Sylvia Logay at the Santa Maria Orphanage

This year's 14th Suzuki Festival. January 11-15, 18-19 was especially noteworthy because it united over 120 teachers from eight Latin American Countries and over 250 students from five Latin American Countries in an intensive week of music performance and study with the following teacher trainers from the SAA: P. D'Ercole, M. O'Boyle, violin; D. Martz, viola; T. Carey, cello; M.C. Powell, C. Fraser, piano; D. Jones, Early Childhood Education. Training was also given in Suzuki philosophy, guitar, and recorder.

The First Latin American Suzuki Teachers' Conference (Primer Encuentro para Profesores Suzuki de America Latina, PEPSAL) was held in Lima, Peru on January 16-17, 1999. During two intensive days of sessions and panel presentations, 67 Suzuki teachers from Argentina, Brazil, Bolivia, Canada, Chile, Colombia, Puerto Rico, Peru, and the USA studied, discussed and laid the foundations to create a unique network to address the special needs and unify the efforts of teachers and programs throughout Latin America. Lively discussions and presentations in three languages: English, Spanish, and Portuguese, addressed such topics as leadership, Suzuki philosophy, Suzuki early childhood education, teacher training, organizing institutes, fund raising, networking to strengthen communications among members as well as how to make the connections to obtain books and teaching materials from publishers. Enthusiasm abounded, friendships were made, priorities were set and all too soon it was time to return home. This

historic "First Conference" was successful in meeting all of its goals and thus lead to the continuing growth and the strengthening the Suzuki movement in Latin America. Organizing Committee: Roberta Centurión, Caroline Fraser, Marilyn O'Boyle. Presenters: Pat D'Ercole, Pam Brasch, Tanya Carey, Dorothy Jones, Dee Martz, J. Gowe & Roberta Centurión, and Suzuki Latin American Country Presidents and leaders. Sponsored by the SAA, ISA, Associations Suzuki of Peru and Chile, Johnson and Johnson, and Warner Brothers Publications.

We especially wish to thank the ISA's Teacher Development Fund for sponsoring Dorothy Jones' participation in this Festival and Teacher's Conference. Dorothy's course was attended by 25 teachers and many instrumental teachers who observed most of the course.

We would like to thank the ISA and Mr. Toshio Takahashi for the kind attention given to Prof. Arturo Pinto while visiting Japan last year and for the donation of six small violins and other materials for use in his program in Cuzco. I would also like to express my gratitude for the special invitation and financial help that permitted me to attend and represent Peru at the Suzuk World Convention in Japan.

It is our hope that our concerts and activities have made a strong statement to demonstrate how much we value Dr. Suzuki contribution to our lives. It is now our turn to give leadership in the realization of his vision.

♦

Report from U.S.A.

James Maurer

The seeds of the Suzuki Method began in the United States in 1958 when a film of hundreds of Japanese children playing the Bach Double Concerto was shown by Clifford Cook at the Ohio String Teachers Association meeting in Oberlin, which was also attended by John Kendall and Robert Klotman. Not long after that, John Kendall traveled to Japan to observe Dr. Suzuki's teaching in person. In 1964 the first Suzuki Tour Group came to the United States to perform with great impact at the American String Teacher Association Convention in Philadelphia. In 1968 Bill Starr and his family went to Japan for one year to study and document Dr. Suzuki's remarkable method. This was the beginning of the Suzuki Method in the United States.

In 1972 these early pioneers, Bill Starr, John Kendall, and Clifford Cook founded the Suzuki

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From Belgium

Jeanne Janssens

Suzuki Association Turnhout

It has been an exceptionally demanding school year especially due to the numerous concerts we have been giving. In February 1998 we had - next to our house- and traditional concerts- a national violin, cello and viola workshop in Retie with 150 students and teachers from Denmark, Finland, England, France, Germany and Belgium. This was followed by a magnificent and impressive anniversary concert '100 year Suzuki' in deSingel (Antwerp) with co-operation of all Belgian groups and this gave us 305 students at stage.

Moreover we went to Paris with 83 violinists. Undoubtedly both students' parents and teachers will have gained a lot of experience, organizational, as well as musical. Afterwards we went to Hungary with 10 of our students in order to enable the Hungarian teachers to become further acquainted with the method and to observe as well. The Hungarian student-violinists joined in very diligently.

The 'final chord' consisted of 4 'clean up days' in Malle with 83 Belgian children and a Japanese tour group of 22 violinists and 6 cellists conducted by Mr. Murakami. It was a unique experience for our children to have had lessons from six different Japanese teachers. On August 8th this short yet intense week was rounded off and even crowned with a concert in deSingel, which was again a really marvelous homage to Dr. Suzuki.

Thanks to everyone who contributed to this all! ♦

From Denmark

Tove Detreköy

It all began with one teacher and a small group of violin students (one of the first in Europe) in the fall of 1972.

Looked upon with great mistrust and reservation from the established music-life the Suzuki Method managed to prove its values, and it has today become an important part of music teaching and education in Denmark.

Association of the Americas. In two years time there were 912 members and today there are approximately 6,000 members in the SAA. The SAA includes all of North and South America, but approximately 90% of those members are in the United States.

The Suzuki Method has flourished in the United States. There are unfortunately very many Suzuki teachers in the United States who are not member of the SAA. The total number of teachers using the Suzuki books in the U.S. is probably closer to 20,000, with hundreds of thousands of children learning music through the Suzuki Method every year.

Workshops play a major role in Suzuki education in the U.S. There are workshops annually in almost every Suzuki program. In addition, there are 52 summer institutes throughout the U.S. Hundreds of teachers are trained every year at institutes.

This past year was an important milestone for the Suzuki Method in the United States. Not only because of Dr. Suzuki's passing, but because of the outpouring of love and respect for this great man which was demonstrated by hundreds of centennial celebrations throughout the U.S.

There are 186 teacher trainers in the U.S., who train teachers in violin, piano, cello, viola, flute, guitar, bass, harp, recorder, and early childhood education. They teach in their home programs or universities, as well as at summer institutes and other workshops around the country. There is a new process in place for recognizing teacher trainers in the SAA after a moratorium of 5 years. We expect more teacher trainers at work in the SAA very soon.

The Suzuki Method is alive and well in the United States. More students and teachers are being trained every day following Dr. Suzuki's inspired example of early childhood education. ♦

*Five Mottos of the Suzuki Method**The better environment**The better teaching method**The more training**The superior instruction*

AROUND THE WORLD

This is to a certain extent thanks to the many young professional musicians with a background as Suzuki students, of whom several have leading positions in Danish music-life.

The Danish Suzuki Association was founded in 1990. There are 10 teacher trainers (piano 3, violin 4, viola 2, cello 1) and 75 examined teachers with approximately 1500 students. Most of the teachers are employed at municipal music schools.

The Danish Suzuki Institute (a private music school in Copenhagen) is from this year partly supported by the Danish State and Copenhagen County— an exceptional acknowledgment.

As a conclusion, we can say that the Suzuki Method in Denmark has become a story of success. ♦

Suzuki News from Finland

Päivi Kukkamäki

Violin

Violinists have participated in the Suzuki Association's winter course and summer course 1998. Koen Rens from Belgium was the guest teacher in Both courses. Bela Detrekóy from Denmark gave a masterclass in the national summer workshop in Ellivuori.

Thirteen Finnish violinists with teachers, Marja Olamaa and Hannele lehto, participated in the commemoration concert for Dr. Suzuki in Paris on May 10th, 1998. Finnish violinists played also in Berwaldhallen in Sweden on August 29th, 1998 and the Celebration of Suzuki concert in Finland on October 17th, 1998.

Marja Olamaa has trained violinists twice in Hungary. She has taught also in Belgium, Sweden, and England.

On November 1st, 1998 USG nordisk ton - concert was held in Sweden. Elina Lehto, violin and Marttiina Ahlström, flute, were the representatives from Finland.

The teacher trainers are Marja Olamaa and Hannele Lehto.

Cello

Cello teachers are in regular contact with each other. Training for teachers took place in October 1997, in February 1998 and again in October 1998. Carey B. Hockett (UK) and Anja Maja served as teachers.

Cello workshops for children were held in March and in November 1998. Altogether, more than 50 children participated. The workshops were designed and

carried out by eight teachers who participated in teacher training. About the same number of cellists participated in the Suzuki Association's summer course in 1998 and played in the Christmas Concert in Kuopio.

Six cellists from Finland played in the commemoration concert for Dr. Shinichi Suzuki in Paris on May 10th, 1998 and nine cellists played in the Nordic Suzuki Concert in Stockholm on August 29th, 1998.

Flute

Level one teacher training was arranged in Helsinki for five teachers by Marja-Leena Mäkilä. She also trained 11 teachers in Örebro, Sweden. The exams for all took place in May 1998. Examiners were Sarah Murray-Hanley (UK), Haukur F. Harnesson (Sweden) and Marja-Leena Mäkilä (Finland).

Flute students have attended national Christmas concerts and workshops in winter and summer. The Swedish flutist Anders Ljungar-Chapelon gave a masterclass in the national workshop in Ellivuori. A flute group also performed in the concert "A Celebration of Suzuki" in Vantaa on October 17th, 1998.

Marja-Leena Mäkilä taught in Seaford, England, in a flute workshop by the British Suzuki Institute in August, 1998. Also one Finnish flute family attended the course.

Piano

Pianists have had workshops in Kuopio, in Lahti, in Ellivuori (the guest teacher was Ruth Miura from France.) and in Kyyronkita in 1998.

Teacher trainer Riitta Kotinurmi was awarded her Town's culture scholarship for her work as a Suzuki teacher and teacher trainer. She participated in piano teacher trainee conference in London in May 1998 and was also in Lithuania in August, and in Bryssel in October, 1998. Finnish and Swedish pianists gave a concert on November 28th, 1998 in Stockholm.

Ester Lund-Madsen from Denmark will give the masterclass to piano teachers in Lahti in January, 1999.

Voice

We are very happy to report that the first "Singing in the Suzuki Style" Level 1 examinations were taken 1998 by ESA. Congratulations to Marjorie J. Brown (Melbourne, Australia), Jaime Fargas (Barcelona, Spain) and Suzanne Stojkov (Värmdö, Sweden). Because voice examinations are a new thing and as teachers come from all over the world for training, the examiners will be first from Finland: Mette Heikkined, Marja-Leena Mäkilä and the undersigned. 12 years has gone and so far we have 3 levels (each level 80 lessons). There will be observation (24), teaching in practice (24), own private voice lessons (8), individual teacher

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training (16), and concerts, book recitals, songdays (8). Each level has teaching examination (group and individual), conversation, questions about Suzuki's Philosophy, Physiology of voice, developmental psychology, playing skill and songconcert.

Last July I was in Torino, Italy and saw the nice work in "Istituto Suzuki Italiano". Thank you for Antonio Mosca and his wife. I presented "Singing in the Suzuki Style" and was there as an examiner for rhythmic exams (Elena Enrico's students). It was great to see many ESA teacher trainers together.

The end of July I traveled to Stevens Point, USA and gave teacher training and masterclass. I want to thank Mary Lu, Elizabeth and Paul Hofer for their kind hospitality, Thank you Prof. Marjorie Aber, Mrs. Kampenga, Pat D'Ercole, Dee Martz and all the singing families. We will be most happy to welcome American Suzuki singers to Finland to celebrate their 10th anniversary her in June, 1999.

On October 17th, 1998 the Suzuki Families Association organized "A Celebration of Suzuki"-Concert in Vantaa. Violinists, flutists, cellists and singers performed also together for example in Peace Round and Suzuki's "Onegai".

This Christmas Suzukisingers are very much looking forward to travel again to Australia and participate in the South Pacific Conference in Adelaide in January, 1999. Nine teachers will be in training. We will see soon!

Welcome Helga Björk Gretudoffir from Iceland in February, Katrina Pezzimenti from Australia in April and Mary in June to Finland. The high point for singers will be traveling to Matsumoto, Japan in March 1999! ♦

News from France for 1999

Christophe Bossuat

The Fédération Méthode Suzuki en France's *Concert Centenaire* of May 1998 brought together 1,200 children and 100 teachers from 18 different countries to honor Dr. Shinichi Suzuki. A professionally made video tape was made of the event providing a souvenir for all those who participated and many projects in 1999 have been launched as a result of this concert.

Two teacher training centers have been developed; one in Paris, led by Karen Kimmitt and one in Lyon, led by Christophe Bossuat. In addition, in May 1999 a new

violin teacher training class will start in the Conservatoire de Pantin, one of the most important conservatories in the Paris area. More interest in the Suzuki Method appears to be developing in the public sector. Various conference organizers have invited teachers to present the Suzuki Pedagogy.

The National Teacher's meeting was held in October 1998. The principle themes discussed were those of better communication between teachers, parents and teachers, and the image of the Suzuki Method and how to reach and better serve the public musically and pedagogically. With the arrival of the year 2,000, many teachers spoke about the future of musical education and its place in a child's life.

Interaction between the associations has really increased. Recently a joint concert of the associations from the center of France and the Paris area took place in Paris. In May, the Institut Suzuki of Lyon will present its annual end of the year concert with other associations near by as well as from Besançon, while the piano class participated in a well organized chamber music workshop. The cello school of Marseille led by Chantal Darietto Latil created a special performing group, an octet, whose goal is to perform new compositions and explore new arrangements for the cello thus enhancing the repertoire. Eight concerts a year are planned to present these new works.

The 16th Annual National Suzuki Workshop will take place in April at Easter time at La Cote St. Andre (the birth place of Berlioz) just outside of Lyon. The workshop has evolved over the years and now offers playing opportunities in orchestra, chamber music, solo recitals, private lessons as well as the standard Suzuki group playing. Teacher trainees are also present, continuing their observations and training. This year many friends from Switzerland and Spain will be coming.

A New Year's Concert to welcome the year 2,000 is in the planning stages. France, Spain, and Italy will join together for a Concert which will be broadcasted all over Europe. In addition, since November 1998, information on the Suzuki Method in France can be retrieved on the internet. Our internet address is: <http://perso.wanadoo.fr/jp.auduc-musique.suzuki>

We have also changed the format of our journal and want to continue to develop its role as a forum for exchange among its readers.

Videos and photos from the Concert Centenaire are still available for purchase. For further information, please contact Christophe Bossuat at FMSF 13 rue Royale, 69001 Lyon, France. ♦

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The 13th Suzuki Method World Convention



From March 27 thru April 3, 1999, the 13th Suzuki Method World Convention was held in Matsumoto, Japan, the birthplace of the Method. There were over 4,000 participants, including more than 1,000 participants from overseas from 34 different countries.

top: Young violin students performing at the Farewell Concert

middle-right: Japanese children welcoming their Suzuki friends from overseas

middle-left: Pre-Twinkle students at the Farewell Concert.

bottom-right: A student orchestra performing Tchaikovsky's "Serenade for Strings", conducted by Masahiro Isaki

bottom-left: The piano school Graduation Concert



The 13th Suzuki Method World Convention

The teacher's banquet was held at the Buena Vista Hotel during the Convention.

top: Dr. Masaaki Honda proposing a toast

middle-right: Teachers and staff members enjoying the banquet

middle-left: The faculty for the Convention

bottom: The International Cello Teachers Ensemble performing Klengel's "Hymnus" at the Faculty Concert



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—continued from page 15—

Dutch Suzuki Association Back on Track

Joke ten Haaf

In the past years, you may have heard about the troubles that were plaguing the Suzuki Vereniging Nederland (SVN), the Dutch Suzuki Association. Disagreement on teacher training was at the core of these problems.



A young girl performing at the Suzuki piano concert

We are happy to report that the SVN is now back on track, after a completely new Board took over in November of 1998. The constitution was amended, removing the unclarity that had helped light the fire, and also strengthening ties with the European Suzuki Association and its procedures.

The new board is chaired by Martin Loose (parent of five year old violin student, Robert), who could not bear to see the SVN in such disarray and acted accordingly. The other Board members are Secretary, Joke ten Haaf (Level 5 violin teacher) and Anne van Laar (Level 4 cello teacher).

The SVN currently has approximately 40 teacher members and just over 100 parent members. The annual fee for parents was halved to 25 guilders (approx. USD 12.5) in order to attract a larger percentage of Suzuki families.

In addition to the well established teacher training courses for violin and piano (Susan Johnson and Huub de Leeuw), there is now also local training for cello and flute, provided from the UK by Carey Beth Hockett and Sarah Murray-Hanley.

Because of the recent turnaround, there will not be a national, all-instrument multi-day workshop this year. However, there recently were very successful one-day violin and piano workshops which attracted large numbers of students. Also, workshops for parents and teachers are being organized at regular intervals.

The new atmosphere in the SVN offers new possibilities to help spread the Suzuki Method in the Netherlands and abroad. We hope to be able to write even more positive reports in the near future. ♦

From Switzerland

Lola Tavor-Granetman

On October 23, 1998, several piano students from Geneva traveled to Perugia, Italy, to participate in the first concert performed by the students of Lola Tavor's teacher-trainees. The sold-out concert which was held in the Sala dei Notari, a beautiful Baroque hall with a Faziol piano, received excellent reviews from the local press.



The Gunningham Trio, Geneva

(the Suzuki-Vereinigung der Deutsch-Schweiz) is planning a Suzuki violin camp to be held July 19-23, 1999 in Bürgenstock. For more information, please contact Mrs. Sandra Mächler, Widspüel, CH-6043 Adligenswil.

To unite our advanced students, we are very excited to announce the formation of the Swiss String Orchestra. The organizers are our senior violin teachers: Liana Mosca (Geneva), Sandrine Schär-Chiffelle (Bienne), and Dominique Jeanneret (Neuchâtel). Concerts are planned for different regions in Switzerland.

The debut concert of the Trio de Lemán was at the third Swiss National Workshop in Gwatt in May 1998. The trio is composed of three Suzuki teachers of the Geneva area; Lola Tavor-Granetman (piano), Liana Mosca (violin), and Luca De Marchi (cello). In November 1998, they performed an evening concert of Haydn, Mendelssohn and Schumann trios at the prestigious Rockefeller Foundation in Beluga, Italy. ♦

Preparations are under way for LAC DE GENEVE 2000 (the fourth Biennial Swiss National Workshop), which will be held in Montreux on the shores of Lake Geneva on May 19-21, 2000 for violin, piano, and cello. For full information,

please contact Mrs. Aviva Birr, Fax: +41-22-310-1505.

Also, the Swiss-German regional group

(the Suzuki-Vereinigung der Deutsch-Schweiz)

is planning a Suzuki violin camp to be held July 19-23, 1999 in Bürgenstock. For more information, please contact Mrs. Sandra Mächler, Widspüel, CH-6043 Adligenswil.

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Report from Australia

Yasuki Nakamura

President, STEAA (NSW) Inc.

Dr. Suzuki's death in January, 1998 was a very big shock to us all. As with many other Suzuki organizations, we had been making preparations for the very special celebration of his 100th birthday.

STEAA (NSW) Inc., based in Sydney, held Dr. Suzuki's Centennial Celebration and our 20th Annual Graduation Concert on 18th of October at the Sydney Opera House. Over 1,400 students in 1998 graduated in various instruments at various levels. We were privileged to have Mrs. Suzuki with us at the concert, all the way from Japan. It was very special to have Mrs. Suzuki address our audience of over 2,000 from the stage. Our concert was specially programmed to remember Dr. Suzuki. One of our items was "Adagio for Strings and Organ" by Thomas Albinoni, played by the Suzuki Festival Orchestra. 16 year old piano student Jem Harding played the Opera House organ, which is the world's largest action organ with over 10,500 pipes.

On Saturday, 17th of October, the date of Dr. Suzuki's actual birthday, and prior to the Graduation Concert, a reception for Mrs. Suzuki was held at the Sydney Hilton, where our teachers met personally with her. During the reception Mrs. Suzuki presented awards to over 50 teachers in recognition of long standing service to the Association. We were indeed grateful to her for making our 20th Graduation Concert such a special event. We all wished her good health and long life.

Another memorable event was the 8th Suzuki Pan Pacific International Conference held at the Adelaide University in South Australia from 3rd to 8th January 1999, with nearly 2,000 participants from other states and overseas. Despite the very hot weather (over 40C) we had a wonderful time, being highly motivated, learning a lot, meeting people and sharing the happiness. All the faculty were superb, and the standard of teaching throughout the week was exceptional. How lucky we are to belong to this stimulating group of people, fulfilling the true spirit of the Suzuki Method and embracing the philosophy and legacy left to us by Dr. Suzuki.

Teacher Training is one of the most important programs of the Association. To provide a high quality of teaching to our students and maintain teachers' standards, the Association conducts Teacher Training courses throughout the year. Besides these regular Teacher Training courses, the University of New South

Wales in Sydney offers two tertiary post graduate courses in Suzuki Talent Education Methodology, in conjunction with the Association. The courses are "Graduate Diploma in Suzuki Pedagogy" and "Graduate Certificate in Suzuki Pedagogy". These are the only tertiary training courses in Suzuki teaching available in Australia.

STEAA (NSW) is currently seeking government accreditation for its Teacher Training courses through VETAB, the Vocational Education Training Advisory Board. This will also give the STEAA (NSW) accreditation as an education provider. Teachers' qualifications at all levels of accreditation will be nationally recognized. This will make the NSW Association the first in Australia to gain government recognition as an educational body known as the Suzuki Education Institute.

The Method is spreading widely into the whole world and is influencing not only music education of young children but education in general. Particularly now, following Dr. Suzuki's death, thousands of his first-hand teachers all over the world have a huge responsibility to carry on Dr. Suzuki's philosophy and his vision in the years to come. ♦

From Singapore

Koh Yen Hock

The Suzuki movement has seen progress in the following areas:

1. Students

The number of student learning the Suzuki Method has grown over the years. Many students grew and developed from young with this Method. These groups of students are now in their teens and are enjoying the teachings of the Suzuki Method.

The number of Suzuki students has maintained despite the economic crises faced by Singaporean. There is a strong demand for Suzuki violin and piano here, and this demand has been addressed by enlisting more teachers to teach.

2. Suzuki Strings of Youth (SSY)

Since the string orchestra started in July 1997, it has received tremendous support from teachers and parents. The members come together for practices each week on Saturday evenings for at least one and a half hours. There are two regular trainers for SSY, who are Suzuki violin teachers for more than 15 years. The range of scores played to date is commendable as SSY had given their first performance in December 1997, just six

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months after its formation, and a few months after that for the memorial concert for Dr. Suzuki.

3. Assessment

The number of students assessed each year has seen a healthy growth. Teachers and parents are encouraging the children to prepare for the Suzuki assessments. This is a good indication that more students are aiming for advancement to a higher level. It is also a good sign of progress in the Suzuki Method. The average number of assessment candidates for the past two years is close to 50% of the enrolled students.



Suzuki Music Center students having fun with outdoor activity at the Suzuki music camp

4. Others

(i) Suzuki Parents

The involvement of Suzuki parents has been good. They have worked very closely with the teachers when it came to concerts, lessons and outdoor activities. Their support, close discussions and feedback have been positive and beneficial to the progress of the Suzuki movement.

(ii) Outdoor Activities

Music camps have been organized during public school holidays. The response was very good. Students and teachers visited various places of interest in Singapore, and some parents even helped in the camps. The students and teachers had a fruitful time and these "out-of-class" interactions brought them closer and paved the way for students to know their peer/friends better. ♦

Sound breathes life

Without form it lives.

— Shinichi Suzuki

The Establishment and The Development of Korean Suzuki Association

Hwang Kyung-Ik

First of all, I would like to thank Dr. Suzuki, Mrs. Waltraud Suzuki, Mr. Takahashi, Mr. Terada, Mr. Nakamura from Australia, Prof. William Starr, and Dr. Hermann for the help they gave us to establish Korean Suzuki Association (KSA).

The Suzuki Method was first introduced to Koreans from Japan about 20 years ago. Until 1992, the Suzuki Method was known only as a musical program for kindergarten students. Since the basic philosophy and the musical knowledge of the Suzuki Method was not well-known among Korean musicians, it was not as popular as it should have been in Korea.

The turning point for the popularity of the Suzuki Method in Korea was sparked by the 12th Suzuki World Convention, which was held in Seoul, Korea in August, 1993. This convention introduced the Suzuki Method to Korean musicians and people, who were interested in teaching music to children, and it gave them a good impression of the Suzuki Method. But still, people who have graduated with a degree in Music refused to be an instructor of the KSA, since the Suzuki Method in Korea is run by kindergarten principals and the Suzuki Method teachers are known only as a kindergarten teachers.

Another turning point was when Prof. Kyung-Ik Hwang received a teacher trainer certificate from Dr. Suzuki in March, 1994. In January, 1995, 69 music teachers passed the Suzuki teacher's certificate audition, which was held by the ISA, and formed the KSA with Prof. Hwang. Judges for the audition were Toshio Takahashi, Yasuki Nakamura, Hachiro Hirose, Hiroko Yamada, and Yoshihiko Terada. Since then, there are 159 Suzuki Method teachers through Suzuki teaching program. Also, famous Professors from all over Korea works as counselors for the KSA and it has become one of the biggest musical association in Korea.

Now, I would like to introduce our programs that helped the KSA's progress over the last four years.

1. Suzuki Teacher Training Program

Suzuki Teacher Training Program is taught in four universities with the best musical programs in Korea. Those universities are Yon-Sei University in Seoul, Mok-won University in the midwestern part, Jon-Ju University in southwestern part, and Hyo-Sung Catholic University in the southeastern part of Korea.

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People who have graduated with a music degree, who are interested in the Suzuki Method, take the audition to be admitted to take the Suzuki Method courses. They will learn the Suzuki philosophy and the teaching method for a year. When the course is over, they will give the graduation recital, which is to judge if they qualify to be Suzuki Method teachers. After the recital, they will have the final audition held by the ISA for the certificates.

People who are taking this program must attend the summer course and the winter course, that are held by the KSA. If one does not attend these courses, then he/she won't be qualified to take the final audition. Ever since the introduction of this regulation, the quality of Suzuki teachers and students has been improved.

2. Music Camps

Every summer and winter, the KSA holds a five-day music camp. During these camps, we invite Professors from Japan, Australia, Europe, USA, etc.

During the Summer Camp, there are no restriction, and anyone can attend. On the other hand, during the Winter Camp, only students who are at the level of Book 6 or higher can attend. At the Winter Camp, we give private-lessons, group-lessons and orchestra instruction.

3. Concerto Festival

Every year, the KSA holds a concerto festival on May 5th, which is a National Children's day in Korea. We select 10 students to play a concerto with the Korean Suzuki Teachers Orchestra. According to the parents of Suzuki Students, kids who've passed the audition and played in the concert, have more confidence and practice harder than before. We are going to have the fifth concert this year, but since there are so many students and so much interests in our program, there will be two concerts per year for the students from next year.

4. Grand Concert (Graduation Concert)

Every year, the KSA holds the Grand Concert with a participation of around 1000 kids, during the last week of February. Students who wants to attend the concert must turn in an audio tape with their graduation piece to the KSA offices. After the tape is reviewed by the Suzuki teacher trainers, they will make the final decision for the student's qualification. The Suzuki Young Symphony Orchestra who consists of the KSA accompanies on the concert, and plays the graduation piece in the award of Diploma of graduation.

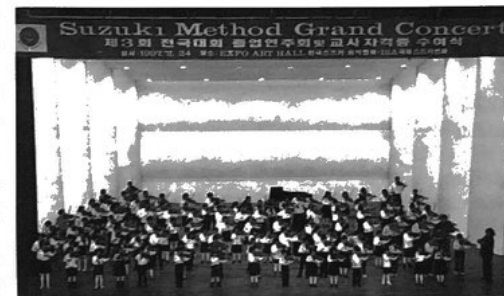
5. Professional Course

Every Friday, from 10:00 a.m. to 4:00 p.m. we teach the teaching and performing method for the people nominated by teacher trainer. This course is for the re-education and improvement of quality for the teacher.

The teacher's level-progress must be double the student's ability. So, I guess this course is exactly need, and it equalizes to the teacher's level in every region and contributes to the image up for the KSA.

The term is two years, and the person who finishes this course and is going to play the graduate concert should complete the Suzuki Violin School, Book 10.

Besides, we have the musical performance tour for the regions where the Suzuki Method is not used.



Suzuki Method Grand Concert in Korea

I have told about the establishment and the development of the KSA, Suzuki teacher training program, and various event program. The important thing that I felt in leading the KSA is that "the people who assist to the Suzuki Method take part in the association of itself, not to pursue the profit. This association must consist of the members who love become the family, and every member has to understand the general point for the instruction method." The KSA grew up the biggest company in Korea during only four years. Behind this situation, there are teacher's union and endeavor for the research and practice to the Suzuki Method by parents and teachers. Moreover, there are self-sacrificing correspondence by Dr. Suzuki, Mrs. Waltraud Suzuki, Mrs. Yamada Hiroko, Mr. Toshio Takahashi, Mr. Yoshihiko Terada, such as various Japanese teachers, and Mr. Yoshiki Nakamura from Australia.

The KSA has one big dream. This is that we have the Asian musical festival in Korea and that all countries' musicians take part. We already have the place where the event can take place. But we need the cooperation and understanding from the ISA and the Suzuki Association of each Asian countries, as well as the teachers, parents, and students in the Suzuki Association of all countries. And I hope all our Suzuki family raise the children so they will contribute to the world peace with all their heart, and contribute the world without any war. Although the beginning is small, if we are of the same mind and endeavor, we can pull off anything. ♦

In Memory of Kenkô Aoki

Hironaka Matsui

Instructor, Kanto District

I first met Mr. Aoki in a music class room on the second floor of Teion, or, in full, the Teikoku Ongaku Gakkô (Imperial Music Academy). Well-built and looking sharp in a double-breasted suit jacket, Mr. Aoki lectured on the essence of true Western music to us, who knew nothing else but to play violin with desperate, uninformed enthusiasm. Through his instruction, I first woke to the weight of the fact that I was dealing with art, and that a severe personal quest was expected of me.

At that time Teion was headed by Shinichi Suzuki, a young and energetic musician who had returned recently from his study in Germany. Dr. Suzuki was also active as leader of a quartet, perhaps the only serious quartet in Japan at the time, that he had formed with his brothers Kikuo and Akira and their cellist brother-in-law Fumio. Suzuki's Teion work was assisted by Kenkô Aoki, who had already been introducing Western music through a music journal called *The Disc*; as well as by Masao Ôki, a member of the Association of Emerging Composers, who had been awarded the Weingartner prize. We called the three men, Suzuki, Aoki, and Ôki, the "Three Trees" of Teion ("Teion no sanboku" in Japanese; the "boku" in *sanboku* is a sinified pronunciation of *ki*, which means "tree").

In his music history class, Mr. Aoki used a large, old, SP-78 record player to discuss a wide range of music from Bach to the Romantics. His lectures opened my eyes and ears to what one might call the ways of true music.

What I particularly recall now are Chopin, Schubert, Liszt, and so forth. Rather than those on violin music, it was his lectures on piano and vocal music that left the deepest impression on me. In one of those lectures that occasioned my first listening to the songs of Schubert, Mr. Aoki commented that "Winterreise" had something in common with Eastern *teikan*, or philosophical contemplation that leads one to come to terms with life. Even now, each time I hear something like the opening bars of "Der Leiermann," I realize once again that Mr. Aoki's were genuinely superior lectures.* [See Author's postscript]

This was in the late 1930s and early 1940s. The Sino-Japanese War worsened and commodities control was instituted. I was drafted and sent to Manchuria despite my second category status in the reserves,

while Dr. Suzuki and Mr. Aoki moved from the air-raids of Tokyo to the Suzuki Violin Factory in Kiso. The two men's mutual trust further deepened in the severe wartime conditions. Dr. Suzuki had then already begun teaching such fine students as Kôji Toyoda, the Kobayashi brothers, Takeshi and Kenji, Toshiya Etô, Hidetarô Suzuki, and Keiko Yamamoto. With a firm resolution, shared by Mr. Aoki, to spread the educational method he had experimented with on these students, Dr. Suzuki waited for the advent of the time for its materialization.



at the wake on September 2, 1998

Among the other instructors at Teion was vocalist Tamiki Mori, who was actively concertizing with the operatic singer Nobuko Hara, and who at one point served as the homeroom teacher of my class. (It is said that Dr. Suzuki found a hint for his later "tonalization" in Mr. Mori's vocalization exercises.) Mr. Mori was originally from Matsumoto, a place not far from Kiso, and lived in his hometown during the war.

When the war was finally over, at the request of such influential Matsumoto residents as Watanabe, Kanda, Nosé, and Kajikura, Mr. Mori brought Dr. Suzuki and Mr. Aoki from Kiso to introduce the two to these men. This led to the founding of the Matsumoto Music Academy, which was to become the first of the Talent Education studios.

In an era when defeat in the war brought to every citizen the awareness of the need for self-reform, the Talent Education movement spread like water permeating into dry ground.

Amid the rapid dissemination of Talent Education, Mr. Aoki and Dr. Suzuki began to discuss the formation of the Piano Research Association. We never believed that the plan would easily be achieved. Thanks to Mr. Aoki's enthusiasm and dignity, however, the project was materialized "faster than the eye could catch," as the late Masaru Ibuka of Sony put it, and contributed to the strengthening of the Association as a whole.

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The Birth of Talent Education

Kenkô Aoki

Mr. Kenkô Aoki, former board director, passed away on August 31, 1998. This article was written some twenty years ago, and is being reprinted from Vol. 27 of *Talent Education* magazine. [Editor's note]

May was half-over the year that Japan abruptly entered the Greater East Asia War. At that time there was no music anywhere. All cultural activities were sucked into a storm called the New System. Nearly everyone involved in the arts had lost their jobs. The schools were effectively closed because of student mobilization. The publishing world, as well, was on the verge of collapse because of increasing government regulation.

In the midst of their anxiety and confusion, citizens single-mindedly held onto hopes for victory in the name of a "just" war. It was clearly a dark time. People's livelihoods were uncertain. It was difficult for them to know if they would even be alive the next day.

In the bright spring sunshine, along a branch of the Toné River by Teganuma Marsh, Dr. Suzuki and I had dropped our fishing lines. The tranquility of the fields, where there wasn't an adult or child to be seen, and the skylark's song contrasted sharply with the war.

Waiting for the carp to bite, I indulged myself in the melancholy thought that this could be the last time I would ever see Dr. Suzuki. He told me that he had given notice to his students, and that he was soon moving to Kiso. His brother Kikuo had a sawmill there and the plan was for him to build wooden plane parts.

Several days later, I received an invitation from Dr. Suzuki to go bass fishing at Lake Ashinoko. At one time, Dr. Suzuki had lived in an inn by that lake. Although we didn't catch anything, the embrace of the azure blue of the water and the natural beauty of the trees enabled us once again to momentarily forget the wretchedness of the war.

The year that the war between Japan and America started, I began working at Kikuo's office in Ginza [Tokyo]. I was in charge of raw materials at the factory that produced parts for Fuji Airlines. However, even that lasted only a short while because the factory was burned down in the air raids. I never found out if the wooden airplanes, made of white cedar from Kiso, ever took flight.

With the end of the war, I began my life in Kiso. The severe cold of the Kiso valley in winter was beyond my imagination. It was 16°C below zero. The roads were frozen over and the availability of food was at an all-time low. It was only through the compassion of the local people that I avoided starvation.

We transformed the lumber yard into a violin factory. We had to remake all the violin molds, from the smallest to the largest mold. We also made guitars, ukuleles, and even Kiso-style Shunkei lacquered clogs.

The first factory director was Dr. Suzuki. He arrived at work earlier than anyone else and spent his efforts concerning himself with the well-being of his employees, obtaining raw materials, and running the office. For guidelines on craftsmanship, instruction was provided by Kikuo, who was president of the company, and by Shirô Suzuki. Until then, the industry in Kiso had relied only on lumber milling, but these men introduced woodworking techniques. They had a large impact on industry in the area. Furthermore, Dr. Suzuki's many acts of benevolence are still remembered by the local people.

It was here in Kiso that Dr. Suzuki first approached me about the Talent Education Movement. During dinner at his home he told me, "It's heaven's will that I've lived this long. My intention is to devote the remainder of my life to the welfare of humankind." He then explained the importance of nurturing ability in young children. I knew firsthand how, before the war, Dr. Suzuki had developed a number of youngsters, including Toshiya Etô, Takeshi and Kenji Kobayashi, Kôji Toyoda, and Hidetarô Suzuki. His tremendous project had deep resonance for me.

Having received numerous overtures from cultured circles in Matsumoto, Dr. Suzuki left Kiso in order to start up his Talent Education movement there. I became the next factory director. After tending to matters for over a year, I left the factory in the hands of Shirô and joined the Talent Education movement.

Kôji Toyoda, who had lost his parents during the war and had been adopted by Dr. Suzuki, had also been in Kiso. He was now in Matsumoto with Dr. Suzuki, putting the final touches on his training.

The first task of the Talent Education Association was the publication of Dr. Suzuki's texts and the presentation of his lectures and his students' performances throughout Japan. In addition to young Matsumoto children who had just started lessons, Kôji Toyoda, Kenji Kobayashi, and Hiroko Suzuki joined us on lecture tours to Nagoya, Kyoto, and Tokyo. Mrs. Shizuko Suzuki always joined us as piano accompanist.

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Dr. Shinichi Suzuki and His Evolution of His Instruction and Performance Practice

A lecture given at the SAA 8th Conference in Chicago, U.S.A. on May 22-25, 1998

Fumiyo Kuramochi
Violin Instructor, Kanto District

I am truly grateful and honored to have this opportunity to address all of you. Before I begin my presentation, I would like to thank the Suzuki Association of the Americas for inviting me, Ms. Vicki Vorreiter for putting me in touch with the association, and Mrs. Lili Selden for her assistance in translating my paper.

I started this research in 1993 for two reasons. Learning that, in recent years, certain aspects of the Suzuki Method have been under criticism by our non-Suzuki colleagues, especially in Japan, I wished to examine the points below.

I hoped to confirm, first, whether this criticism was applicable, and second, whether the cause of the criticism lay in the Method itself—or in the actual instruction being provided by adherents to the Method. As someone who believes in the Suzuki Method, I had trouble with the idea that Dr. Suzuki's own teaching experience had led to the development of a deficient pedagogy.

My questions are now beginning to find resolution. Through my research and also through reviewing my own memories of lessons with Dr. Suzuki, I hope all of you will join me in assessing what, from the long history of the Suzuki Method, we as Suzuki teachers should practice and transmit to the next generation.

My talk is organized in the following manner:

- 1) A chronological introduction and synopsis of Dr. Suzuki's out-of-print texts
- 2) A history of the Suzuki Method books

Please take a look now at Appendix Two in your handout. This is a list of the out-of-print texts I have discovered so far. I will briefly describe the contents of each text.

1. CHAMBER MUSIC (1932)

This was co-authored with Hideo Saito, cello teacher and the teacher of conductor Seiji Ozawa, as the eleventh volume in a music pedagogy series printed by a prestigious publishing house that still exists today. Dr. Suzuki wrote on two subjects. One was the manufacturing history of the violin in Japan from the time the 'viol' arrived in 16th century Japan. The other was a general discussion of chamber music. However, approximately half of the chamber music section pertains to string quartets, revealing Dr. Suzuki's bias at that time as the first violinist of the Suzuki Quartet.

2. STRING MUSIC (1932)

This was volume nine of the same series as the *Chamber Music* volume I mentioned earlier. In it, Dr. Suzuki wrote on

the history of stringed instruments. While admitting that it was "beyond the scope of his assignment," Dr. Suzuki also says the following about practice habits for developing good tone quality: "Violinists hoping to acquire correct practice habits must consider the structure of the violin."

"String instruments are like megaphones. If you learn to make the strings vibrate freely, your instrument will most certainly amplify your sound."

"Liberate the vibration of your strings. Banish excessive force."

Dr. Suzuki also mentions the intonation of fifths as something to approach from both an instrumental and technical viewpoint. Both of these issues seem significant in light of Suzuki methodology and texts in later years.

3. PRACTICE OF STRING INSTRUMENTS (1936)

This text comprised the practical instruction volume of a series for music school students. It was co-authored with Mr. Saito, mentioned above, and with Alexander Mogilevsky, who taught with Dr. Suzuki at the Imperial Music School in Tokyo. The authors treat the concrete topics of how to perform on and practice a stringed instrument. Dr. Suzuki was responsible for describing how to practice *Kayser*. His comments are general and practical.

4. THE LATEST VIOLIN SCHOOL (1937)

This textbook was written prior to the establishment of the Suzuki Method. Starting from whole notes, it is a beginner's text that follows traditional European teaching methods. However, on the front cover is an announcement of the availability of a recording, to go with the textbook. Already at this time, Dr. Suzuki was formulating a 'new practice method involving eyes and ears'.

5. IMPROVED TONE FOR EVERYONE (1937)

The front cover, the table of contents and first page of this text are missing. In this book, Dr. Suzuki discusses tone improvement strictly from the angle of violin-making techniques.

In Dr. Suzuki's later expression of the fundamentals of 'tone production' as Tonalization, one can perceive a methodology based not only on musicianship, but also—as a natural outcome of his professional and technical knowledge of violin making—a consideration of the most relevant structural conditions of his instrument.

6. VIOLIN—FIRST POSITION, Volume One (around 1940)

This was still the incubation period of the Suzuki Method, and there is a possibility that several textbooks with diverse contents were circulating at the same time. This edition has, in addition to traditional teaching styles, a fair amount in common with the Suzuki Method books. The exercises start in A Major, a convenient key for the violin.

7. ETUDES—POSITION 2-8 (1943)

This is the prototype for today's *Position Etudes*. Although it starts from the second position, the format of the etudes is the same. However, the scales in two positions and the shifting exercises on one finger disappear in the next edition.

8. QUINTEN ETUDEN (1943)

This is the prototype for *Quint Etudes*.

In this illustration, Dr. Suzuki explains how the angle of the left hand affects intonation. The text focuses on the practice of intonation in fourths and fifths from the first through the seventh positions. In this text's evolution into the first edition of *quint etudes* in the 1950s, the themes are broadened to include the following:

- 1) Making a Pure Tone by Tuning
- 2) Practicing Fifths
- 3) Shaping the Left Hand through Placement of the Fourth Finger
- 4) Solidifying Fourth Position
- 5) Finding Reverberation Points

Centering on these five points, the materials are principally designed to improve intonation. Particularly in section 1), there is an emphasis on practicing the 'natural tone' that is the basis for Tonalization. The reverberation in 5) are important link to the 'resonance' of Tonalization. Therefore, the *Etudes in Fifths* currently in print is crucial as a basic text for learning Tonalization.

9. VIOLIN PRACTICE AND PERFORMANCE (1949)

The 1940' saw the birth of Dr. Suzuki's epoch-making textbooks that started from the "Twinkle Variations". Numerous editions, some containing hand-written portions, were printed one after another by several different publishers.

This text was written as a general book for the study of the violin. But it was also a reference book for two volumes of the early Suzuki books which were published by Kawada Publishing. However, contrary to the current sequence, the "Twinkle Variations" are taught in the order of mastering the theme before learning the Variations.

10. POSITION ETUDEN (1950)

This text is more simplified than the 1943 edition. The exercises consist only of shifting in the second through the eighth positions and "Perpetual Motion" in each position.

However, in the 1952 edition that is currently available in Japanese and English versions, two additions have been made. Exercises in first position are accompanied by instructions to start when a student has reached Volume Two in the Suzuki Books, and exercises in fifths have been added.

11. MY STUDY OF STRING PLAYING (1951)

This has already been translated into English, and can be viewed as a reference book for the Suzuki books, at the time. Until the 1940's, the Books had proceeded from the placement of the violin, but in this version, issues relating to the right arm are discussed first, and fill more than half of the page numbers.

12. ENCORE PIECES FOR PLAYING AT HOME (1952)

Most of the pieces are Romantic encore pieces. The first piece was later included in *Home Concerts*.

13. READING MUSIC FOR THE VIOLIN, Volume One through Eight (1953-54)

For the contents of Vol. One through Eight in this series, please see Appendix Two, part 2.

Students are taught, in this text, to read music through finger numbers. I would like to consider this point with particular attention. I must first explain the circumstances of Japanese music education at the time.

In Japan, then as now, music was a required subject in elementary and middle school. When studying western music in school, students expressed keys using Japanese note names. But when singing with note-names, they used Italian, movable-do, note-names. Students who also privately studied a classical instrument would have used German, fixed-do note-names. I myself grew up by these methods, which have been the most popular until recently.

Thus, behind Dr. Suzuki's decision to teach music-reading through fingering lay the complex music education scene that required students to negotiate between three systems of note-names in movable-do and fixed-do. It was therefore a difficult matter to teach children how to read music, regardless of what note-names were used. In addition, learning how to shift only added to the confusion.

Ultimately, under these conditions, music-reading through fingering was the simplest method for a child to learn how to read music. But this text devises students to read the fixed-do note-names repeatedly from the time they learn G Major in Volume Two. However, following the accepted practice of violin pedagogy at the time, the note-names are in German.

The current edition of the *Note-Reading for the Violin* is a summary of this eight volume series. Please note that although it says "Do not read in do re mi", Dr. Suzuki only means not to read in the movable-do solfège that confuse students when they shift. He does not mean that solfège itself impedes music-reading. In recent years, more and more students have had the opportunity to study musical instruments at school. In addition, despite the Japanese Ministry of Education's stipulation that school teachers use movable-do solfège, there has been a tremendous increase in the number of school music teachers, who only teach by the fixed-do solfège. This has also become the primary method in private lessons for string instrumentalists.

Dr. Suzuki, I am sure, spent considerable time pondering music-reading as a vital skill that must be mastered, even if it is through a solfège using finger-numbers. He writes later, in *Instructional Method of Violin* that, "In music pedagogy, just as in mother-tongue education must nurture the ability to read musical notation only after a child can play the violin." In other words, it is not necessary to read from the beginning, but one must not remain illiterate.

However, the history and circumstances relating to music-reading differ by country or by region. I believe that we need to respond to specific conditions when establishing the most appropriate methods for teaching children today. We must reconfirm the meaning of music-reading in Suzuki pedagogy through a consideration of its significance.

14. HOW TO PRACTICE (Book 1 to 3), Volume One (1955)

Dr. Suzuki wrote in the preface, "I wrote this volume for people who use my violin method books in their teaching, and for people who are practicing on their own."

This text, was a reference book for people to use alongside the Method Books. The fact that it is called

"Volume One" must mean that subsequent volumes were planned. His later *Research on Performance Practice and Pedagogy* contains commentary for Bach's "Double Concerto" and "Gavotte No. 3" that seems to have been part of this projected series.

This text contains a highly detailed explanation of how to practice. There is particular emphasis in the instruction, "Practice these variations and the A Major scale until they are polished." Every time a new key is introduced, students are advised to "Practice this scale diligently, repeating it over and over, every day."

At this point, students are expected to master intonation in fourths. These exercises are the basis for *Position Etudes*.

This text seems to have disappeared in the 1960's.

15. JAPANESE VIOLIN PIECES (1955)

This book contains the "Prelude and Berceuse" that Dr. Suzuki loved to perform, even in his later years. Dr. Suzuki's compositions and arrangements are scheduled to be republished by Zen-on Music Co. as individual pieces in a series titled, *Compositions and Arrangements* by Shinichi Suzuki.

16. RESEARCH ON PERFORMANCE PRACTICE AND PEDAGOGY, Vols. 1 - 9 (1955-56)

There is no particular relationship between the Volumes. Rather, the content seems to revolve around Dr. Suzuki's presentation on performance and pedagogy.

In Vol. 7, there is a passage that says, "Start with a bow." As you know, Suzuki lessons start with a bow. This bow, or 'Ref' in Japanese, represents one of the most influential Eastern concepts in Japanese ethics, and was transmitted from China in the eighth century. Derived from Confucianism, 'Ref' signifies the ethical norms for human behavior and rules of deportment. In other words, bowing is more than a physical movement. It is an expression of humility and respect toward other people.

17. ENSEMBLE PIECES, Vols. 1, 2, and 3 (1956)

Vol. 1 is published almost unchanged today, as *Second Violin for Ensemble*. Vol. 2 apparently were used quite extensively, but are now out-of-print. Vol. 3 was republished in limited quantities in 1994, but is again out-of-print due to editorial problems. Zen-on Music Co. plans to reprint, as part of the *Compositions and Arrangements* by Shinichi Suzuki series, the pieces in Vols. 2 and 3 that have the most pedagogical promise.

18. FUJINAE, Vols. 1, 2, and 3 (1957-58)

In this series, which is organized like a diary and meant as a reference for instructors, Dr. Suzuki discusses his research on violin-playing, and his main teaching points. Most of it is transcribed from tapes, so some sentences are difficult to follow. But each topic is addressed concretely and thoroughly, revealing Dr. Suzuki's passion for research. Vol. 3 contains a section on 'Rhythm' that was later supposed to form a section in *Musical Expression*.

This series was reprinted by Zen-on Music Co. over the last three years. However, to understand many of the comments, it is necessary to have violin in hand. Because the text is very complex, great attention must be paid to

interpreting the original if a translation is ever attempted. 73 topics are addressed.

19. MUSICAL EXPRESSION, Vol. 1 (1958)

This was originally planned for publication in two volumes. Vol. 1 was on melody and dynamics, while Vol. 2 was to be on rhythm and harmony. Unfortunately, because the Suzuki method spread overseas in the 1960's and Dr. Suzuki became phenomenally busy, he no longer had time to study large amounts of source materials. Vol. 2 unfortunately never came into being.

This volume is theoretical and concrete. It lucidly explains many elements necessary to violin performance. It also is scheduled to be reprinted.

20. ENSEMBLE PIECES (1959)

These are songs from all over the world that were well-known in Japan. They are arranged for four-violins, beginners and advanced alike, can enjoy playing them. This text is also scheduled to be reprinted.

21. A PHILOSOPHY OF PERFORMANCE PRACTICE (1960)

This very important text explains the meaning of 'tone' within the Suzuki school, and the process by which Dr. Suzuki arrived at his ideal. It is vital to an understanding of the issues relating to tone in what would later be formalized as Tonalization.

If this is the theoretical guide to the 'tone' that Dr. Suzuki sought, then the *Tone Exercises* volume published in the same year is its practical application.

"Music---what a spectacular treasure of humankind! Sound---what a fascinating phenomenon it is!... The sound of strings---when it comes to the pedagogy of performance practice, I have come to believe in the importance of teaching how to produce sound that is alive with the life-force...Everything is for the sake of tone...What was foremost in my awakened mind was the teaching of vocalization in voice training...From these thoughts, I conceived an approach to teaching sound. As a result, I wrote a pedagogical manual called *Tone Exercises* (note: *Tonalization* in the English version)...This manual came into being from my meditations on sound, from my thirty years of Zen meditation on Casals and Kreisler's tone. I therefore propose that this book, *A Philosophy of Performance Practice*, has an inseparable pedagogical connection with that manual."

22. TONE EXERCISES (1960)

This text continues to be published in a well-edited English version by the title of *Tonalization*, but is unfortunately out-of-print in Japan. As I mentioned earlier, it has a profound connection with *A Philosophy of Performance Practice*. In order to apply and teach its ideas most effectively, it is necessary to read the prior text closely for a proper grasp of the meaning of the various topics. It is scheduled to be reprinted in 1999 in Japan. In a newly edited version that indicates passages relating to *A Philosophy of Performance Practice* which will also be reprinted.

23. RESEARCHING KREISLER'S PERFORMANCE STYLE (1962)

This was written as an instructional guide. Dr. Suzuki discusses six topics relating to bowing. A unique feature of the text is that he advocates the intensive study of pianissimo as fundamental.

24. INSTRUCTIONAL METHOD OF VIOLIN (1965)

This was edited under Dr. Suzuki's direction. It was reprinted 1996. Advice concerning the first few months of violin lesson is detailed, yet clear.

This concludes the first part of my talk. Before discussing the history of the Suzuki Method books. I would like to comment on the nature of the work of the Violin Bibliography Committee.

During the past half-century, music interpretation and expression have changed; likewise Dr. Suzuki's pedagogical approach has gone through its own transformations. Some problems have to do purely with publication. For example, words commonly used at the time of publication may have taken negative connotations, or an editorial oversight has caused erroneous transmission.

About one year after I began this research on my own, several Japanese Suzuki teachers came to the support of my cause, and we have formed a small research group. That

group has since grown and been recognized formally by the Teaching Committee of the Talent Education Research Institute as the Violin Bibliography Committee. We carry out research and analysis of the texts relating to Suzuki violin-playing. We also serve as advisers and proofreaders for reprints and new editions.

In order to preserve Dr. Suzuki's authority and rights, and to transmit his accomplishments properly without damage, it is our hope that all translations and publications of his out-of-print texts and music will be carried out upon obtaining this committee's approval.

From the latter half of the 1960's onward, Dr. Suzuki's only publications on violin pedagogy were single-run pamphlets for the annual Instructor's Meeting and Summer Sessions. The focus, instead, came to be on audio and video tapes. However, even these audio-visual materials have never been methodically organized or catalogued. Storage conditions have also been uneven. In 1996, a new committee was formed to oversee these materials. Its members have been organizing the resources, but the project has been delayed by the time it takes to determine the contents of the tapes. In future, however, the committees will work to cross-reference the written and audio-visual resources by topic. ♦

-To be continued in the Fall issue, 1999-

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I Still Dream of Autumn in Matsumoto

Ryo Shimizu

Violin Instructor, Okinawa District

I felt a familiar sense of excitement around the same time each year while I was in Matsumoto city. As the autumn season approached, the leaves of the trees on the mountains began changing colors and rainy days became sunny. As soon as our morning lessons were finished, I took my bicycle to the Zoki Mountain by the Susuki River. I returned to the school in the evening, placed the mushrooms on the table of the kenkyu-sei room and announced, "I brought back plenty for everyone!" The students immediately stopped their practicing to take a closer look: "what's this?", "my gosh!"

Then, Dr. Suzuki appeared in the doorway. I thought he would praise me for my task since he often mentioned one of his mottoes: "Be natural, return to nature". Instead, he uttered, "you picked up strange looking things". Then, turning to the foreign students, he said with a twinkle in his eye "delicious, yes?"

In the kitchen of the Kaikan building, I cooked the mushrooms with soy sauce and offered them to the students (of course I had some too). The foreign students seemed cautious at first, but after a few bites they were enjoying their snack as well, exclaiming "delicious!" "very tasty!". Soon, the pot was empty. (Fortunately no one complained of food poisoning.)

Many of us enjoyed going up to the roof of the Kaikan building on autumn nights. There we would spend hours watching the sun set among the Alps mountains.

I was fortunate to have been able to spend three years in Matsumoto. Every autumn, the mushrooms seemed to greet me as they showed their faces.

Even though many years have passed since I left Matsumoto, the beauty of the sunset among the Alps and the Zoki Mountain still appear in my dreams at night. Because of my encounters with nature during the autumn season in Matsumoto, I now understand better two of Dr. Suzuki proverbs: "Nature is the great master of expression" and "The wonders of existence".

I began the violin when I was in junior high school. For three years I studied with Mr. Jinzaburo Yogo, who was as gentle as a saint. Then I took lessons with Mr. Yoshimi Yoshida for many months. During high school I moved to the Akita prefecture where classes of the Suzuki Method had not yet been formed, so I gradually became distant from the violin. In addition, I never listened to any recordings of

classical music. Therefore, when I entered the Music School in Matsumoto, I had 'culture shock'.

The only music I knew was from the Suzuki literature, so naturally I had always believed that the most difficult piece for violin was the Mozart Concerto in the tenth volume. When I first heard another student play an unfamiliar piece, I thought "I didn't even know this piece existed. I wonder if a space alien wrote it?" and began to wonder about my capabilities as a violinist. But gradually my concerns changed to determination. Older students kindly shared their knowledge and experience with me. Mr. Kenkoh Aoki's music appreciation introduced me to the extensive literature of music.



At a group lesson around 1986. Miss Journa (left) and Miss Yoshikawa are currently studying the International Academy of the Suzuki Method

All of the first year students were required to study J.S. Bach's Concerto in A minor and improve their basic skills such as posture and bowing. I practiced hard, but having always been a slow learner I still was the last one in my class to finish. I remember feeling envious as my classmates, one after another, were assigned more advanced pieces.

At a lesson some time after I finally finished the Bach A minor I asked,

"Dr. Suzuki, there are two pieces that I would like to learn."

"Good. What are they?"

"Bach's Chaconne and Schubert's Ave Maria."

The room suddenly fell silent. The other students couldn't believe their ears. Even Dr. Suzuki was perplexed at this impossible request. But after a slight pause, instead of "Ave Maria" he asked, "A...a...Ave kawa-mochi (rice cakes)?".....

To this day, hearing these two pieces, makes me remember with a smile the days when I was young and pure, and also fills me with emotion. At the time it would have been useless for Dr. Suzuki to say "it's too difficult for you". Instead, he waited until I realized this on my own as time passed. I am grateful to Dr. Suzuki for listening patiently to my mediocre playing, and for showing me with wonderful tone how to play. When I started to notice and appreciate

these aspects of my lessons, I began to understand that creating a beautiful sound is more important than which piece one is working on.

After becoming a teacher, every winter I would visit Matsumoto to join the students who had remained for lessons during the vacation. Each time Dr. Suzuki would welcome me warmly, and after seeing him I would resolve to work hard for another year. Once, I said to Dr. Suzuki perhaps a little too confidently--- "We have many students in Okinawa now. Please come to hear them soon." "Let's see. When there are five hundred students, I will pay a visit." "Five...five hundred?!" This is my final homework from Dr. Suzuki. In order to achieve this goal, we will need to train seven or eight students to

become teachers. But certainly some day... Recently, two girls finally received their teachers' certification, so the next step is ---

"When I become an old man, will you teach in my place?" "Yes!!" I feel strength from the answers of these small, innocent children. I don't know how many more years it will take, but one day I would like to hold a special concert where five hundred children will play Canon and Double Concerto together in Okinawa's finest hall. We will reserve the best seat for Dr. Suzuki, who will come to listen from the heavens. ♦

From Talent Education, No. 126
English translation by Chizu Kataoka

In Memory of Kenkō Aoki

continued from page 22

Mr. Aoki faced not infrequent criticism during that time. Like a giant tree, however, he persisted in the faith he shared with Dr. Suzuki, allowing the piano study group to spread throughout the country.

Thus, although the two men were differently nuanced, in the end one could say there were two Suzukis in Matsumoto. Dr. Suzuki was able to carry out twice as much because of Mr. Aoki's work.

Postscript: Teion, which unfortunately was burnt to ashes by the wartime bombing, was located at Daita Ni-chome, ten minutes from Shibuya on the Inokashira Line of the railway, or at Setagaya Nakahara on the Odakyū Line. Like today's youth, we too enjoyed stopping by at Shibuya on our way home from school. ♦

From Talent Education, No. 126
English translation by Lili Selden

The Birth of Talent Education

continued from page 23

Even now, my memory of those days floats nostalgically before my eyes. Among the young Matsumoto children were Hiroko Yamada, Kiichirō Mamine, and Yōko Ōike. Their mothers joined us on the train rides.

At one nursery school in Kyoto, the principal of the school was moved to tears by Dr. Suzuki's lecture. He said, "We've been such wolves of parents. I just cannot apologize enough to the children." I, too, could not help weeping. Wherever we went, Dr. Suzuki's words made a deep impression on many mothers.

We did not have many teachers in the early years of Talent Education. Among the instructors from those days who are still teaching are Kiyoshi Katō, Takamasa Funahashi, Yukiko Ōtsuka, Mariko Hara, and Kayoko Adachi in Tokyo; Teisaburō Okumura and Hironaka Matsui in Matsumoto; and Shōichi Yamamura, Tomio Kondō, and Jinzaburō Yogo in Nagoya.

Also, among the people who were deeply affected and became advocates of the movement were Kaname Hori, now on the board of directors, Kaneshige Tanaka, and Kenji Yamauchi; Yoshitaka Uesato from Toyohashi; and Shigeki Tanaka who was a teacher at Hongō Elementary School at the time. Also participating in Talent Education were Miwa Yano, the nursery school teacher; Kimiko Akiyama, the calligraphy teacher; and Michiko Tsukikusa, the painting teacher.

With each year, we gained more instructors and more advocates, resulting in the formation of affiliate districts. Thus, the Association's form took shape little by little. Thinking back on it now, the endurance of Talent Education Research Institute to this day, from its infant cry in Matsumoto and the road of thorns it has traveled, is due to Dr. Suzuki's deep compassion and his unwavering faith in childhood education. Much has also been accomplished because of the many instructors who have dedicated their passion to Talent Education along with Dr. Suzuki.

One can say anything with logic and idealism. And many different criteria for evaluation exist. But in education, everything rides on the results that come from actual practice. We must not forget that up to the present the abilities of many children have been raised to a high level.

February 1974 ♦
English translation by Christopher Ahn

ISA NEWSLETTER

Report on ISA Committee Meetings

ISA Violin Committee Meeting

Held at the Buena Vista Hotel Matsumoto, Japan
April 3, 1999

Present: Harold Brissenden, Chairperson
Tove Detrekoy
William Starr
Hiroko Yamada
Koji Toyoda - by invitation

The meeting opened at 3:00 p.m.
The Chairperson thanked Koji Toyoda for his attendance.

Discussion took place on the revised Volume 1 which members had received. There was general agreement that the new teaching material was beneficial, but the inclusion of photographs of children demonstrating posture, finger placement and bow hold, as in the previous volumes would have been valuable. Fingering changes were supported.

It was noted that this Zen-On edition was for Japanese distribution only and that Warner Brothers were considering publication of an international edition.

Koji Toyoda spoke of the forthcoming revised Volume 2 which had been prepared by a committee of Japanese teachers following extensive discussions with teachers. He tabled a proof copy for the information of the committee. General discussion followed. Tove Detrekoy spoke of the need to correct several notation errors when subsequent volumes are revised.

Concern was expressed that this committee had not been able to make any contribution to the revisions of Volumes 1 and 2 prior to their publication. It was agreed that, if invited, Hiroko Yamada should represent the committee in further revisions of the teaching repertoire.

The meeting closed at 4:30 p.m.

ISA Viola Committee

April, 1999

The ISA Viola Committee, Eva Nilsson (ESA), Yasuki Nakamura (ANCSTEA) and William Preucil, Chair (SAA) met at the 13th World Convention in Matsumoto and exchanged comparative information and ideas on the subject of viola teacher training in their respective areas. There are only a handful of specifically designated Viola Teacher-Trainers in the

world, and efforts will be made to increase this number.

William Preucil gave a Teacher Training Course at the National Suzuki Workshop in Sweden, June, 1998, for ten Scandinavian viola teachers. In January, 1999, he presented a 2-day workshop course for 20 teachers meeting in Matsumoto.

The appointment of a Japanese teacher to this committee is anticipated as the teaching of young violists grows in Japan.

Work with Warner Bros. on the publication of Viola Book 7 is nearing completion and, with the recording, is expected to be available sometime later this year.

Submitted by William Preucil

ISA Cello Committee Meeting

The ISA Cello Committee met in Matsumoto, Japan, in August, 1998, and April, 1999. A summary of our action is, as follows:

1. Agreed on repertoire content and order of Books 4,5,6 of the Suzuki Cello School.
2. Agreed on editing of some repertoire of these books.
3. Agreed to complete editing of remaining repertoire by May 1, 1999.
4. Agreed to arrange for recording of these books with Tsuyoshi Tsutsumi.
5. Agreed to submit a draft of Books 4,5,6 to Warner Bros. for publication following the recording.

Submitted by Barbara Wampner

ISA Piano Committee Meeting

Held at the Buena Vista Hotel
April 3, 1999

Present: Michi Hirata North, Chairperson
Constance Starr
Nada Brissenden
Mary Craig Powell
Kasia borowiak
Atsuko Sugahara

1. It was moved by Nada Brissenden and seconded by Mary Craig Powell that we investigate the production of video-tapes demonstrating the teaching of basic piano technique.

Following a petition signed at the conference by about 75 teachers supporting production of new CDs of the Suzuki piano literature, the piano committee voted unanimously in favor of this

2. Discussion took place on the need of appointing international Suzuki Piano Teacher-Trainers.

ISA NEWSLETTER

The meeting resumed at 9:15 a.m.
on Sunday, April 4 at TERI.

Kasia Borowiak was not present as she had to leave Matsumoto to catch a departing Tokyo air flight.

Mrs. Starr reported that ISA had previously decided that it was not feasible to appoint international teacher-trainers. Mary Powell suggested that we should work towards providing international guide-lines for the acceptance of teacher-trainers and the content of teacher training programs.

The committee unanimously agreed that there should be further consideration of this matter.

3 & 4. It was strongly felt that standards could be improved only if the performance level for entry to teacher-training courses is raised to an internationally uniform standard.

5. It was moved by Mary Powell, seconded by Constance Starr, that when a new edition is published it will be noted that there is a necessity to include elementary theory, music reading and the playing of scales in the keys used in the literature as an integral part of the Suzuki student's study from the beginning of Book 2.

6. It was felt that if an international graduation process could be introduced it would raise performance standards.

7. The Variations on Twinkle Twinkle Little Star will remain as the introduction to Book 1 piano repertoire even if the teacher used pre-Twinkle activities.

8 & 9. Time was not available to finalize a list of supplementary teaching material for use from early Book 5. There is a need for romantic repertoire developing pedaling skills, the use of rubato and secure technical facility to be included in subsequent editions. Suggestions are to be sent to Michi H. North for consideration.

It was moved by Nada Brissenden and seconded by Constance Starr that a romantic work be chosen as an alternative to the Beethoven Op. 57 Sonata for Level 9 Graduation. This work will be finally decided at the next meeting of this piano committee.

It was moved that an article on the work of Mrs. Shizuko Suzuki, founder of the Suzuki Piano School, be published in the next ISA, the ESA, and SAA journals. It was with great regret that we learnt of her death this week, on March 25, 1999.

Moved by Mary C. Powell
Second by Nada Brissenden

Mrs. Atsuko Sugahara gave her appreciation for all for the attendance to the Convention.

The meeting closed at 12:54 p.m.

Submitted by Nada Brissenden ♦

TREASURER'S REPORT FOR THE INTERNATIONAL SUZUKI ASSOCIATION

(Fiscal Year, August 1, 1998 thru July 31, 1999)

Reporting Period: April 30, 1999		
Cash on hand (checking account) 8/1/98:	\$43,762.29	
INCOME		
Memberships	\$30,119.67	
Gifts	5,207.13	
Total	\$35,326.80	+\$35,326.80
EXPENSES		
Secretarial Services	\$1,794.11	
Office Supplies	4,876.06	
Postage	752.73	
Telephone	2,223.51	
Printing	1,340.81	
Officer's Salary	9,288.36	
Taxes:		
withholding	2,060.96	
FICA (Soc. Sec.)	2,213.60	
Washington Employment	14.78	
Washington Dept. of Labor	19.00	
Bank charges	25.00	
Travel	2,750.06	
Conferences	3,526.71	
Legal Fees	747.50	
Rent	900.00	
Total Expenses	\$32,533.19	-\$32,533.19
Income for fiscal year	2,793.61	
Balance on Hand, from 1998	43,762.29	
New Balance, April 30, 1999	\$46,555.90	
C.D. 2/8/99	6,986.80	
Total funds on hand: 4/30/99	+\$53,542.70	

Submitted by Evelyn Hermann, Sec./Treas.

SHINICHI SUZUKI TEACHER DEVELOPMENT FUND

This fund is used for grants for programs in lesser developed countries to promote the Suzuki Method to improve the children's education.

Cash on Hand		
Checking Account, 8/1/98	+ \$10,786.58	
Deposits through 4/30/99	+ 5,530.00	
	+ \$16,316.58	
Debit (Grant to D. Jones)	- 1,700.00	
Balance in Checking Account, 4/30/99	+ \$14,616.58	
CD, value 8/1/98	\$53,696.85	
Interest, 4/21/99	1,523.43	
	\$55,220.28	+\$55,220.28
Total: Development Fund	+\$69,836.86	

Submitted by Evelyn Hermann, Sec./Treas.