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Mrs. Waltraud Suzuki, Honorary President

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ABILITY IS NOT INBORN

From *Ability Is Not Inborn* (1951), Part II
from
The Complete Works of Shinichi Suzuki, Volume Two
The Evolution of the Suzuki Method

Shinichi Suzuki

ENVIRONMENT AND ABILITY

Let's Create the Better Environment

When we consider the human brain's performance as "an act of adaptation," we find in every individual the fated relationship between environment and man.

I often repeat, "Man is a child of the environment."

Everyone born in the Stone Age ten thousand years ago adapted to that era's parents, society and culture, grew with the ability of the Stone Age, and sleeps in history as a Stone Age person. This makes me think deeply of man and the environment.

We can apply this to today's human world. Those placed in an inferior environment adapt to that low level, while those growing in a superior environment respond to that environment.

Whether in the Stone Age or in the present era, I think that the fundamental nature of newborns is the same. Culture is not hereditary; people create human history while constantly transmitting by heredity the vessel for adaptation.

If a baby is born today, it does not mean that a man of culture is born; it only means that "a human being is born." However, those who value humanity should think what a wonderful thing is given to us by that birth.

Newborns have the inherent ability to grow to today's height if raised in today's cultural environment.

Hence, even if the culture ten thousand years from now is far higher than today's, the baby born today will rise to that cultural level if fostered in that culture. For humanity is endowed with basic ability to adapt to limitless height.

All human beings are equal as human beings, and equally worthy. Yet they do not know their own capacity, hurt one another, humiliate one another, and neglect to think about essential human nature.

Now, there is a good example that demonstrates how, despite the high nature humans are born with, they can adapt to beastly qualities if placed in the worst environment, depending upon their adaptability. I would like to quote it below so that together we can think about the real nature of humanity.

Kamala Who Was Raised by a Wolf

In 1941 an important record was independently made public by two professors, one at Denver and the other at Yale. It was a record of two Indian children raised by a wolf who were discovered, captured, and raised. It is material for deep reflection on humanity.

Reverend Singh, responsible for the capture and education of the children, had sent to the States his journal based on detailed observation in the course of nine years of education, along with some photographs. Following is a summary of the journal.

One of the two human children caught in the wolf's den was about two years old and the other was about seven, both girls. Reverend Singh named the younger one Amala and the older one Kamala. The children's chests, shoulders, and heads were thickly covered with long hair. After it was neatly trimmed, however, they looked much more human. (This event occurred in the area inhabited by the Koras in the jungles southwest of Calcutta.)



Dr. Suzuki at the Grand Concert, 1980

Among certain tribal peoples in India, girls were said to have been often abandoned. Probably these two were among the victims of this custom. It is understood that they were picked up by the same she-wolf at different times and were brought up by her in the wolves' den together with other wolves including the cubs who were their foster siblings for two to seven years. They probably nursed on the mother wolf's breast during infancy, and later, as they grew, were given meat of birds and beasts she had caught.

In the den, it is recorded, the young children walked on all fours, their eyes were used to activities in the dark like wolves', and they had a keen sense of smell. On all fours they were as fast as dogs and people couldn't catch up with them. Hence their shoulders were wide and strong, and their lower limbs were bent at the knees, unable to stretch. Instead of grasping with their hands, they used their mouths to pick up things. When food and water were given, they ate and drank as dogs would.

In Kamala, the bigger one, feral habits were particularly well developed: she not only liked raw meat but took a strong interest in rotten meat. They adjusted well to changes in temperature: they never sweated, but panted like dogs when it was hot with their tongues hanging down. Their skin was smooth and didn't get dirty; their palms had calluses from walking on them. Their hair was long and curled up, making their heads look oversized. When they heard a

noise, their ears tensed; when they were angry, they growled like dogs, their noses swollen.

Kamala loved the dark and feared fire and the sun. She either slept or lay down by day, and started her activities at dusk. Wolves in that area habitually bayed to one another three times during the night, almost precisely at 10 p.m., 1 a.m., and 3 a.m. Kamala and Amala howled in harmony with these bays at the fixed hours. They had no other speech. This habit of nightly howling obstinately continued long after they had been placed under human care. Kamala's voice was unique; it was hard to identify it either as a human voice or as a wolf's cry.

Given a room in the orphanage in Midnapore, Kamala and Amala were educated with extreme care by the Singhs and the staff, but their development as human children was very slow.

They refused to give up their feral habits after entering the orphanage. At night they escaped from their rooms and ran around on all fours so that the people always had a hard time trying to bring them back. After a year and a half, Kamala finally learned to stand erect, but it was quite difficult to teach her how to walk. This seemed due to neurological changes the bones and joints had gone through. After several years, Kamala was able to walk skillfully, but she always ran on all fours, and never lost her speed.

Efforts were made to let her play with other children in the orphanage, but for a long time in vain. No matter what was shown, or given, she simply crouched alone facing the wall, occasionally turning an eye of caution, and when someone came near, she growled baring her teeth. In the orphanage there was a child at the crawling stage, with whom Kamala seemed to feel a certain affinity. However, as the baby approached her, she fiercely bit him, though playfully. Out of fear, he stopped going near her.

For the first two years in the human world, Kamala ate with her mouth directly from a plate placed on the ground, but when she was able to stand erect, for the first time she began to grab rice with her hand and carry it to her mouth. It is said that this was the first sign of becoming less feral. Thereafter Mrs. Singh taught her to eat food from the table, but Kamala never changed her habit of drinking water like a dog.

One day Kamala found a dead chicken in the yard, ran into the woods on all fours carrying it in her mouth, and returned with blood and feathers around the mouth. For a long time she did not abandon her habit of chasing chickens and killing them with her teeth. It took five years before she was taught not to grab and eat raw meat.

While Kamala had been raised by the she-wolf for seven years, Amala had been with the wolf for only one and a half years, so she was much easier to educate than her foster-sister. After two months at the orphanage she pronounced the Bengali word for "water" when she was thirsty. However, after three months, she still disliked the approach of people. Mrs. Singh tried to get them used to people by using biscuits as bait, but even after ten months they refused to eat them. It was much later that they began to

approach, licking their lips, when Mrs. Singh offered them milk. They never tried to eat fruit.

They showed greater interest in the dogs and puppies in the orphanage than in children, and gestured their desire to play with those animals.

Amala died one year after she was restored to the human world. Kamala's grief was great. She is said to have shown tears for the first time then. She would not eat for days, but ran around as if crazed, or called aloud-seeking Amala. She seemed to have recovered her old wolflike ferocity.

The Singhs did their best to comfort her. They massaged her legs so they would stretch, and made efforts to eliminate parasites and to give her necessary medication. They also tried to give her friends, but Kamala preferred to play with goats.

Little by little Kamala started to feel closer to Mrs. Singh and to take food from her hands. She first watched the orphans at play disinterestedly, but she eventually began to pay attention. She seemed especially attracted to the newly built swing set. Once her interest toward the world was aroused, she gradually became calmer and easier to handle. She started to enjoy going out for a walk with the Singhs and the children. However, whenever she needed to run, she ran on all fours as before.

She learned to speak very slowly. In her second year at the orphanage she uttered some words indicating hunger or thirst, though only to Reverend Singh. In her fourth year at the orphanage she could say six words, and seemed to understand some of what people were saying. Later on, she came to be able to say the names of colors.

In the fifth year, her eating habits changed rather markedly, and she learned to drink water from a glass. Now she was not only completely toilet-trained but also had the habit of bathing.

In the sixth year in the human world, at age fourteen, she came to be able to walk almost normally, and her expression approached that of a human being. In her seventh year, she could say 45 words, joined others' conversation, and seemed to understand some of what her friends were saying. In the spring that year, she reached a point where she could speak short phrases and sing songs.

At first she had disliked clothes, and they had had to be tied to her body, but by then she was willing to dress herself. One could almost say that a little "vanity" started to show.

She now detoured in order to avoid the dog she had felt friendly with in the past. Going into the chicken coop, she no longer killed them but sometimes gathered eggs and brought them to Reverend Singh, whose praise she enjoyed. She became truly friendly with the Singhs and the orphanage staff.

She became "so human as to cry" with sorrow. Reverend Singh says in his diary, when she could not succeed in doing what she was told.

In the fall of the seventh year after joining the human world, she contracted a kidney disease. In the ninth year she had uremia and died. Her estimated age was

seventeen. She had lived seven years in the wolves' den, it follows, and nine years in the orphanage.

It is regrettable that the development of Kamala's body and mind was not observed longer. The words she could say in the last stage of her life amounted to only 45, and her intellect and ability were far beneath her age. How much further could she have developed? It cannot be ascertained until other, new examples of scientific observation become available.

However, the detailed study of the two children is a more valuable material for discussion than any earlier records of "nature children."

The above is abridged from Fumio Kida's article, "Human Children Fostered by Wild Animals," *Child Psychology* (vol. 3, no. 9).

This extremely valuable document exemplifies what happens to humans if left alone in the worst environment. It also contains much to teach us about the function of the human brain. Further, it makes every parent and educator think seriously about how every happy child (happier than Kamala) who grows among humans can be impaired if raised in a poor environment.

We must not forget that "man is a child of the environment."

The More Training

Ability always develops where there is training. As plants need the sun's light and heat and their growth is affected by the sun, ability grows well where the sun shines all day, while it grows poorly where there is no sun. Where the sun's heat is strong, ability grows better than where weakly heated.

Light and heat here correspond to training and enthusiasm.

If you want to foster good ability, it is necessary to give good, proper training. If clumsy, bad training is repeatedly given, ability will beautifully develop toward the clumsy.

Some make efforts to become clumsier; others make efforts to become more refined. This depends on the nature of training. Fine ability does not grow just because efforts are made.

Ability develops according to training. It has no will of its own to improve or grow worse. Whether good or bad, skillful or clumsy, beautiful or ugly, ability makes no distinction; it absorbs whatever training is given.

Those who understand this principle naturally train in what is correct, if they are going to make efforts at all. These people are said to have superior ability. On the other hand, those who try hard thoughtlessly and blindly are often reputed to lack ability.

Ability to Be Scolded

Unexpectedly many people raise children by scolding. Ability develops where there is training. "Ability to be scolded" develops there with the result that children become callous about being scolded. Therefore, parents have to scold them gradually more strongly. Strongly scolded, the ability to be scolded develops more and more in the child. Eventually, raising the voice for this training loses effect. When

this happens, parents give up education. They rage, blue veins swelling, and in the end their hands come into play. This intensifies the "ability education," so that the ability to be scolded develops even further. As parents take every opportunity to continue the intense education, children's ability to be scolded achieves outstanding development through the more frequent and more enthusiastic training.

When I pay attention to what parents have to say after having raised their children in this manner, I find that their comments are invariably the same: "how obstinate my child is by birth."

Where there is no training, no ability grows. If this is all, all we need do is to start when we resolve to develop ability. However, what is left alone without training regresses; in other words, essential ability deteriorates.

The instrument that demonstrates ability is alive, thus requiring nourishment for its growth. That nourishment is training. A living thing left alone without nourishment can only trace the single path toward malnutrition and enervation.

Parents are serious about children's physical growth and visible illnesses; yet they remain nonchalant when children's ability, which is invisible but controls their future happiness, is undernourished or withers from enervation.

Ignorance is bliss, as the saying goes. However, we cannot just laugh.

Take for instance Goethe, Beethoven, or Schubert who died at the young age of 31. I always think about the immense amount of their work, which to me means the amount of their training. Others may think that these men "produced so much," but what impresses me is that they "trained so much."

They were hard workers.

Consider Goethe's literary works, scientific research, and duty as privy councillor of Weimar. It takes diligence just to copy his writings. Schubert who died young, too, left an impressive amount of work.

They too had only 24 hours a day like us, and they too had time to enjoy life and to sleep. When did they do accomplish so much? Think of the amount of work as training, and we realize there is no wonder that their ability developed. I think deeply about what great concentration they must have had and how diligently they must have worked when they thought they should. We are simply wasting our time when we complain about how busy we are and spend our days doing nothing.

It is crucial to develop concentration. The height of this ability can be considered the barometer of a person's ability. Each of us should test to see how much concentration we have.

How far we can develop our concentration probably determines the limit of our ability.

"Study well, play well" is an instruction for school children, but it may also be appropriate to today's adults. We should reflect upon ourselves. "While being jostled amidst the waves of humanity at the festival, inhaling dusty air and looking at different faces of people, my life has come to an end, dusk gathering" —

isn't this how our lives are these days? We are restless. Those who lack calm and concentration lack diligence. They even lose the vision to gaze at life.

The higher Instruction, the Higher Teaching Method

The ability of the student develops in proportion to the level of the ability of the instructor (or, in other words, the environment).

If the instructor's level is low, no superior ability will develop in the child. Needlessly, the higher the level the higher the student's ability.

So long as the instructor has ability and a skillful approach, children never fail to grow.

In elementary school, for instance, I am afraid that children are not sufficiently assisted in their development despite their ability to develop. It is easy to understand how things work when we think of an example, for instance, of a teacher who loves science, studies hard, and is highly qualified. Children in his homeroom are strong in science. Children in the homeroom of a teacher good at math likewise do well in math. This is a general fact.

Culture is not created by one person. Wherever there is an outstanding creative person, there are people of comparable cultural standards that approach the height of that creativity.

One superior leader can raise the general standard of hundreds and thousands of people. The heightened general standard can foster people who will create even higher standards. Creative breakthroughs occur only when practical ability (or talent) is heightened enough to challenge the standard of the period.

Even when education becomes popular and numerous schools are founded, the nation remains at a low cultural standard unless the quality of teachers is heightened. Education facilities are nothing more than garments.

Local cultural standards are said to be lower than in big cities. This is because local areas lack outstanding teachers, not because the ability of local people is fundamentally low.

Some refer to the seemingly low ability of aborigines in developing areas as reflecting their low abilities as human beings. This is not so. If their abilities are low, that is only because the level of their teachers and of their environment is low.

The better teaching method develops ability with the greater ease.

Even if the teacher has strength, if the teaching method is slapdash, he cannot develop ability in students.

At present, as far as I know there is no better teaching method than that in speech. The learning and teaching method of the mother tongue contains every superior condition for instruction.

The five conditions for developing ability are all contained within speech education. In fact, I came up with the five conditions from speech education.

First, what impresses me is that no one has toiled. To enumerate further, no one has the chance to love it or hate it: it starts with birth: the training continues without putting up a "closed today" sign on the door. Moreover, the material increases as the learner advances according to his ability. Education which follows the learner's developing ability is possible here. There are countless fine instructors around the learner. The instructors experience no pain, and so forth and so forth.

Since finding such ideal educational conditions in the situation of speech development, I have tried to apply them as much as possible to violin instruction, violin being my special field of study. The teaching method I put together has fostered many children well.

Though naturally under conditions weaker than those in speech training, I have instructed along this line, with many children developing smoothly in the past twenty years of experimentation. Children from ages three or four to twelve or so progressed so much that they startled adults.

For example children who started around age four including Toshiya Eto, Itoko Hoshide, Koji Toyota, Hiroko Ishikawa, Takeshi Kobayashi, Kenji Kobayashi, Yoko Arimatsu, Miyo Ohta, Keiko Yamamoto and Hidetaro Suzuki, developed smoothly due to their diligence and their parents' dedicated efforts.

The talent education movement, which started as a social movement, has installed a violin class in many local chapters, and today more than 2,000 young people from babies aged two years and one month to children between ages three or four to twelve are studying by this method. They are receiving music education not in order to become musicians but simply to nurture part of their cultural upbringing. Nine or so children who started three years ago, now age eight or nine, all play Handel's sonatas or the A minor Concerto by Bach. Five year old children playing Vivaldi's A minor Concerto in unison can almost make me cry. Recently a concert was held at Matsumoto, Shinshu commemorating the third anniversary of the school. The performances of the two hundred children were truly beautiful. When seventy five and six year olds played the Vivaldi together, I was so pleased that I could have cried. They had fine tone; they gave a fine performance. Three years ago no child played violin in this city. Seeing those children who exceeded the cultural levels of Western children in three years, I thought of all the children in the world: "Every child can grow if helped to grow."

Without parents' and teachers' great self-reflection, it is impossible to create a better era for the human race.

I feel sad that at present millions of children on earth grow up as deprived human beings, impaired by the lack of awareness on the part of adults.

Message from the Chairperson of the Board

Hiroko Suzuki Yamada



I hope everyone in the Suzuki Family is doing well.

It has already been one year since I assumed the position as the Chairperson of the Board. Time passes by so quickly! I have made an effort to create connections in a variety of ways and also to solve different problems with everyone throughout the world. I would like to thank

those that assisted me during those times. I thank you with all my heart.

There are so many wonderful lessons in Dr. Shinichi Suzuki's words, "All children can be educated, it all depends on how they are raised". I have been moved by the extent to which a child's ability can be developed in recent times.

On January 26th, the second anniversary of Dr. Suzuki's death, a mass was held in honor of Dr. Suzuki and teachers from all over Japan attended. I met Dr. Suzuki through videos at the mass and I felt reborn when I encountered Dr. Suzuki's brimming passion flowing from the screen.

I have some very happy news to announce from TERI. I am sure there are those that already know, but Mr. Koji Toyoda has succeeded Dr. Shinichi Suzuki as the president of TERI. All of the teachers in Japan and I are very grateful that Mr. Toyoda has taken the position as president. I have received the following message from him, "Let us spread this wonderful Suzuki Method together with the Suzuki family throughout the world. I am wishing for the happiness of all children from the bottom of my heart."

The Suzuki Method has spread worldwide now. I have visited many countries, and when I meet anyone from the Suzuki family, from the moment we meet, I feel as if we are connected by a strong tie that is a result of many years of friendship. I think this is the immeasurable treasure that Dr. Suzuki has left us. Suzuki children who have been brought up with the deep love of parents and teachers meet each other for the first time, and play concerti by Bach, Vivaldi and others together. This spreads like a wave and eventually, wherever one goes, one can see children happily playing together. I am always imagining this kind of scene.

The Suzuki Method is also developing with great momentum in the Asian countries. I am hoping that an Asian Suzuki Association will be established in the near future.

I have some more happy news. Mrs. Waltraud Suzuki celebrated her 95th birthday on March 20th in good health. She is always looking upon us warmly.

I am looking forward to meeting you when you visit Japan, or when I visit your country.

(Translated by Noriko Kataoka)

ISA NEWS

A Tribute to The Kataokas' Wonderful Work

William Starr
ISA Representative, At-Large

On behalf of the board of directors of International Suzuki Association, I would like to express our deep appreciation and gratitude to Masayoshi and Eiko Kataoka for their inspiring contribution to the cause of Suzuki as editors of the *International Suzuki Journal* during the last ten years. They have donated to the ISA many hundreds of hours of hard work in producing this splendid journal, which has been inspiring and informative. Through their unselfish contribution of time and talent, many people throughout the world have become aware of the breadth of Suzuki's influence, not only in musical circles. We wish them continued success in future endeavors!

that there were no English translations available of Dr. Shinichi Suzuki's writings besides "Nurtured by Love". In Japan, Dr. Suzuki wrote down in words his ideas and teaching method at every chance he had, so the Japanese teachers and Suzuki families were always able to stay in close contact with Dr. Suzuki's writings. Eiko and I started the *Talent Education Journal* because we felt it was absolutely necessary to have Dr. Suzuki's writings in English for the parents in our class to read. With cooperation from translator Mrs. Kyoko Selden, we introduced many of Dr. Suzuki's writings and articles from the TERI journal, *Saino Kyoiku*.

The *Talent Education Journal* was first published in 1979 and continued for eleven years until 1990. We then started to publish the ISA's journal, the *International Suzuki Journal*.

Above all, it is essential to introduce the writings of Dr. Shinichi Suzuki, the creator of the method, in order for them to be read widely so that the Suzuki Method can be adapted and incorporated correctly into the diverse habits and customs throughout the world. In the *ISJ*, we first published English translations of Dr. Suzuki's writings. Secondly, every Suzuki association distributes its own unique journal or newsletter. The *ISJ* has attempted to become a place for the associations to exchange their research and reports. We would like to express our appreciation to the following people for their help in the editing of the *ISJ*.

We always received warm encouragement from Mrs. Waltraud Suzuki. The late Mr. Kenko Aoki, formerly on the board of directors, and Mr. Hiroshi Hosokawa, editor of the *Saino Kyoiku* journal, advised us extensively on editing. Mr. Toshio Takahashi, former ISA Chairman of the Board, and Dr. Evelyn Hermann both assisted us as colleagues in the publication of the *Journal*.

Next, we would like to thank those especially that took charge of the translating. Mrs. Kyoko Selden has helped us immensely from the publication of the *Talent Education Journal*. We have been able to continue our jobs as editors because of Mrs. Selden's assistance. For the past few years, her daughter, Mrs. Lili Selden, and her husband, Mr. Christopher Ahn, have take over the translations. My daughters, Chizu and Noriko, have also helped when Lili and Chris could not cover all of the articles.

At present, it is uncertain whether the ISA will continue publishing the *International Suzuki Journal* as its official publication because of financial matters. However, we strongly believe that the ISA should stand independently from other associations around the world and therefore must have its own publication.

Editor's Note: "Where Love is Deep, the Writings of Shinichi Suzuki" and "Talent Education for Young Children" by Shinichi Suzuki both appeared in the *Talent Education Journal* and have since then been published as books. Shigeki Tanaka's "Young Children: Everything Depends on How We Raise Them" is scheduled to be published from Summy Birchard. All are translated by Kyoko Selden.

With Deepest Gratitude

Masayoshi Kataoka

After participating in the publication of the *International Suzuki Journal* for ten years, I regret to announce that this issue is the last one my wife, Eiko and I will edit. We have decided to resign as editors of the *Journal* immediately following this Spring issue of 2000 due to personal matters. We would like to express our deepest gratitude to everyone who has read the *Journal* and given us their warm support and encouragement for the past ten years.

The *International Suzuki Journal* was established in the spring of 1990 upon the decision that it was important for the ISA to have its own journal to fulfill its function as an association and also to guide the Suzuki Method that had spread worldwide in the right direction. Since then Eiko and I have taken part in the editing of the *Journal* and have introduced Dr. Shinichi Suzuki's writings along with reports and articles on Suzuki activities throughout the world.

Over twenty years ago, Eiko and I established a Suzuki class in St. Louis and we keenly realized then

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Reflecting on Tone

An Excerpt from *Musical Ability Development* (1954–57)

Shinichi Suzuki

When it comes to a sense of musical intonation, individual ability and responsiveness literally varies from one person to the next.

Dubious intonation in a performance causes everyone in the audience to perceive that something is not quite right. Whatever the awareness of the listener, accuracy of intonation differs from performers to performer. In some cases, a performer strings together a succession of insecure notes but a listener cannot pinpoint the intonation as clearly being off. Other performers play with fairly stable intonation that audiences listen to more or less at ease. Still others have cultivated intonation of tremendous precision, beauty, or expressiveness. With further exploration of the accuracy, beauty, and musical sense of scale, one gradually encounters the realm of a highly nuanced sense of tone.

In the realm of musical ability-development we teachers have the important task of steadily heightening student awareness of the melodic scale. Like the ability to respond to the beauty of tone as discussed in the preceding chapter, this sophisticated ability, too, is developed through the ear.

We must first listen constantly to performances of the finest caliber. Eventually, we will be inspired to embark on a study of scale as conceived by great performers. Once we have learned to listen intently as if through their hearts, we will be able to compare our intonation with theirs. It is at this point that we can begin to understand the heights and depths of their sense of scale.

An instrumentalist who plays with the intonation of a carefully tuned piano is still at a beginner's stage and does not possess the ability to move his listeners. Unfortunately, a student who is continually accompanied by the piano during his lessons develops a sense of equal temperament. The piano's equally-tempered scale, however, is dissatisfying for playing melodies on a stringed instrument. The piano certainly is useful as a methodological tool to educate students whose tone is dreadful and whose intonation is ambiguous enough that the notes they play are not immediately identifiable as pitches in a scale. If this method is relied on too often, however, students become thoroughly acclimated to the equal-tempered intonation of the piano. In string lessons, it is crucial to emphasize the tone of stringed instruments.

I once observed a lesson by a teacher who always depended on the piano when instructing beginners. During this lesson, the teacher accompanied her student by playing the melody in unison on the piano. I listened for the student's tone and was shocked by how utterly piano-like it sounded. Each note,

articulated with an accent, was formed out of habit like a note struck on the piano, and entirely lacked the beautiful tonal configuration of the legato mode that characterizes string-playing.

Students absorb everything their teacher shows. This teacher's habit of instructing at the piano, hardly using the violin, had cultivated in her student the tendency to play the violin like a piano.

The teacher probably believed that she was successfully coaxing the piano to sing, but the sounds she produced were always the articulated tone of a piano. Since her student had no way to imagine the tonal beauty and coloration of the violin, his natural response was to reproduce the tone his teacher demonstrated for him on the piano.

I thus learned with absolute clarity the importance of not instructing beginners using only a piano. With students who are somewhat advanced in sensibility and musicality, it is fine to use the piano once in awhile during lessons, but we should never teach violin to beginners without a violin in our own hands.

Another teacher I encountered taught beginners not only without a violin in hand, but in a room without a piano. For a student, this is like walking in the dark. Her mind can only react confusedly to this unkind approach; her ability simply cannot thrive under such conditions.

A beginner invariably starts out as a *tabula rasa*. Unless we provide a basis for a student to rely on, her musical sensibility cannot develop.

Some teachers play through entire pieces with their students. This does not help a student's ability to develop healthily and dynamically. Such a student will have difficulty learning to play alone, for he will feel insecure. Moreover, since playing along keeps the instructor from discovering the student's weak points, the child ends up receiving inadequate guidance. It is crucial to let the student play alone, discover his weaknesses, and give proper instruction by uncovering strategies to help him improve.

From the perspective of a capable teacher, any student will seem to have a dull presence and inferior ability. However, this is a flawed perception. Even a student whose musical ability has not yet been cultivated is a tremendously sensitive being.

I have realized from my own painful experience that good musical instruction simply does not occur without a teacher's discovery of, and reflection on, this point. A student whose ability has not yet been fostered always looks unpromising at first glance.

Yet every child is extremely responsive. A child's senses are so finely tuned that she faithfully follows even those instructions of which the teacher himself is

unaware. If the teacher has the same degree of responsiveness, he will skillfully offer instruction at a level and in a mode that the student can absorb it with ease and thus develop solid ability. However, if the teacher lacks this perceptiveness, and, ignoring the possibility of the senses provides nothing more than intellectual instruction, the child remains forever confused. This confusion results in an insufficient development of vital, sensually nuanced musicality. Music instruction must always emphasize the refinement of the senses.



Dr. Suzuki at the Summer School in Matsumoto (1968)

We often observe that when a teacher has odd habits, her students spontaneously pick them up in the course of their development. This is the most compelling evidence of the delicately perceptive essence of every child. A student will reflect the teacher's mannerisms in his posture and tone as well as in his musical expression. Yet he may not absorb as fully as expected what the teacher tries to teach him intellectually. The child absorbs and masters elements of musical expression through his senses before he realizes what is happening.

If indeed children were not so sensitive, how could children from Osaka learn to speak the Osaka dialect and develop Osaka sensibilities?

In music pedagogy, we must always focus our attention on directing each child's delicate senses toward the beautiful and lofty sensibilities and abilities of the world of music.

Teachers who dismiss children with low musical ability as hopeless should criticize their own lack of refinement. In the past, I, too, was guilty of misjudging students. I have continually reflected on my shortcomings, however, from the moment I realized what it is that an instructor-nurturer should try to nurture in students.

In the area of musical scales, too, we must instruct students so as to develop in them an increasingly beautiful and refined sense of intonation. This again is a matter of sensory development.

When we listen to Casals and Kreisler, we are attracted to their beautiful sense of the scale. I once heard from Yoshio Sato, who studied with Casals, that the great cellist had declared that the melodic scale

must be played with expressive intonation. The deeply moving sense of the scale we find in Casals' and Kreisler's recordings comes from the fact that they play with this expressive intonation.

These masters play with a sensually shaped scale, with a beautiful and moving intonation. I am unable at this time to describe Casals' and Kreisler's sense of the scale here, but I think it is necessary that we listen carefully to their recordings and try to acquire it through our own senses. Perhaps there is a way to describe this logically. However, a written description without aural examples would not be particularly helpful. Let me simply note here that in string playing, flats are played lower and more expressively than on the piano while sharps are played higher. Since I have learned much from Yoshio Sato concerning this point, if at all possible I would like to try to record it systematically at some point. This will not only help my own comprehension but lead to a study of the differences between these artists' mean-tone intonation and that of the equal-tempered scale.

This concept may seem theoretically complex, but it is possible and necessary to acquire a good sense of pitch by habitually listening to Kreisler, Casals, and other fine performers. Since their intonation and music truly sing beautifully, it is a joy to listen to their playing.

In ability-developing music education, we should not forget to heighten, through ceaseless instruction, the capacity of our students to arrange notes sensually. For this to happen, we must not neglect our efforts to develop our own ears to perceive accurate intonation.

Having recognized my intonation to be miserably inexact, I am at present striving to improve it. I can only hope that this indicates that I am awakened and making progress.

Given these circumstances, instructors must constantly make efforts to correct and improve their own intonation. When you gradually correct yourself, your students' intonation will also improve.

Reflect on your tone with care—I consider this to be a form of profound self-critique for anyone who takes up music. It is also an important path toward improvement.

When we do not reflect on our own tone, we remain at a stage where our ability is underdeveloped and our hearts untouched.

(Translated by Kyoko Selden and Lili Selden)

Sound breathes life
Without form it lives.

Shinichi Suzuki

(Translated by Kyoko Selden)

AROUND THE WORLD

1999 Report from Argentina

Odina Lestani de Medina

The Suzuki Method in Argentina is growing steadily through new, genuine aims, with the addition of new members to join the already large Suzuki Family.

In January, 1999, we had the wonderful opportunity to visit Lima, Peru, attending the meeting of Latin American professors (Pepsal). During August we received our dear friend and teacher trainer Caroline Fraser, teaching two courses on the Method at the National University of Córdoba. Along with that we organized a concert at the Teatro del Libertador San Martín, with our numerous Suzuki students and teachers participating.

In other events, 13 year old Suzuki piano student, Santiago Rojas Huespe, won 1st Prize in his category at the Fundación del Teatro Competition for Young Musicians, an international contest which has run for over ten years with a continuing success.

Lisa Azama, a Suzuki violin graduate from Córdoba won a scholarship to attend the Sewanee Summer Music Center, TN, U.S.A., for its 1999 edition, an intensive five-week course which Lisa enjoyed thoroughly. She is now to continue further violin studies in Buenos Aires, where she has moved recently.

In October last year the Suzuki Association of Argentina held its third Annual Concert since its creation in 1996, at the major Córdoba University hall, the Pabellón Argentina. Students and teachers from various cities attended. Tucumán, Buenos Aires, Mendoza, San Francisco, Cosquín, Villa Allende and other communities in the vicinity of Córdoba were represented. All instruments and varied ages, plus some musical groups and guests, joined forces in what we consider a very happy and eventful gathering.

In January 2000, a group of teachers from different places in the country were to meet at the Suzuki Festival in Santiago de Chile, as it has been occurring during all these years.

In what seems to be a special occasion, we hope this year 2000 will bring us joy in our work, with the permanent memory of our mentor, Shinichi Suzuki, illuminating us. ♦

Five Mottos of the Suzuki Method

The earlier period
The better environment
The better teaching method
The more training
The Superior Instruction

Shinichi Suzuki

(Translated by Kyoko Selden)

Millennium Festival 2000

London, Canada
October 20, 21, 22

Beth Jones Cherwick

In October 2000, a Suzuki tradition that was started in the North Eastern United States during the early 1970's will be resurrected as a once in a lifetime experience for children teachers and parents in the Province of Ontario. The only "SPLA" or State/Provincial/Local/Association in Canada called the Suzuki Talent Education Organization of Ontario (STEAO) will host the Millennium Festival 2000. It will be held at the usual time for the annual teachers conference of the organization and expanded to include parents and children.

Normally about 80 or 90 of the Provinces 150 Suzuki teachers (members of STEAO) gather for a workshop in mid October to both share ideas and conduct the annual general meeting. This year the event will be expanded to include parents and students studying Suzuki violin, viola, cello, piano, flute, guitar and harp. It will be held on the weekend of October 21 and 22, 2000. A special welcome concert will be held on Friday October 20 to which all teachers, parents and students are invited. The program will include lectures for parents, a workshop for teachers and group classes for children. The two main concerts will be held Saturday night (piano, flute, guitar and harp) and Sunday Afternoon (violin, viola, cello and orchestra). Group classes will fill both Saturday and Sunday.

The idea was the brainchild of Dorothy and Donald Jones who remember with fondness the important role that the North East Festival played in the development of their children. They were held on Fathers' Day in June every year in the early years of the Suzuki Movement. As a special tribute to the tenth year of the STEAO and the 101st anniversary of Suzuki's birth, the festival will bring Canadian teachers, who studied with Suzuki in Japan, to London, Ontario to share their knowledge and experience with students, parents and Ontario teachers.

The surrounding provinces and states will be invited to participate. Invitations will be sent to Suzuki Association teachers living in Quebec, Michigan and New York as well as Ontario. The teachers will be invited to come and to bring some or all of their students for this exciting weekend of Suzuki music making and large group playing. It will be a weekend to remember! ♦

AROUND THE WORLD

Greeting from Belgium

Jeanne Janssens

As usual we had and are having a lot of private and public concerts. In March 5 to 9 we will be having our national violin, viola and cello workshop with about 150 participating children. This will take place in Retie with 17 teachers and 4 pianists and 8 observer-trainees. Besides the daily individual lessons, the two group lessons and the reading class there are two concerts. Moreover we have planned some activities to spend the evenings: there will be two folk dance sessions and one lecture by André Theunis, "Maître Luthier" on "Old and new instruments". From April 18 to 23 we will be having a European workshop for violin teachers in Turnhout. Participants are coming from Iceland, Finland, Denmark, the Netherlands, Hungary and Belgium. As we will be with about 40 attending teachers, we will have the possibility to work very intensively and to have good personal contacts, which will enable us to exchange ideas. We are staying in a rather primitive college building that will remind us of our childhood.

From July 6 to 13 we will again go to Hungary in order to help developing the Hungarian Suzuki Association. We will be teaching the children and Tove and Bela Detrekoy will be taking care of the teacher trainees.

From July 25 to August 8 Jeanne Janssens and K. Rens are staying in Matsumoto with 14 children to participate at the Summer School.

Finally the holidays are from August 9 to 31. I wish all of you a very enjoyable holiday that will give you some time to prepare for the new school year. ♦

News from Denmark

Tove Detrekoy

In Denmark spring develops slowly, but while we are waiting for the mild winds to come we can warm ourselves as all the fine results emerging from the Suzuki teaching. Very recently three former piano students showed remarkably high level by winning 1st prizes in piano and chamber music competitions.

Just the passed year many activities have taken place, such as national and regional work shops and master classes for violin, viola, cello and piano with guest teachers from other countries. The chamber orchestra from the Danish Suzuki Institute had a wonderful experience visiting and making concerts together with groups from Ithaca Talent Education, N.Y. and State College, Pennsylvania. Teacher training courses for violin, viola and piano are continuous.

The conservatories are showing their interest by asking for lectures and sending students to observe Suzuki lessons. The newly appointed Professor in music pedagogy at the Royal conservatory seems to have an attitude parallel to the Suzuki philosophy, all together much to enjoy.

But we have only one flute teacher and none of the other instruments are yet represented in Denmark. There is still much to be done. ♦

Dutch Suzuki Association

Martin Loose

Netherlands: Suzuki Association growing

If you think of the Netherlands and Suzuki, is the first word that comes to mind still "turmoil"? Then you are dead wrong! As already reported a year ago, the troubles that plagued the Suzuki Vereniging Nederland (SVN) are history.



At the National Suzuki Concert

Different keywords are now in order. To describe the past year, the best one would probably be "growth". Our parent membership has actually doubled. It's now at around 150 Suzuki families. Apart from the obvious improvement in atmosphere and activities of the SVN, several "marketing strategies" contributed to the membership increase. Perhaps it is useful to mention them here so that other Suzuki associations might benefit from our experience:

- The membership fee for parents was halved from 50 to 25 guilders (approx. \$13. U.S. dollars).
- For workshops, there is now always a discount for members. Even if the discount is only five guilders (e.g. for a one-day workshop, the non-member fee might be 30 guilders, while members pay 25), this can help many people take the big step!
- For our recent National Concert, we set a participation fee of 10 guilders for children from non-member families; children of member parents had a free ride. You wouldn't believe how many people gladly pay 25 guilders to get something for free worth only 10 guilders.

AROUND THE WORLD

- We recently reinstated our (very small-scale) shop with Suzuki CDs and books. Again, discounts for members!

In February, the National Suzuki Concert was held. With a total of 120 children playing violin, cello, and piano. It was the biggest event of the year. The pictures show the combined violin and cello groups (a total of more than 100 children, age 5 to 18) and one of the piano trios. We are now studying whether the National Suzuki Concert should be a yearly or a biennial event, and whether we should move to a larger concert hall so that more children can participate and more people can attend. Whether or not to have more of these concerts is not the issue – after the concert, everyone agreed that it was a big success, well worth repeating. ♦

News from Switzerland

Sandrine Schär-Chiffelle

The 4th National Suzuki Workshop of Switzerland
May 19 – 21, 2000

The Fourth National Swiss Suzuki Workshop will take place in Montreux on the edge of the lake of Geneva. More than 180 children and their families from all regions of Switzerland, France, Italy and the USA (the Tour Group of the State College Suzuki Program in Pennsylvania) will be united to perform under the direction of distinguished European and American professors.

Each student is going to participate in group lessons, courses in folk music, in Origami (the Japanese technique of folding paper) and mandala drawings. The pianists are going to receive private lessons; the most advanced violin students will have the opportunity to participate in a master class held by the famous violinist Igor Ozim.

On Friday evening the opening concert will be given by very advanced students and the Tour Group led by Melinda Daetsch of State College, PA. During the workshop the Trio du Léman (composed of three Suzuki teachers: Lola Tavor, Liana Mosca and Luca De Marchi) will perform; young students will have the opportunity to play in a chamber music concert and a piano concert.

Everyone will participate in the Closing Concert. The program will begin with Bach's Concerto in C Major for Three Pianos interpreted by nine young pianists, followed by the Four Seasons by Vivaldi accompanied by the Swiss Suzuki Orchestra under the direction of Sven Sjogren. Then we will hear Hungarian Dances by Brahms directed by Christophe Bossuat. To close the program 150 violinists and 30 cellists will interpret the "Twinkle variations".

Creation of the Swiss Suzuki Orchestra

The Closing Concert of the 3rd National Suzuki Workshop of Switzerland met with tremendous public success, and stimulated the enthusiasm of the students playing in the orchestra. This led very naturally to the founding of the Swiss Suzuki Orchestra in 1999. The aim of the orchestra is to bring together the young musicians of the various Suzuki schools of Switzerland in order to continue the exciting experience of performing in a larger group. The orchestra is composed of students from age 8 to 15, and offers to each of them the opportunity to do solo work as well. The orchestra performs two or three times per year in the different regions of Switzerland. It also participates in the Closing Concert of the Swiss National Suzuki Workshops, and in the future hopes to be able to tour in other countries as well.



Swiss Suzuki Orchestra

Because of the unusual multicultural aspects of Switzerland, the orchestra is a special occasion to bring together musicians speaking three different languages and representing the three major cultures of the country. As the children are welcome in turn by Suzuki families of each region, they have the opportunity to familiarize themselves with its culture and a new language. Unforgettable musical moments bring them closer together, for the common language that they all "speak" is of course music. ♦

*Strings are mindless
They only sing forth the heart
Of those who let them ring.*

*Shinichi Suzuki
(Translated by Kyoko Selden)*

AROUND THE WORLD

Philippine Suzuki Association
Annual Report 1998–1999

Prof. Carmencita G. Arambulo

In 1998, the Philippines underwent a serious economic crisis, directly affecting Suzuki music education—not only did individualized training become more expensive, it also became difficult to consolidate the association's members located in five major cities out of our 7,100 islands. Nevertheless, PSA's coordination and monitoring of the five centers helped maintain superior Suzuki training and encouraged member families to continue and promote quality education in the Suzuki music program.

Teacher Training

In an effort to make teacher training available to interested applicants, PSA harnessed the services of qualified US-based Filipino teacher-trainers who last year took their vacation in the country. This year's visiting teacher trainers in violin, who studied under John Kendall and Louise Behrend, required minimal trainer's fees and no transportation or airfare expense. Inasmuch as we wanted to ask the assistance of our Australian friends, Mr. and Mrs. Harold Brissenden and Mr. Yasuki Nakamura, we found we could not afford their fees and airfare this year. Only the Suzuki center in Cebu was able to have trainers from Japan as they had a foundation and foreign aid to support their training needs.

Aside from this, regular teacher training was given by Prof. Arambulo in piano at Greenhills Music Studio and the University of the Philippines College of Music in Metro Manila. Teacher training was also given by Ms. Fe Reynes in piano at the Reyco Music Studio in Cebu City, and by Mr. Ramon Ibero in violin at the St. Scholastica's College School of Music in Manila.

Center Activities

Children's Talent Education Center in Mandaluyong City had 136 member families registered last year. Founded 14 years ago, CTEC is the country's only Suzuki based pre-school owned by Prof. Arambulo. The pre-school gives individual lessons in Suzuki piano while Suzuki violin lessons are given individually and by group. The CTEC children performed in play-ins and in monthly music outreaches for street children at Museoun Pambata (Children's Museum) in Pasay City. CTEC boasts of a 98% acceptance of graduating students to big schools in school year 1998-99, further proof that Suzuki music education improves academic achievement.

Greenhills Music Studio, also in Mandaluyong City, is the first Suzuki music school in the Philippines under the direction of Prof. Arambulo. In 1998, 113 member families were registered here and received individual

lessons in violin, cello, piano, and flute. Aside from the usual play-ins and monthly outreaches to Museong Pambata, the studio also sponsored recitals for the retired nuns at St. Paul's Vigil House and faculty concerts in Cebu City in the Visayan archipelago and Cavite City in Luzon. 85 students participated in the graduation recitals held last May and December. Last October a recital was held at GMS to commemorate the birth of Dr. Shinichi Suzuki, with 23 participants.

GMS provides apprenticeship opportunities for aspiring Suzuki piano teachers who have taken the Suzuki Pedagogy course under Prof. Arambulo at UP. In the past 16 years, GMS students have distinguished themselves each year in local and national competitions. Later pursuing music degrees in prestigious conservatories here and abroad and musical careers in contemporary and classical settings. Others have become teachers and even pursued masteral studies in Suzuki Pedagogy in Holy Names College, University of Tennessee, University of Washington, and Eastman School of Music.

St. Scholastica's College School of Music in the city of Manila has a Suzuki program for children, where 50 families were registered in 1998. Individual lessons in violin are given here and recitals are held twice a year. Every Sunday this school holds a children's string orchestra rehearsals, whose advanced students are promoted to the Manila Youth Symphony Orchestra which is supported by a foundation. This year they gave a concert at the Cultural Center of the Philippines.

The University of the Philippines College of Music, Preparatory Department in Quezon City just began their Suzuki program this past school year but they already have 50 families registered. Individual lessons in violin are given regularly, and recitals were given twice last year.

The Adventist University of the Philippines Music Department in Cavite has 25 registered families in its Suzuki program headed by Prof. Corazon Co. This year, master classes in piano at the different Suzuki centers were given by her son, Jonathan Co, who is based in Eastman School of music. Her daughter, Cecilia Co, a Suzuki violin teacher, was trained in GMS and in UP College of Music. Prof. Co's youngest son, Victor Michael, is a very talented cellist who studied under Mr. Amador Tamayo, Suzuki cello teacher from GMS. The Co family is scheduled to give concerts in Bangkok, Thailand. They are very good exponents of the Suzuki Method.

The Salvador and Pilar Sala Foundation in Cebu City has institutional membership in PSA. Under the orchestra members they have used the Suzuki program with the aid of Japan International Cooperation Administration (JICA). JICA has provided them with resident Japanese instructors in

To the Spring

An Evening with Empress Michiko

—With Gratitude to Shinichi Suzuki—

Yuko Hirose

At the invitation of Empress Michiko, on December 5, 1999 we paid a visit to the Palace. Izumi Tateno (piano), Hachiro Hirose (violin), Yuko Hirose (piano), Masayoshi Kataoka (cello), and Eiko Kataoka (violin) enjoyed pleasant conversations over dinner with the Emperor, the Empress, and their daughter Princess Nori. This was followed by a musical pastime with the Empress and the Princess.

As we were ushered into the room on arrival at the Palace, we found the Emperor and Empress and Princess Nori waiting for us smiling. Seeing their wonderful smiles I nearly forgot to thank for the invitation—time seemed to stop for a moment. I was also reminded of how wonderfully warm Shinichi Suzuki's smiles had been.

The four hours of the evening at the Palace, as I reflect upon it now, was somewhat like listening to an entire Sibelius symphony. Symphony, I said, perhaps because I sensed an unending tide of time in the way history seemed to breathe within the royal couple.

I remember being moved as a child whenever encountering a wonderful musical performance, although I knew and comprehended nothing. In the same way, ignorant of history as I am, through our conversations at the Palace I intuitively realized what it meant that history was alive. I habitually listen for the reverberations of the lives of composers who lived one or two hundred years ago. On thinking back, I think I was, in the same way, catching in my ear the echoes of history that came from behind the tone of the voices of the royal couple as they spoke to us.

After dinner, as the Emperor left to continue his official duties, we moved to the music room for a moment of music with Empress Michiko and Princess Nori.

One of the pieces Izumi Tateno, my older brother, performed then was Grieg's "To Spring." In Norway in northern Europe, spring arrives abruptly after a long, severe winter that lasts half a year. With a sudden yet restrained expression, this piece begins as though a tiny, tiny crack opens in the ice in the South Pole. In this little piece too, we can listen for something like the length of the months and years through which humans have lived; and that is the way my brother performs it.

Izumi, Hachiro and I were able to listen to a Haydn trio with Empress Michiko's piano. When the piece

was over, I felt that this was a master performance that would forever remain in my heart. It was a kind of performance that, instead of rising into the space, seemed to seep into the interior. It was graceful yet powerful, with width and variety in its expression.

In her recorded keynote speech at the 1999 congress of the International Board of Books for Young People (published as *Building Bridges: Reminiscences of Childhood Readings*), Empress Michiko states that the juvenile literature she read as a child sometimes provided her with "roots" and, at other times, "wings." I feel that the musical program that evening contained both "roots" and "wings."

Let me list the pieces played that evening:

We began with the Mendelssohn Piano Trio in d minor, second movement (the Hirose-Kataoka Trio), "Sakura, sakura" (Cherry Blossoms) (Hachiro, Yuko, Masayoshi), and Shinichi Suzuki's "Tanoshii asa" (A Happy Morning), and "Etude" (Hachiro, Yuko, Eiko).

I still remember clearly the day when Akihito and Michiko married. It was my piano lesson day at the home of Leonid Kochanski. On returning home, I watched the wedding on TV and thought what a beautiful person had become Crown Princess. The beauty of cherry blossoms and the air of that special day left such a clear impression that I can still vividly recall it today. This was why I took the liberty to include the old Japanese song, "Sakura sakura."

These were followed by Izumi's performance of Sibelius' Impromptu Op. 5, No. 5. Whenever he plays this piece, for me the atmosphere spreads in a panoramic way. How wonderful the man was who created a piece of music that changed the atmosphere. I am also grateful that there is one who plays it exactly in that manner. After the Impromptu, Izumi played Sibelius' "Tannenbaum."

He then played Heino Kaski's "Nacht am Seestrand" (Night on the Sea Shore) Op. 34, No. 1, "Pankakoski-Strom" (Torrential Stream) Op. 48, No. 1, Ernest Nazareth's Odeon and Confidencias, and Edvard Grieg's "To the Spring" and "Nocturne."

After these solo pieces by Izumi, we had the pleasure to listen to the Empress's chamber pieces: "The Swan" from Saint-Saëns (Michiko, Masayoshi), the Haydn Piano Trio in G Major, second movement (Michiko, Eiko, Masayoshi), and a Schubert "Serenade" (Michiko, Eiko, Masayoshi). Michiko concluded with "Tannenbaum" as a piano solo.

I was moved, almost shocked, by Michiko's sense of ensemble, and wondered how it was ever refined to that height. This goes back a long way, but the royal couple, still Crown Prince and Princess then, once visited Finland. (Izumi has since then been honored to be friends with them through music.) When they visited Sibelius's villa in Ainola, Michiko discovered lilies of the valley by a little trail in the woods. Finnish reporters, who had gathered in droves, requested a photographic pose of picking the flowers. She left the flowers alone, saying, "Let's

leave things of the field in the field." This is a famous episode that touched the hearts of Finnish people.

I recalled this episode because, on that evening of music making, Empress Michiko wore a brooch of lilies of the valley. Her words about leaving things of the field in the field call to mind Suzuki's belief that every life, human or not, is a chosen life.

During his study in Germany, Suzuki became acquainted with Albert Einstein. Suzuki used to tell us about him in words that conveyed the scientist's human warmth: "I never heard him talk about academic subjects. There was only human contact." We feel that that great scientist keeps company with us right nearby.

I had also heard Suzuki talk about the Emperor and Empress with love and respect. This helped me enjoy the couple's personal warmth while feeling that I could converse with them as I am, without ceremony. The height of their sensitivity as they resonated with us through conversations was similar to the height of sensitivity that our ears caught in Michiko's chamber music performance. I feel profound joy that she conveyed to us the essence of things through both language and music.

Now, this occurred when I accompanied the Suzuki tour group to Mexico. Perhaps reflecting Presidential authority, there were apparently many security restrictions on events attended by the First Lady, those in charge seemed quite tense during our concert. We played "Cielito Lindo" for an encore. The arrangement we used included quite a long prelude leading to the lyric. Our audience listened quietly during the prelude I played, but then when the song part began, a commotion swept the hall. Singing voices spread like ripples from around the seat of the First Lady that I could not see, becoming a great chorus in the end. When I told this to Michiko, she joyfully hummed the tune, and said, "Is this it? It's in His Highness's book and I thought it a beautiful piece of music."

At the Suzuki Children's concert on Okinawa some time ago, we received a request that an Okinawan song be played as an encore, and we were handed a score minutes before the curtain rose. As I was trying to recall the title of that song while telling this episode, Empress Michiko helped me: "Could it be 'The Song of Touch-Me-Nots?'" Emperor Akihito joined in, referring to the content of the lyric. As they told us about their exchanges with Okinawan children who, ten years prior to the islands' repatriation, visited the mainland with foreign visas, we felt that our ear caught echoes from the royal couple's profound thought for Okinawa.

I was quite surprised when the Empress introduced me to the turtle dove language from a poem:

Hô Pô, GruRu
Hô Pô, GruRu

(from Michio Mado, *The Animals*, translated by Michiko)

She told me of her own surprise when someone greeted her overseas in this language. She looked particularly animated when she told this and other episodes.

Princess Nori's sensitivity toward the natural world is, I am certain, something she inherited from her parents. When I mentioned the real life story of a Japanese girl I had met in Lapland, who was thrown out of a reindeer-pulled sled, Princess Nori quickly responded, "Just like 'Starry Eyes,'" to which the Empress too added: oh yes, Topelius. "Starry Eyes" is a tragic fairy tale that leaves a permanent impression on the reader's heart, while this Japanese girl's experience was a happier one: she had a good time despite being made a fool of by a reindeer that happened to be out of sorts.

Princess Nori's thoughtfulness during the hours we spent at the Palace was so natural that all we needed do was to steep in the warm atmosphere as it came to us.

On their numerous overseas trips the royal couple and Princess Nori truly resonate with people they encounter. I thought of how much good this brings to Japan.

The Empress expressed her deep concern for Waltraud Suzuki, and entrusted me to convey her heartfelt greetings and wishes for good health.

I would like to close with a poem the Empress introduced as a song of joy in her *Building Bridges*. I do this with a fond memory of a summer when the Kataokas' older daughter Chizu was about three years of age. During the family's stay at Masayoshi's parents' home in Okayama prefecture, Hachiro and I were visiting for concert rehearsals. Each time little Chizu wanted to go out, she came to ask our leave saying, "I'll be back soon." When Empress Michiko quoted this poem in her keynote speech for IBBY, I recalled Chizu from that summer in Okayama. In my mind Chizu's lovely appearance and tone of voice overlapped this song of joy.

THE PASTURE

Robert Frost

I'm going out to clean the pasture spring;
I'll only stop to rake the leaves away
(And wait to watch the water clear, I may):
I shan't be gone long.—You come too.

I'm going out to fetch the little calf
That's standing by the mother. It's so young
It totters when she licks it with her tongue.
I shan't be gone long.—You come too.

(Translated by Kyoko Selden)

The Best Gift

Noriko Mitani

Piano Instructor, Kanto District

As I turn the pages of my photo album, I recall the happy memories of recitals, Christmas concerts and fine arts fairs return. I also remember the pieces that I performed on each of those occasions. When I was five years old, I begged my mother about learning the piano. My mother chose Mrs. Shizuko Suzuki as my teacher simply because her studio was the closest to our home. At the time, I never imagined that she would have such a great influence on my life. I just looked forward to going to the sunny, pleasant studio and seeing Mrs. Suzuki, who was a gentle, kind teacher. Slowly I felt more comfortable in the class, and started to make new friends. Then, playing with them after lessons became another one of my favorite pastimes.

At the time, the Talent Education movement had just started to become known throughout the nation and the world. This directly affected our studio because Mr. Akio Mizuno of the Tokyo Talent Education office and other teachers often brought guests from foreign countries and magazine reporters to observe our lessons. The opportunity to perform for these visitors was a positive experience for me and my classmates.

The lesson times were left open, so there were always at least three to four students in the studio. Sometimes I played outdoors until my turn, and during the winter my hands were so cold that I could hardly play the piano. Usually, however, I stayed in the studio to listen to the other children's lessons. The piano textbooks were not established yet, so each child was studying a different piece. Therefore, we were constantly exposed to many compositions. Once, I liked a piece that my friend was studying. I practiced her piece for a week, and was scolded for not completing own homework.

The studio was a place of social gathering for us children. We arrived at the studio immediately after school and stayed until the evening. We played the piano, and had fun outdoors. Fortunately, the studio was located inside of the Zen-on (a music publishing company) building and we could use it freely. Time always seemed to pass by quickly.

The children in my piano class were of various ages and from different schools. My classmates were a positive influence for me and I feel that I have gained a much wider view of the world through studying the piano with them.

The graduation system for piano was established when I was in the fourth grade. The required piece for the elementary level was "Two Minuets and Gigue" by J.S. Bach (currently this piece is the first stage of the intermediate level). Upon first hearing, this piece sounded strange compared to the other works I was used

to. But thanks to Mrs. Suzuki's enthusiastic teaching, I successfully completed the graduation tape. The recording was done on an open reel so unfortunately I cannot hear the tape today. But I remember that even as a young child, Dr. Shinichi Suzuki's comments were very easy to understand. His words, "in order to understand the heart of the music, first one must become a person who can understand other human beings" are still engraved in my memory.



At the studio of the late Mrs. Shizuko Suzuki in Nakano city, Tokyo. Back row, far left is the author (then seven years old).

I first met Dr. Suzuki at the Graduation Ceremony at the Budo-kan. He shook my hand and said, "please keep practicing so your tape performance will be an example of your lowest ability". At the time I didn't understand the meaning of his words. He was saying that "rather than be satisfied with your own progress, you must have higher goals." Our encounter lasted less than a minute, but the memory of his words and the feeling of his warm hands will remain forever.

I used to cause Mrs. Shizuko Suzuki much trouble because I was lazy about practicing. She always emphasized the importance of musical sensitivity in my lessons. These days I am finally beginning to understand her words. She was not lenient towards me because I was a child and carefully taught me all of the important points in piano playing. Her serious approach toward music is my constant source of inspiration and I hope that one day I will reach her level as an instructor.

As I look back on my own life, the best gift that I received from my parents was the opportunity to study the piano through the method of Talent Education. My father often said, "The purpose of becoming a parent is to give something back to society". I would like to continue the dream to help many more children receive "the best gift".

From Talent Education, No. 123

(Translated by Chizu Kataoka)

A Mother's Record In Sports and Music, Her Pursuit of Dreams

Shigure Koga

Ogura Class, Kansai District Piano Study Group

• Beautiful Tone, Good Tone

What fine beautiful tone everyone produces—this was my first impression when I attended a studio recital of Hiroko Ogura's students. They played with such superb tone that it was clearly discernible to my ear, though I had only learned the rudiments of piano playing. What was even more impressive was that musical tone characterized the performance of almost all the students, from young beginners to more experienced high school and college students.

I immediately asked whether my daughter Sakuko could join Ms. Ogura's studio. At the instructor's suggestion that we first observe some lessons, Sakuko and I visited her home. The lesson we watched was that of a young student who looked to be of nursery-school age. I was impressed by the great concentration the little child maintained during the lesson. I was also stunned that she played quite an advanced piece with precision.

While I thus listened, my daughter, who I thought was likewise listening, was having a peaceful nap on the sofa. "Oh my, she's fast asleep," Ms. Ogura pointed out. I was a bit embarrassed though such a thing was easily expected of a child just turned four years of age.

Despite such a beginning, Sakuko took to the piano without much resistance. Like many other children, however, she hated her daily practice. After dinner every evening I would sit by the piano and say, "Well, maybe you want to practice piano," because otherwise she would never get around to practicing. Day after day passed by like this. Even when she advanced in pieces and had to record a graduation tape, she often plopped herself on the floor and refused to practice, protesting, "This piece is too hard!"

• Her Heart Turns to Baseball

About the time Sakuko was a third grader, she accompanied her older brother to a training session of his Nara Little League regulation baseball division. The coach noticed her observing with great interest and told her that girls could also join. This awakened her enthusiasm for baseball. She insisted that she join, and, casting aside our parental concern about the danger that might accompany baseball practice, she joyously began attending the team's Saturday and Sunday training sessions.

With her bobbed haircut, Sakuko looked every inch a boy as she threw herself into baseball. By the end of the third grade, she was a B-class pitcher. In the second half of the fifth grade she made it into the ace players' section of the Nara Little League, ahead within the section itself of a large number of boys. She

was ranked fourth among the ace players, an unusual accomplishment for a girl, and drew the attention of newspaper and television reporters. In the midst of her busy days playing ball, she was frequently introduced in the news or featured in hour-long documentary interviews.



At a recital, around age six

Sakuko graduated from the Little League with record-breaking achievements for a girl, including eighth best in the Kansai District rookie games and a shutout game in a preliminary round of the all-Japan championships. In junior high she joined the Boys' League. Girls were not yet allowed to play in formal League games at the time, so she stayed on the bench as a manager. She was only allowed to play in practice games, but she nevertheless seemed to enjoy being associated with baseball. She spent her three years in junior high dreaming of the day when a girls' regulation baseball league might be formed.

Busy juggling schoolwork, baseball, and swimming, she had little time to practice piano. Yet, thanks to Ms. Ogura's patience, Sakuko was able to continue her lessons and participate in annual studio events such as the summer recital, the Christmas concert, and the graduation recital. Listening to her friends' performances on those occasions, she seems to have been inspired by them to reflect on how she might like to play a piece this way or that.

In any kind of activity, encounters with a good teacher and good friends who stimulate one's desire to improve lead us to practice willingly. Participation in a variety of activities teaches a person to switch back and forth between different engagements and to achieve goals within a short but focused span of time. Little by little, Sakuko seems to have mastered this skill.

• Technical Finesse at a Graduation Recital

The spring before Sakuko started the ninth grade she was invited to perform in a four-piano recital (the Kansai District Graduation Recital) at Osaka's Kosei Nenkin Hall. Her group was to play the Italian Concerto in unison, but only one joint rehearsal was scheduled since the four players were gathering from distant places. Sakuko practiced a fair amount by herself, but also listened repeatedly to a model recording and played along with it many times.

By the time the four players had barely rehearsed enough to be able to breathe as one, it was time to

perform. Sakuko was to play at the fourth piano in back. The arrangement was for the pianist at the front of the stage to make sure that all four of them had taken their seats before she signalled to start playing. Of course everyone feels nervous on stage. Hardly had Sakuko seated herself when the performance began. It was no easy matter for her to join in with the other three. Although it was for no more than four or five seconds, there was a moment when Sakuko could not play. Watching from the audience, it felt to me like a minute, or even two—a long, long blank. However, she picked it up beautifully a few bars later, and performed the rest of the piece without incident. Sakuko's quick recovery was an ingrained response that owed much to the accumulated training of repeated listening and playing. Even so, I felt quite anxious at that moment.

This recital seems to have enlightened Sakuko as to the importance of playing each note with care. I think it was also about this time that some of the skills in which she had been rigorously trained from early childhood, such as hand positioning, finger movement, and tone production, began to bear fruit.

• Fostering Her Dreams

Sakuko quit her piano lessons for a period of time immediately before her high school entrance examinations, but she resumed them on entering high school. Girls were ineligible to play on high school baseball teams. Furthermore, Sakuko was becoming aware of the gap in physical strength between the sexes at this stage. She therefore gave up baseball and switched to softball.

A high school club, as opposed to a regional team, demanded daily late-hour practices, games at other schools, and camp training sessions. Sakuko became extremely busy. With increasingly challenging academic subjects and more rigorous baseball activities, it seemed at times that she would have to give up the piano. But Sakuko herself had a strong desire to continue. It was fortunate that her school encouraged both spiritual and physical pursuits. As an eleventh grader, she was selected a member of the Nara Prefectural Softball Team. In her senior year at high school, she became captain of the school's softball club and led its members until summer vacation.¹

By skillfully balancing her daily life so as to allow her studies, sports training, and piano lessons to coexist, Sakuko was able to develop her powers of concentration. She was also fortunate to make friends across a wide range of interests at school, in softball, and at the piano studio. In each of those areas of her life she found young people full of vitality and character. Admiration for these friends inspired her to be like them. Similarly, a variety of memorable

experiences in sports and music have stimulated her and enriched her dreams.

Sakuko is now close to finishing her senior year. It is time for her to focus on one of her many dreams and determine her future course. After much deliberation, she has chosen the field of physical education as her destiny. Having begun preparing for the college entrance examinations, she has quit the piano again but apparently wishes to continue it as a lifetime hobby.

Sakuko's musical sensibility was honed by instruction that emphasized the basic tenets of the Suzuki method and attention to the tone production of every note she played. In the same way I hope she will continue to refine her senses while making full use of her personal strengths in leading a positive life that is emotionally rich.

[From the Instructor]

I remember vividly how Sakko [diminutive of Sakuko] gazed worriedly at me during her first visit to my lesson room on a winter day in 1986. It seemed as if she were trying to hide herself behind her mother, whose skirt hem she tightly clutched.

I wonder when it was that this shy child transformed herself into a dashing baseball player. An ace player in the all-boys Little League, she came to be showered with media coverage. Nine out of ten people who saw her week after week in the lesson room were convinced that she was a boy. When she sat before the piano, however, she was a dreamy girl who loved Chopin, and who responded to my every instruction with a solemn nod. When I first saw her on television, yelling at the top of her lungs and playing with such spirit, I nearly fell off my chair in surprise.

This was around the time when the general practice was to send children to cram schools in preparation for the entrance exams at elite schools. But Sakko's parents, with their unshakable educational principles, emphasized physical and mental development above all else in their children. They not only gave up their weekends to assist with the Little League but also attended our annual Christmas recitals as a family. They raised their two children with profound love.

A schoolteacher sent Sakko a letter after seeing her practice the Turkish March on a television program broadcast nationally. This letter, which I hear Sakko still treasures, said: "Do your best in sports now while you have the physical stamina. Music is something you can enjoy all your life. Please continue with it steadily if at a slow pace." Needless to say, this message has given Sakko strength in the past years.

Sakko entered one of the prestigious high schools in our prefecture, and is now making efforts toward her college entrance examination. I would like to give her three cheers for a bright future.

Hiroko Ogura, Piano Study Group

From *Talent Education*, No. 130

(Translated by Kyoko Selden and Lili Selden)

Philippine Suzuki Association

Continued from page 15

violin and cello. They have also received donations of wind instruments from Japan. The Cebu Youth Symphony Orchestra gave a televised concert celebrating the Philippine Centennial last November 1998. Early March, 1999, they toured and gave three concerts in Metro Manila.

Reyco Music Studio in Cebu City, headed by Ms. Fe Reynes, had 40 registered families in 1998. This school is only for individual Suzuki piano lessons, while Ms. Reynes also trains piano teachers in Suzuki Method. Ms. Reynes has studied under Madame Kataoka in Matsumoto. This school acts as a feeder for the Philippine High School for the Arts and the University of the Philippines College of Music.

Suzuki Conferences

In January of 1998, Prof. Arambulo was able to gather eight children ages 12 and below who were advanced in Suzuki violin to join the Suzuki Olympics Concert in Nagano. These talented children, hand-picked from the different centers all over the country, happened to

belong to the poorer sector. Unfortunately, because of lack of ISA subsidy, PSA representation was forced to withdraw from the said Olympics.

For this convention (March 1999), PSA is represented by a delegation of 35 people composed of students, parents and teachers from different centers. PSA has subsidized the airfares of one piano teacher, one violin teacher, and one cello teacher, while the rest of the teachers raised their own support by giving concerts and soliciting funds from foundations and individuals. ISA graciously subsidized the registration fees and accommodations of our flute teacher.

Future Plans

PSA has been planning to hold a national concert to feature all the Suzuki trained children from the different centers of the Philippines. In the past this endeavor has not proven feasible due to problems in logistics, among others, but with our economy showing promise, this dream might come true in the near future.

THE INTERNATIONAL SUZUKI ASSOCIATION®

The International Suzuki Association was founded in 1983 as a non-profit organization in Dallas, Texas in order to serve as a coalition of Suzuki Associations throughout the world. In June, 1988, the headquarters moved to Matsumoto. The ISA has been designated by Dr. Suzuki as the sole authorized organization which can grant rights to the use of his name, trademarks and service marks on his name for music products or organizations associated with Dr. Suzuki or his "Suzuki Method."

Under these circumstances, all Suzuki Associations are legally required to join the ISA with appropriate agreements concerning the use of the name Suzuki.

The ISA should be comprised of member associations pursuing goals and assuming obligations consistent with its organizational regulations. Consequently, every individual member of ISA must be a member of such an association and each association a member of the ISA. The primary purpose of the International Suzuki Association shall be to serve as an information and coordination center serving the various organizations within each country and region through such country's or region's "Representative" concerning the "Suzuki Method"™ for the purpose of formulating and maintaining high standards of educational instruction under the "Suzuki Method"™. The ISA strives to encourage, promote, enlarge, and coordinate the Suzuki Method throughout the world. In order to achieve its goals, we plan to carry out the following activities.

1. Sponsor the Suzuki world Convention and International conferences.
2. Sponsor the International Suzuki Teachers Conference.
3. Train Suzuki teachers in developing countries.
4. Help every country establish a national Suzuki Association.
5. Translate and publish the *International Suzuki Journal*, the ISA newsletter, a teacher directory, and Suzuki literature.
6. Evaluate and issue International Suzuki teacher certificates.
7. Examine and make final decisions concerning publication of all books and teaching materials related to the Suzuki Method.

In order for ISA to be able to carry out these activities, each member association is asked to pay per capita fees. Member benefits are as follows:

1. Participation in International Conferences and local conferences sponsored or endorsed by ISA.
2. Establishing national associations in their countries with the guidance and support of ISA.
3. Holding local conferences in their countries with endorsed and approved by ISA.
4. Receipt of member certificates, the bulletin, the *International Suzuki Journal*, etc., and, where experience is appropriate, the International Suzuki instructor accreditations.
5. Can visit and study at Talent Education Institute in Matsumoto, Japan, subject to approved Suzuki teacher's recommendation.

SUZUKI NAME AND TRADEMARK

A number of members of our Association, and several authors, have raised questions as to how they may use the name of Dr. Shinichi Suzuki in connection with works or products they have prepared. The purpose of this article is to try to clarify this situation.

In 1990, Dr. Suzuki granted to a subsidiary of Warner-Chappell Music, Inc., Sammy-Birchard, Inc., the exclusive right and license to manufacture, distribute and sell copies of the musical works of Dr. Suzuki in a series of pedagogical editions, whether printed, recorded, videotaped or in other formats, which had been prepared by Dr. Suzuki or under his authority as part of the SUZUKI METHOD™ of musical education and training. That Agreement also includes an exclusive right given to Sammy-Birchard to use the trademark SUZUKI® on and in connection with such works, as well as certain other materials, products or devices. Therefore, no one may prepare any of Dr. Suzuki's musical arrangements or music sequencing, under the names SUZUKI®, SUZUKI METHOD™, or the like, unless prior approval is obtained from both Dr. Suzuki (or his designated representative ISA) and Sammy-Birchard.

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We hope the above clarifies the situation for you, but if there are any questions please contact:

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Judi Gowe, Warner Brothers, 15800 NW 48th Ave., Miami, FL 33014 U.S.A.

¹ Translator's note: The Japanese school year starts in April and ends in March. Sakuko presumably relinquished her responsibilities as team captain before the fall semester so that she could concentrate on studying for her university entrance exams.

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