

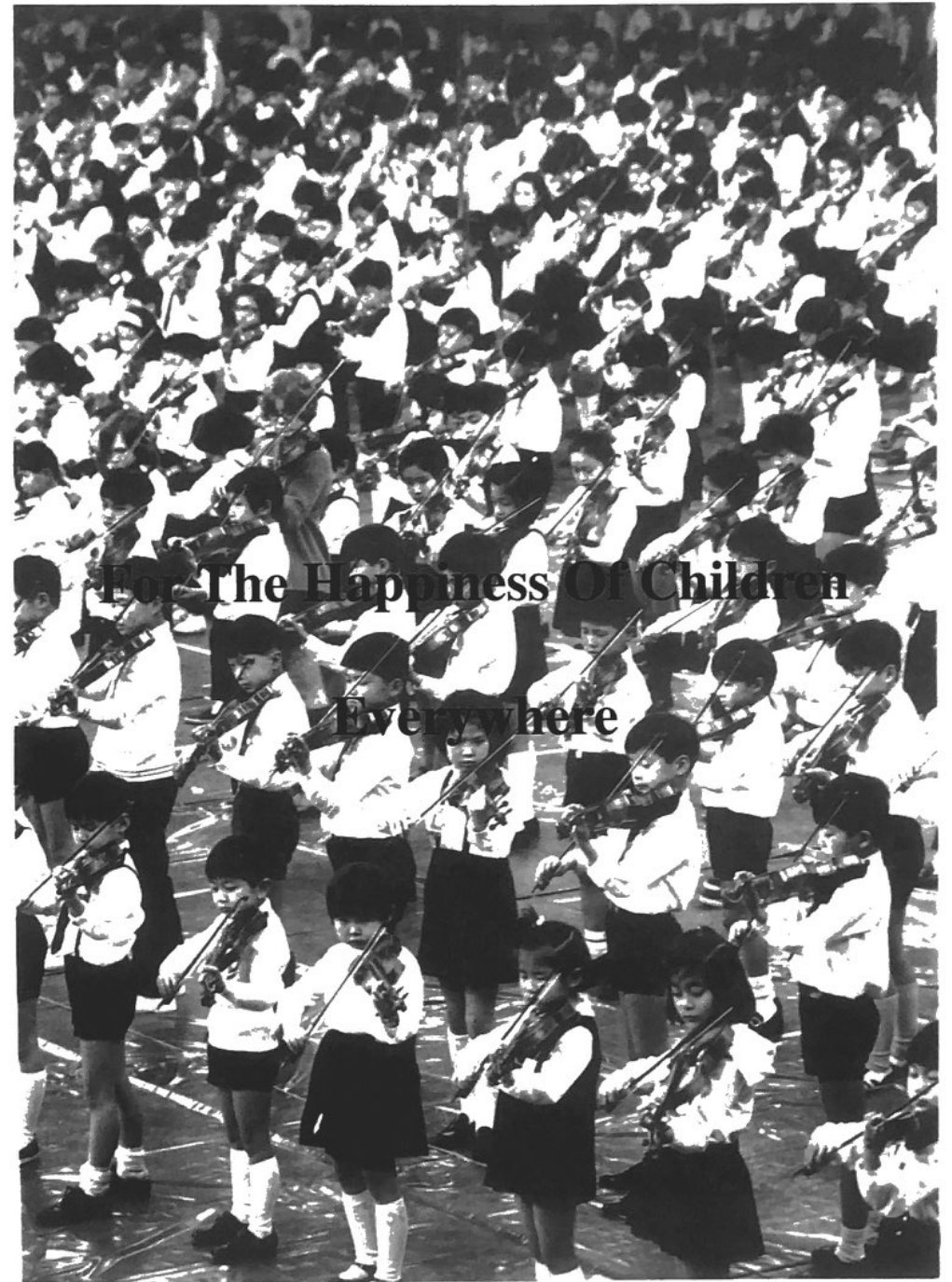
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Fall, 2001



For The Happiness Of Children
Everywhere

International Suzuki Journal®

Vol. 12, No. 2 Fall 2001

The Official Publication of the International Suzuki Association
Prof. Koji Toyoda, President

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ISA OFFICE

JAPAN: T.E.R.I. OFFICE
3-10-3 Fukashi, Matsumoto 390-0815, Japan
U.S.A.: Jerri Williams, Office Assistant
PO box 2236, Bothell WA 98041-2236
Tel: 425-485-4934; Fax: 425-485-5139

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Shinichi Suzuki

Speech given at the U.N. Pavillion during Expo '70 in Osaka, Japan - 1970

Early Development from Birth

As one of the most important projects that mankind should undertake during this century, we wish here to make a proposal that every country in the world should set up a national project to guide all young parents to develop their babies' intellectual and mental abilities from the time they are born.

We have demonstrated that human abilities are not congenital; it depends upon the way they are developed. Consequently if left unattended, babies naturally grow up to adults with very poor ability. This is the way of Nature.

The upbringing of the seedlings decides the destiny of the plants thereafter; ill-bred saplings are apt to have tendency of bearing irrevocably miserable fruits. We all know this very well.

And yet, people have been indifferent to this problem for mankind for a long time. They have repeated the same mistake of convincing themselves that their

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children are born inferior, even when their own faults or ignorance might have caused the child's inferior quality. This is not the suitable attitude we should take toward our babies.

Many babies are brought up by the young parents who have no experience in developing the infants' intellectual faculties and mentality at the most important time of their development.

Yet, Governments remain indifferent in this situation.

It is the most serious mistake in human history not to have taken any policy against this and left the babies under ill-care at their most important time of "seedlings".

Let's train the child-rearing instructors

Any baby is an important member of the Nation. We should not remain indifferent to poorly educated babies because of the inexperience or ignorance of their parents.

We therefore wish that as an international project, Governments in every country will consider the problem of the "early development from birth". We suggest that Government should take up training and placing in every city and town instructors who will guide and help inexperienced parents educate their babies, and develop their intellectual and mental abilities.

If this be realized, the world will enter into the new and truly "good" era.

We earnestly wish that all the world will give serious consideration to this vital problem and will cooperate for the realization of the wonderful new world.

Every child has vast potentiality for education

Today at this United Nations Pavillion, about 800 children from five to ten years of age are going to play the Violin Concert by J.S. Bach and several others from their repertoire.

I trust their performance will undoubtedly impress you. They are not specially talented children but their abilities are developed after birth. These 800 Japanese children will show you the possibility that any baby's ability will be developed if correctly educated from birth.

Any child in the world can speak his mother's tongue. Why does he have such an ability? We have

SYDNEY, NSW, AUSTRALIA

September 12, 2001

studied the problem of children and their abilities for the past thirty years in the field of music, and have established the new method and philosophy that every child's ability can be developed. Today we are going to show you how high children's ability can be developed.

We sincerely hope that for the happiness of all the children in your country, you will cooperate to set up a national project for the "early development from birth" for the realization of the bright new era when any child's ability and mind will be ensured to be developed correctly. ♦

FROM THE EDITOR'S DESK

Following the recent terror attack on New York City, Washington D.C. and Pennsylvania, the ISA/USA office received messages of condolence from all over the world. We would like to share some of these heartfelt words with you, our readers.

From Japan

Tuesday is a very sad day, not only for your nation, but for all people in the world who love the freedom of democratic and peaceful society.

Isao Fujii
Legal Adviser to
Hiroko Suzuki, ISA Chair

To ISA

A couple days after I came back from Taiwan, I had the highest degree of shock with the news from America. On behalf of the Suzuki Talent Education Association of Australia, I express my deepest condolences to the American people, the victims and their families on the recent attack by terrorists. I hope that all our colleagues, students and their families are safe.

On this devastating occasion we would like to share the sorrow and anger with all Americans.

Also, we shall make sure that, as was Dr. Suzuki's wish, the Suzuki movement is not only music education but more importantly, our children learn music from a young age receiving lots of love and encouragement from their parents, teachers and society in order that they grow up to be wonderful human beings who later themselves contribute towards world happiness, peace and prosperity.

Yasuki Nakamura, ANCSTEA

(Other messages are found in the country Reports.)

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A WORD FROM THE CEO

Evelyn Hermann

Dear Parents and Teachers:

In this time of international terrorism, we need to think of the children. Their biggest need is to feel secure. Along with your hugs, let music become their security blanket.

One of the main reasons that Dr. Suzuki started teaching little children was the compassion he felt for the Japanese children at the end of World War II. They were starving, but he could not feed them all. Then he had the thought that if he could show them that there was still some beauty in the world, he could give them a reason to live. The human soul, when given an impetus, will find a way. So if the child had a reason to live, he would find the way.

Thus, he started with one small violin which he took from door to door. He used games, not only to make practicing fun, but as a means of teaching the necessary technique for performance. The children enjoyed learning so much that they waited for the next lesson with great anticipation.

This has now become our project. When you make music it is a time of joy, not fear, for we are con-

necting. Suzuki believed that "tone is a living soul without form." For the musician their instrument becomes a being. To the child, the instrument is his unseen friend.

We do not feel two entirely different emotions at the same time. When your child begins to experience fear, get out their instrument and practice. Be sure to make the practice a joy. Suzuki once told me, as he hesitated before going into the room with the children, "before I enter the room, I must think as a child."

Teachers, think of new ways to teach the technique that will be fun as well as important to the learning process. Don't just play a game for fun. First find the problem the child has and then think of how you can overcome that problem in a fun way.

One of the techniques that Suzuki used was to have the child play a difficult passage five times in a row correctly, not just five times, but five times in a row correctly. In order to do this, a child might have to play the passage many times, but he was not counting the total times. He was just trying to get five correct. The amazing part of this practice is that once they get five in a row correct, they have the passage learned. Such a mind-set

gives the child confidence that they can do anything they wish. It helps to conquer fear in all things.



Practicing Techniques can be fun

NEWS FROM AROUND THE WORLD

2000-01 REPORT ON ARGENTINA

Odina Lestani de Medina

ISA Representative in Argentina

AMSRA President for Argentina Suzuki Method

Violin Professor at University of Córdoba

The Suzuki Method has been growing steadily in Argentina in recent years. In cities like Tucumán, location of the last gathering of teachers, students and parents from several places in the country. They convened during this month of September, and are showing an increasing growth in results and success, with the corresponding recognition from public and private institutions. Special thanks to Ms. Ana María Wilde de García, for her continuous efforts in Tucumán!

So it can be said of other still relative "newcomers". In Buenos Aires, Rosario, La Plata, Mendoza and Santa Fe, mostly young people who through enthusiasm and commitment are spreading the teachings and memories of our beloved Dr. Suzuki, as are those in Jujuy, San Juan and other places, who are starting their Suzuki journey. We can only marvel at the increasing number of children and young people who are introduced to the magical realm of sound and love that music can create.

With the characteristics of our southern hemisphere, now entering the spring season, all these links of the Suzuki family are already projecting their concerts in preparation for end of school year next December. These are particular occasions for joy, family reunion and lots of music making from young students of different ages, beautifully dressed and playing their various instruments, solo and in groups. Their proud teachers are giving the best of themselves, for which the whole community shows appreciation. Some auditions soon to be:

- **La Plata:** 28 September, at the Conservatorio Provincial.
- **Buenos Aires:** 15 December at the Facultad de Derecho, Universidad de Buenos Aires.
- **Córdoba:** Universidad Nacional de Córdoba, 14 December at Libertador Theatre.

In Córdoba, pioneer of the Method in Argentina, we have a large and more than interesting Suzuki group. Well over thirty years from its creation, we are enjoying the benefits of numerous families, some of whose members have developed a solid career of their own. Eduardo Ludueña and Grace Medina, in violins, and Claudio Medina (Grace's brother), viola, have just performed together a demanding program of contemporary music, with works by Kodaly, Donatoni and Genzmer. They are accomplished players. All initiated through the Suzuki violin school, they went into professional posts with the Buenos Aires Philharmonic Orchestra. They regularly perform widely on the national musical scene and have tours programmed for the United States for next January and February. Also outstanding is also the status of the young violinist Sami Merdinian, presently a student at the Juilliard School of Music. At 18 he is already enjoying a unanimous success as a soloist, having appeared recently with the National Symphony in Buenos Aires and the Youth Symphony Orchestra in Córdoba. Reviews are hailing Sami as a great talent with more than a promisory future. It would seem unfair to limit the list of notables to just these names. By their merits many others should be mentioned, just as much those dedicated students who by now conform the group of young people who are learning and nourishing their spirit with music.

AUSTRALIA

Yasuki Nakamura

I have an indescribable feeling as I write this.

A week ago, I was watching a special television programme to celebrate the one-year anniversary of the Sydney Olympic Games. I had very strong feelings and was moved at the scene of the Opening Ceremony. Among hundreds of country representatives, South and North Korea marched together under one flag. The mood was constructive and positive and a sign of unity toward peace.

NEWS FROM AROUND THE WORLD

In the middle of the programme, we had the most shocking news from America. A group of terrorists took many thousands of innocent lives and destroyed world peace within a couple of hours. These events have brought the world back to the cold war era and there is fear of another war.

In 1978, at the end of a concert tour to America, 10 Japanese Suzuki children extended their trip to Australia to give some very successful concerts and workshops. On returning to Japan, Dr. Suzuki asked me to go to Australia to work with a Talent Education programme that had been introduced to Australia in 1970 by Mr. Harold Brissenden. Before I made a decision, I visited Sydney by myself to determine its suitability as a place for my young family to live. I didn't need many days to make a firm decision. People were happy and were enjoying safe and peaceful lives.

I moved to Australia in 1979 and started teaching in studios set up for me by the Suzuki association. I tried to introduce the method as close to the Japanese Talent Education programme as possible. Part of this involved introducing a "graduation system". After the first graduation concert in Sydney, I visited Matsumoto to report to Dr. Suzuki. I also invited Dr. and Mrs. Suzuki to the second graduation concert the following year. The graduation concert of 1980, held at the Sydney Opera House was a most exiting and memorable event for us, with Dr. and Mrs. Suzuki in attendance. Dr Suzuki wrote a message to be printed in the concert programme. The middle of this message reads as follows:

"After the war, when the remains of many destroyed buildings were seen all over Japan, I started this movement, realizing how these innocent children were suffering from the dreadful mistake made by adults. These precious children had no part in the war, yet they were suffering most, not only in lack of proper food, clothing and homes, but more important, in education".

The news of the terrorist attacks in America gave me a chance to think, "Why do I teach Suzuki?" and "What can I contribute to the Lives of others?" What does learning through the Suzuki method mean to the

thousands of young students, and how much does it affect their future?

My own three children have learned piano, violin and cello through Suzuki method from a very young age. All are now Suzuki teachers and performing musicians. I have never had a chance to explain to them why I have been involved with Suzuki for over 50 years and why we are living in Australia. Probably they accept this without thinking.

Dr. Suzuki's idea of a better world through Talent Education was born out of the devastation of World War II. In the darkness and emptiness of the late 1940's, the Suzuki movement began with a mission - "For the happiness of all children who are born on the earth".

Almost 50 years later, during the 1988 "World Suzuki Convention" in Matsumoto, Dr Suzuki appealed in his speech "...For the children's happiness, it is our hope and duty to create the future world where no country on earth has policemen, jails and armies. Please, Please...". He cried and could not continue the words; he just put his palms together in front of his face.

During the Second World War, people in Japan who were against the war and denied the Emperor were punished and imprisoned. The Japanese government gave exemption from compulsory conscription to some specialist workers, seen as providing essential services. My father was an artist, and against the war. It was very hard for him to pass the strict guidelines to gain exemption from military service. Fortunately, he was given exemption and he spent the war years finding and looking after many children who had lost their parents and homes. The children were looked after in his huge Art studio in Tokyo.

After the War, the government was struggling and focused on material recovery. My parents believed that young children's education was very important, as they would soon grow up and lead the country. In 1948, my parents started a Christian Kindergarten called "Ai no sono" (Learning garden with love). They invited piano and vocal teachers from Tokyo Art University. My father taught Art, and mother taught general class. My wife Yoshiko was the first piano student of the "Ai no sono" Kindergarten.

The next year, my father met Dr. Suzuki and a

NEWS FROM AROUND THE WORLD

Suzuki Violin class was started at the pre-school. My brother and I were the first students (my brother is now a Cremona graduate Violinmaker). It was very fortunate for us that Dr. Suzuki sent Mr. Hachiro Hirose as the teacher. Mr Hirose lived with us as a family member for the following 7 years.

Many students from the "Ai no sono's" Hirose violin class have since gone on to become wonderful musicians, and Suzuki teachers. I would like to thank Mr. Hirose. I owe a great amount of who I have become to his guidance and caring. My involvement with the Suzuki movement has now stretched to over 50 years, first as a student, then performer and now as a teacher.

Now, I would like to write more about the Suzuki movement in Australia.

Australia is an island continent with a population of around 19 million people from over 200 countries. The Australian government has policies encouraging multiculturalism. People with different backgrounds are able to maintain their traditions, religion and cultural heritage and still be proud to call themselves Australian.

Since Mr. Harold Brissenden brought the Suzuki method to Australia in 1970 and started "Talent Education" in Sydney, the movement has spread rapidly to other states. Violin, Viola, Cello, Piano and Flute form the core of the Australian Suzuki movement, with Double Bass, Harp, Guitar and Singing being introduced more recently.

At the moment, 5 states have Suzuki associations and organizing offices in their capital cities.

They are: New South Wales (Sydney)
Victoria (Melbourne)
South Australia (Adelaide)
Western Australia (Perth)
Queensland (Brisbane)

Each State Association organizes a Summer School, Autumn School, and Graduation Concerts as well as various workshops and teacher training sessions. The graduation system in Australia is exactly the same as in Japan.

In New South Wales, around 1500 students graduate each year with the Graduation Concert held at the Sydney Perra House in October or November. The concert programme covers almost all graduation pieces up to the Moendelsohn Violin concerto and Bccherini Cello concerto. The Gossec "Gavotte", Bach "Minuet" (viola), Vivaldi A minor and G minor concertos and Bach A minor concerto are played with the Suzuki student orchestra. This year, over 500 Piano graduating students are playing a solo in 15 concerts in two recital halls in the Sydney Opera House.

The 2001 Graduation Concert in Sydney is dedicated to Mrs. Suzuki who passed away last Christmas.

MANY GREETINGS FROM BELGIUM

Jeanne Janssens

First of all we would like to express our deepest and sincere sympathy to the families, friends, pupils and relatives who are grieved by these awful and inhuman terrorist deeds. We wish you all a lot of strength in order to be able to look at the future with hope and trust. Music, our language, will support us doing so.

In Belgium everything will be resumed as normal. Concerts will succeed each other in such a way the teachers will be having a concert somewhere each Sunday: violin, piano, cello and flute. Each occasion will be taken to make music.

In the mean time we have welcomed two new teacher trainers, namely Wilfried van Gorp and Koen Rens. In 1982, when Prof. and Mrs. Suzuki were leading the workshops, both Teachers - then still in their infancy - took lessons from Dr. Suzuki. Idem dito later on, in the USA. In Hungary they were present every time to teach next to Bela and Tove Detrekoy and Jeanne Janssens during the July workshop in Sosto.

In addition we would like to inform you the preparations of our national workshop for violin, cello and viola (2002-02-10 till 2002-02-14) have started. ♦

NEWS FROM AROUND THE WORLD

NEWS FROM DENMARK

Tove Detreköy

The activity of the many Suzuki programs in Denmark is very lively. Piano and string workshops have taken place with guest teachers from other European countries. Next national workshop will be on November 17-18.

Last April "the Danish Violin Competition" was held for the first time. Participants must be Danish students or Foreigner studying at a Danish Conservatory and below 25 years. 1st prize was won by a 16 year old former student of The Danish Suzuki Institute. (He also won the accompanying orchestra's prize and the prize of the audience.)

The Danish Suzuki Institute has started its 25th school year in a beautiful old house which will be ours the next 2 years (and hopefully longer). Copenhagen county has made this available for us. It is a new and wonderful feeling to have an accommodation of our own. We will celebrate the 25 years with a concert in Tivoli Concert Hall 28th of April 2002. ♦

REPORT FROM FINLAND

VIOLIN

The past year has been very active for Finnish violin students. We have had several workshops around Finland. The national summer workshop was held in Ellivuori and we had Koen Rens as guest teacher.

The International Sibelius Violin Competition was held in November 2000. There were two former Suzuki students, Laura Vikman and Pietari Inkinen, playing in the finals.

ESTA conference was held in Finland and Finnish Suzuki students participated in the demonstrations. Teacher training for violin was held in January 2001. There were seven in level one, three in level two and one each in levels 3 and 4. Teacher trainers were Sven Sjögren (Sweden), Tove Detreköy (Denmark), Hannele Lehto, Marja Olamaa (Finland).

Marja Leena Makila

VIOLA

Our Suzuki viola players were performing in the traditional Christmas concert organized by the Finnish Suzuki Association and took part in the national workshops in Koubola and Ellivuori, Vammala and of course in very many local concerts during this year 2001.

Heikki Puukko

CELLO

There are now 11 teachers in training in Finland. Cello teacher trainer Anja Maja has been the examiner in England and in Hungary.

Anja Maja

PIANO

Next summer July 29-August 3, 2002, the Finnish Suzuki Association, Riitta Kotinurmi is organizing the First International Suzuki Piano Workshop for teachers and students (all levels). The active participants in this workshop is limited, so order your information early.

Riitta Kotinurmi/ Finnish Suzuki Association
Raviradantie 19 as 1
50100 Mikkeli
Finland
Fax: +358-15-361401
e-mail: riitta.kotinurmi@saunalahti.fi

You are invited to come a day early and stay a day after to enjoy the beautiful, clean and lovely country of Finland. On your return there is the possibility of enjoying a production of "Hansel and Gretel" in Helsinki at Martinus Concert Hall.

Riitta Kotinurmi

FLUTES

The Finnish Suzuki Association organized the traditional Christmas concert and group lesson workshop in Kouvola. The Suzuki Flute groups took part in a National wind instrument event in Mikkeli in February. The jury awarded two scholarships - one for the younger Suzuki group and one for the older Suzuki group. Hillpeät huiit (The Merry flutes) group from

NEWS FROM AROUND THE WORLD

REPORT FROM THE NATIONAL SUZUKI ASSOCIATION OF FRANCE

Christophe Bossuat, President

Fédération Method Suzuki en France

We want to first here in France to express our deepest sympathy to the American people after the recent catastrophes touching this country. We want to think also of the Suzuki people who had relatives, friends or colleagues killed in these terrible events. We join you and pray so that such events don't perpetuate and that our governments take the right decision in handling these hard times. They will need a lot of help and prayers from all of us!

These events are triggering even more the energy, the purpose, the meaning of what we do with children:

- *Using music to develop children's sensitivity not aggressivity!*
- *Teaching them to listen to each other, not shouting nor shooting at each other!*
- *Helping them to discover their own voice with sound, getting them in touch with their own beauty not stupidity.*
- *Having them realize the universal sense or bond among humans with music, not sense of fight country to country.*

There is urgency! I remember Dr. Suzuki asking me twenty years ago: "how many students are you teaching?" I answered proud of myself, "fifty." He said: "only!". I understand much better today what he meant then. There is urgency to give children of this world a chance for a better education, and music is for sure the one of the best tool we can use. Do it as much as you can right now! We will need it! This was the meaning of the message of Dr. Suzuki. When we look at the world now, his message is incredibly actual! Let us continue our work with more energy and hope so that more and more children learn how to trigger the best of themselves, not just to pull the trigger!

Helsinki conducted by Heli Talvitie made a radio recording and the younger players gave four concerts in Vaasa.

Flute teacher training exams, directed by Marja-Leena Mäkilä took place in Malmö, Sweden. In July 25 flute students and 3 teachers were in Ellivuori for a National Suzuki Workshop. Anders Ljungar -Chapelon from Sweden gave a humorous rendition of the Carnival of Venice.

Eija Puukko

VOICE

Päivi Kukkamäki went to Melbourne Australia in April for teacher training. Other training sessions held in Vantaa, Finland, with teachers attending from Europe, North and South American and Australia.

International Suzuki Voice Workshop in Finland July 31- August 5, 2002. For further information contact:

Piavi Kukkamäki
Rekolantie 40-42
01400 Vantaa
Finland
Fax: +358-9-874-2552
e-mail: paivi@ik137.pp.fi

GUITAR

Markku Pehkonen from Oulu has started to teach Suzuki Guitar. The teacher training program will start in December 2001 in Helsinki, Käpylä Music School. Teacher Trainer will be Harald Söderberg from Sweden

Raimo Päiväläinen

Five Mottoes of the Suzuki Method

*The earlier period
The better environment
The better teaching method
The more training
The Superior instruction*

Shinichi Suzuki

NEWS FROM AROUND THE WORLD

Now if you don't mind, some news about our country!

Year 2000-2001 has been punctuated with a lot of activity concerning our permanent teaching program with violin and cello: over 20 people! Trainees from all over the country attended our seminars. Some of them were already very experienced teachers with a national professional degree, teaching in conservatories. This sign of interest shows a shift concerning the origin of some of our trainees, who come with high qualifications and want still to learn.

Teacher training for piano will soon be on the way again in Paris!

Our Easter national workshop in La Côte St André was a major success, and attracted this year more than 300 hundred people with at least one third of them coming from a foreign country: England, Ireland, Island, Italy, Spain, Switzerland, and also America.

Joint concerts were organized with several association from the south of France, promoting the birth of a new association in Toulon. Other similar gatherings took place in the area of Lyon and Paris stimulating the enthusiasm of playing music for hundreds of children.

This next school year, in Lyon, Marseille and Paris, concerts are being planned to raise a fund for humanitarian causes, especially for children touched by severe deceases.

A national Suzuki gathering will be happening in the town of Toulon in 2002. Also tour groups from The United States:

Kansas City and Minneapolis will promote international exchanges for our students. ♦

JAPAN

Yoshihiko Terada

THE 2ND 1000 CELLO CONCERT

On November 29, 1998, a Memorial Concert to honor the passing of the many Japanese that were killed in the Hanshin Awaji earthquake and in memory of Pablo Casals who had died 25 years earlier.

In March 1972, 12 cellists from the Berlin Philharmonic played on Austrian radio the only piece written for 12 cellos, "Hymnus," Op. 59 of J. Klengel. Upon hearing that performance other composers began writing for cello ensembles. In 1992 a cello con-

cert was held at Neues Palais in Potsdam and 341 cellists participate to celebrate the 1000 years of the establishment of the city.

A member of the 12 cellist from Berlin, Rudolph Weinsheimer later met the Emperor and Empress of Japan. He jokingly suggested that Japan should have 1000 cello concert. Out of that conversation the marvelous program became a reality.

His Royal Highness, Prince Takamado was asked to serve as honorary chairman of the program. (His Royal Highness and his entire family have been involved in the Suzuki program for a number of years). Both the Prince and his daughter took part in the 1000 cello concert.

Several teachers and former Suzuki students participated, as well as present Suzuki cellists. Professional cellists from around the world came to Kobe to take part.

On July 29, 2001 the Second 1000 Cello Concert took place at the World Memorial Hall in Kobe. Seven master cellists from around the world performed with the group They were: Stephan Haack, Munich Germany; Toshiaki Hayashi, Osaka Japan; John Michel, Seattle USA; Hélène Gagné, Montreal Canada; Tatsuo Saito, Osaka Japan; Duk-Sung Na, Seoul Korea; Odile Bourin, Paris France.



For Suzuki people it is no longer an unusual sight to see 1000 violins playing together. But 1000 cellos—that is mind-boggling! Just the seating arrangement is beyond our imagination. Yet this was a *fait accompli* in Japan.

NEWS FROM AROUND THE WORLD

GREETINGS
FROM

His Imperial Highness Prince Takamado
Honorary President



His Imperial Highness Prince Takamado

The cello is a wonderful instrument that can cover a range of sounds from high, relaxed notes as clear as on a violin to rich, deep, reverberating notes. Of all instruments, it is said to be the closer to the human voice in register, and is indeed loved by many.

On November 29, 1998, the 1000 Cello concert was held in Kobe. The concert commemorated the passing of master cellist Pablo Casals 25 years earlier and those who died at the Hanshin Awaji big earthquake. Coming from all over the world, 1013 cellists performed as one. The concert was wonderful.

'The 1000 cello concert' was not just a mere concert.. The cellists were moved as they played together that day. As a result, new ensembles, class reunions and volunteer activities based on the cello were born.

The effects of the earthquake remain, now, however, the recovery and care of people's hearts will be the main aims of supporting organizations.

It is my sincere hope that the second 1000 Cello concert will also strengthen the ties among cellists and become a great opportunity to develop the support which gives peace and hope through various Musical activities.

THE 2ND 1000 CELLIST CONCERT
WORLD MEMORIAL HALL 29 JULY, 2001

PROGRAM

The Song of Bird/ Catalan folk song	only by Maestros
Medley of screen/arranged by Hirabe	only by Maestros
Hymnus/ J. Klengel	all Cellists
Requiem for Cello/S. Saegusa	all Cellists
Suite in D major/D. Funk	all Cellists
Bachianas Brasileiras No. 1 Modinha/H. Villa-Lobos	all Cellists
Medley from countries/arranged by K. Yamashita	all Cellists+Soprano
From Symphony No. 9 the 4th Mov/L.v. Beethoven	all Cellists+Bass+Chorus+Wind Instrument

NEWS FROM AROUND THE WORLD

KOREA SUZUKI ASSOCIATION

Kyung-Ik Hwang

Korea Suzuki Association held events as follows in 2001.

1. Ninth Pan Pacific conference International

- Dates :Jan. 3rd, 2001-Jan. 8th, 2001
- Place :Mokwon University in Daejeon, Korea
- Participating nations :USA, Japan, Australia, Singapore, Philippines, Korea, Taiwan
- Entry numbers :1300 persons
- Sponsors :Daejeon City, Mokwon University
- Purpose :In order to enhance Dr. Suzuki's philosophy and teaching ideas in Asian Nations and Oceanian nations and furthermore to promote mutual understanding through friendship.
- Participating Faculties:
 - Japan -Twenty persons included Toyoda Koji, Suzuki Hiroko, T. Takahashi
 - USA -Six persons included Michi North Barbara Wampner
 - Australia -Ten persons included Herold Brissneden, Y. Nakamura
 - Singapore -one
 - Taiwan -one
 - France -one
 - Switzerland -one
 - Korea -ten
 - Total -50 persons
- Participating Symphonic Orchestras:
 - Korean Symphony Orchestra(at Gala Concert)
 - Daejeon Civic Symphony Orchestra (at Faculty concert)

•Features of this event:

- 1) The 9th Pan Pacific Conference International as combined Conference of Oceania and Asia held very meaningful international concerts. Each Nation revealed their unique musical potentialities at the Daily Concerts, Faculty Concert, Gala Concert, and Welcome and Farewell Concerts.

At the Faculty Concert three students - from Australia, Japan, and Korea - united to perform Beethoven's Triple Concerto.

- piano: Hikari Nakamura(Australia)
violin: Sun Young Hwang(Korea)
cello: Hasebe Ichiro(Japan)
- 2) Japanese orchestras conducted by Matzui Naoki and Itakaki Tokio showed wonderful ensemble.
 - 3) At Gala concert Six students selected from USA, Australia, Japan, and Korea
 - 4) Many teachers and students of the Nahoya district in Japan were of much help to the Suzuki activities of KSA, especially by teacher Nakajima, Gasebe, Osawa, and so on.
 - 5) Many teachers and students from Melbourne in Australia headed by Kim Bishop were enrolled and after the Conference they went sightseeing included historical sight spots, shopping, skiing.

II. Suzuki Summer Music Camp

- August 6, 2001 - August 10, 2001
- Hotel Spapia at Yooseong Hotspring District in Daejeon, Korea
- Guest Professors:
 - Sasaki Kinuko, Nakagawa Beniko, Miyata Yutaka (Japan), Ken Wolberg (USA)
 - Kyung-Ik Hwang (Korea)
- Entry numbers : Fifty teachers, and five hundred students were enrolled
- 1) Teacher training two hours every day
- 2) Group lesson, class lesson, private lesson, afternoon concert, opening concert, farewell concert

* Next music camp will be held at Yooseong from January 7th 2002.

Suzuki Movement in Korea is making steady progress eagerly and systematically. ♦

Eric Kandel, a Nobel laureate who won the prize for his neurological studies, stated: "Playing a string instrument develops certain cells in the brain that otherwise do not develop. This takes place only if the child starts to play the instrument before the age of puberty."

NEWS FROM AROUND THE WORLD

NETHERLANDS:
FURTHER GROWTH

Martin Loose

Chairman, Dutch Suzuki Association (SVN)

In the past year, the Dutch Suzuki Association has continued the growing trend in a number of ways. Parent membership is still growing rapidly; it is now at well over 250 Suzuki families.

The small-scale Suzuki shop, which was started early last year, has also grown considerably. From an initial presence at workshops only, it has now become a full-service mail-order operation. Members greatly appreciate the service. Membership discounts help to entice non-members to take the big step...

A large stock of the Dutch version of "Nurtured by Love", the only Suzuki book available in Dutch, was acquired. The book used to be difficult to get hold of; now, over 100 copies were sold at just over 50% of the usual price. This temporary stunt price for members served three purposes: 1) quickly recover some of the investment in our stock of 400 copies; 2) increase the visibility of our shop; 3) increase our membership.

For cello, the teacher training course is now run by Ruben Rivera (France). Anne van Laar, Nienke van den Dool and Marianne Vrijland passed their level 5 exams, taking the number of A teachers from 0 to 3.

For flute, Anke van der Bijl was appointed as an ESA instructor. The teacher training course, run by Sarah Murray (GB) with Anke's assistance, has both Dutch and Belgian trainees.

For piano and violin, the situation is less rosy. While Huub de Leeuw has difficulty in attracting new trainees, Susan Johnson has decided to give up teaching altogether because her life is taking new directions. Fortunately, Jeanne Janssens has kindly offered to come to Holland to continue the teacher training course. This cannot be a long-term solution, however.

In general, the number of Suzuki teachers is growing only very slowly. For teachers with a conservatory diploma, entering a Suzuki teacher training course represents a considerable long-term investment (in terms of both time and money) with little added payback in

financial terms. And for most directors of music schools, incorporating Suzuki teachers in their staff is still a proposition that has little added benefit. In addition, there are the usual prejudices against Suzuki.

This, then, is our challenge for the years to come: to find a way to open up new potential so that Suzuki teaching for several different instruments will be available in all regions of our country. ♦

NEWS FROM PERU

Roberta Centruion

In Peru, Shinichi Suzuki's Philosophy of Music Education has been a vital factor that for the past 20 years has brought a better understanding of love and sensitivity between teachers, parents, children, the economically accommodated classes and those less fortunate classes. Over 50 dedicated teachers of the Suzuki Association of Peru continue to nurture children and their families through the study of violin, piano, cello, viola, flute, guitar, singing, recorder and early childhood classes.

In spite of great economic difficulties, we are happy to report that in January of 2001, the Suzuki Association of Peru held its 16th Suzuki Festival that brought together 83 teacher trainees and 204 students from Argentina, Bolivia, Brazil, Chile, Colombia, Ecuador, Mexico and from Arequipa, Cuzco, Piura, Trujillo and Lima, Peru. Support from Suzuki Association of the Americas and the Ohio Suzuki Teacher's Association made it possible to offer travel scholarships to teacher trainees traveling from other Latin America countries.

We are already receiving inscriptions for our 17th Suzuki Festival, January 7-11 and 15-22, 2002, that will be held in conjunction with the Second Latin American Suzuki Teacher's Conference on January 12-14. Invited teacher trainers are Tanya Carey, Cello; Rebecca Paluzzi, Flute; William Kossler, Guitar; Caroline Fraser & Doris Koppelman, Piano; Barbara Barber & Marilyn O'Boyle, Violin. There will be workshops for Singing, Recorder and Early Childhood, as well as Music Reading for all instruments.

Continued on page 16

NEWS FROM AROUND THE WORLD

The Second Latin American Suzuki Conference will include sessions in leadership training and organizational skills, build on the successes of the first Conference, improve our communications network, share materials and folk music arrangements, propose strategies and priorities for the future. Our goal is to have higher numbers of teachers from more Latin American countries represented in these two events. (For more information contact Roberta Centurión: centurio@amauta.rcp.net.pe)



Grupo AMISTAD

We are proud that our teachers and families unite their time and hearts in many outreach projects. "Amistad" (Friendship) is a group of Suzuki students that apply Dr. Suzuki's philosophy with solidarity and love for their neighbors. Led by piano teacher, Adriana Paliza, this group of young pianists, violinists, guitarists, recorder players rehearse every Saturday afternoon to prepare a varied program of classical and folk music, incorporating ballet and other dances. They perform for clubs, at retirement homes, hospitals, shopping centers and in auditoriums. Most times the entrance cost is donation of non-perishable food, school supplies or clothing for charity. Amistad has traveled to 6 cities in Peru to share their music and Dr. Suzuki's philosophy with our newer programs.

In light of the horror we witnessed this past September 11, everyone needs to accept Suzuki's challenge, issued in his speech in the United Nations in 1968 where he called for world action to create a revolution through education. Suzuki's revolution is a peaceful movement; his soldiers are teachers and parents committed to nurturing children; his weapons are musical

instruments--not violence--and a new educational philosophy; in the world of tomorrow, there will be no soldiers nor weapons, but peace. To this end, we dedicate our efforts.

Roberta Centurión Past-President & International Representative of the Suzuki Association of Perú Latin American Liason of the SAA Roberta Centurión, a native of Pennsylvania, has lived in Peru since 1968. She received her musical training at the Universities of Mansfield (PA) and Michigan and Suzuki Pedagogy training in Peru and the U.S. Charter member of Suzuki Association of Peru, she was the guiding force in it's early growth and development during her ten-year presidency. She has directed and/or co-directed fifteen Suzuki Institutes in Peru & has taught in Institutes in the U.S., Korea and South America. Roberta was the on-site member of the Latin American Committee of the SAA, responsible for the organization of the First Latin American Suzuki Teacher's Conference in 1999 and is currently organizing the Second Latin American Teachers Conference to be held in Peru in January of 2002. For several years, Roberta translated, formatted, printed and distributed the Spanish edition to the ISA Journal for Latin America. Roberta teaches piano in her own studio, teaches Early Childhood music at colegio F. D. Roosevelt, the American School of Lima, is the organist and music director at the Union Church of Lima & gives lectures, seminars and courses about Music Education and the Suzuki Method throughout Latin America. ♦



NEWS FROM AROUND THE WORLD

THE PHILIPPINES

Carmencita Arambulo

The Philippines were represented at the Asian Suzuki Association meeting by Carmencita Arambulo. At the Grand Concert, held in the Dr. Sun Yat-Sen Hall in Taipei, her pupil, Olider Salonga Sykok, very ably, performed Chopin's "Scherzo in e^b minor." ♦

FROM SWITZERLAND

Hildegard Kounitzky

for Lola Tavor

translated by Gabi-Lynn Widmer

The fifth National Workshop will take place in Switzerland from the 9th to the 12th of May, 2002. The course will take place in Flüeli-Ranft which is 20 driving minutes away from Luzern. This location lies on a hilltop surrounded by a magnificent mountainous landscape. It is remote from daily stress so that we have the ideal conditions to concentrate on music.

Courses for the violin, the cello and the piano are being offered. Teachers from Switzerland, France, and Sweden will be teaching. Folk music will also be offered and advanced students will receive the chance to get extra instructions at the Junior Master courses.

The Workshop will end with a concert in the "Luzerner Saal", a concert hall in the new Concert, Convention and Art Hall built by Jean Nouvel in Luzern.

We are looking forward to being able to greet you. Applications will be taken care of in the order of their reception.

Contact Address:

Mrs. Hildegard Kounitzky

Mattstr. 8

6052 Hergiswil

Switzerland

Phone +41-41-360-49-04 Fax: +41-41-630-49-05

e-mail: kounitzky@gmx.net ♦

TAIWAN SUZUKI ASSOCIATION

Mary Ko

On September 2, 2001, the Taiwan Suzuki Association successfully held the Second Asian Suzuki Method Grand Concert in the National Dr. Sun Yat-Sen Memorial Hall, the largest music hall in Taiwan. About 60 talented Suzuki teachers and students from Japan, United States, Australia, Singapore, The Philippines and South Korea joined the concert and performed. The International Suzuki Association Chair Ms. Hiroko Suzuki, Chief Executive Officer Dr. Evelyn Hermann, the Chair of Australian Suzuki Association Mr. Yasuki Nakamura, and the chairs from other Asian countries all attended. Over 3,000 audiences and volunteers took part in the two Suzuki Method concerts (on August 31 and September 2). The Concerts went smoothly thanks to the excellent planning by the concert chief officer Mr. Ai-Lin Chang.



Suzuki Teachers and Students Ensemble (Middle) Ms. Hiroko Suzuki

The most important meaning of the 2001 Asian Suzuki Method Grand Concert is that, under the resolution by the ISA committees members on January 30, 2001 TSA (chair Mary Ko) is again being recognized as the only legitimate Suzuki Method Association in Taiwan, TSA is also the only legal Suzuki organization authorized by Taiwan Internal Affairs Administration. On July 2nd, the ISA Chair Ms. Hiroko Suzuki and TSA chair Mary KO both signed the agreement.

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NEWS FROM AROUND THE WORLD



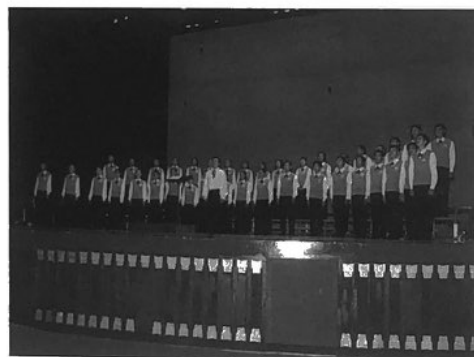
(Left) Haydn Piano Concert Performer: Po-Wei (9 Years Old)
(Right) Mozart Piano Concerto Performer: Shih-Hua Chang (13 Years Old)
Mary Ko Classroom

Due to the great efforts of Mr. Ai-Lin Chang, Ms. Mary Ko and TSA's teachers trainers for the 4 musical groups (Violin-Hiroko Suzuki, Piano-Michi Hirata North, Flute-Toshi Takahashi, Cello-Yoshihiko Terada) the TSA has grown successfully in Taiwan. Even though the Asian Suzuki method Grand Concert has finished this year, TSA will never cease to continue the spirit of Suzuki education. In the future, TSA will plan to organize the Taiwan Suzuki Method Grand Concert for August 2002. The TSA will also enhance the teacher training system and improve the whole organization. The TSA would like to thank all the people who have helped the Asian Suzuki Method Grand Concert. It is hoped that there will be more opportunities for the TSA to join and exchange with other Suzuki families throughout the world. ♦

In addition to the outstanding solo performances by the representatives from all the countries, the concerts were also highlighted by the performance of the Asian Suzuki teachers and students Ensemble. All participants felt that the concert helped to bring together the Suzuki Associations throughout Asia. Audiences and parents were especially impressed and moved by the performance of those 400 Suzuki students from 4 musical instruments. Their consistently high standard of performance was widely acclaimed. Moreover, the piano concertos were surprisingly well-done. The two piano soloists (from Mary Ko's classroom) were selected by the TSA Piano Teacher Trainer Ms. Michi Hirata North after two competitive processes. This clearly demonstrated that the piano group has developed nicely in Taiwan.



Suzuki Students Performance form 4 Instruments Groups



Pacific Choir, Conductor Lecturer of National Tokyo Arts University Mr. Yoichi Hattori

Parents who have
smiling faces have
Children
who have
smiling faces

SPECIAL SUBSCRIBERS

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(\$1,000 and above)
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M/M Harold Brissenden
M/M Yasuki Nakamura
BELGIUM
Jeanne Janssens
CANADA
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CHILE
Tilly Roberts
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Jill Heffernan
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DENMARK
Anders Grøn
ENGLAND
Jane Panter
Soyin Pat Tang
Enid Wood
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Paivi Kylliku
Kukkamäki
Marja-Leena Mäkilä
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INDONESIA
Jani Kusuma
ITALY
Elio Galvagno
JAPAN
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Rekas | Dorothy Risebig
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Hava Rogot
Joseph Rogot
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DONORS

COUNTRY MEMBERSHIP

- *Asociacion Suzuki del Ecuador
- *Korean Suzuki Talent Education Association
- *Philippine Suzuki Association
- *New Zealand Suzuki Institute, Inc.

SCHOOL MEMBERSHIP

- *Turnhoutse Suzuki Vereniging, Turnhout Belgium
- *Children's Talent Education Center, London, ON Canada
- *Preucil School of Music, Iowa City, IA USA
- *The Music School, Inc., Bethesda MD USA

IN MEMORIAM

JAPAN

HISAE HIRATA 1907-2001

Hisae Hirata of Tokyo, Japan, passed away on September 29, 2001 at the age of 94 years.

She was the first piano teacher of pianist Michi Hirata North and wife of the late Yoshimune Hirata. Yoshimune Hirata was a well known piano pedagogue who was a colleague of Dr. Shinichi Suzuki and who helped Dr. Suzuki by providing his piano school in Tokyo for Dr. Suzuki's teaching of his first private violin students starting in 1935. Dr. Suzuki continued to use the Hirata school facilities until 1943 when World War II became severe and he discontinued any musical teaching until after the war in 1945.

Dr. Suzuki then resumed his teaching in Tokyo at the Hirata school and it was at this time that he started his "Talent Education" program. Yoshimune and Hisae Hirata gathered twenty five small children including their own son, Yoshihiko (Paul), deceased, and daughter, Rumi, for Dr. Suzuki to begin teaching his new program. Hisae Hirata became the first head of the Mejiro Talent Education branch in Tokyo. As the word of mouth gradually spread and Dr. Suzuki started giving teacher training to some of the local violin teachers, the program spread into various teaching branches throughout Tokyo.

In Those days, "Talent Education" was not generally known but with demonstration performances by the original twenty five children, branches were soon started throughout Tokyo.

Each branch had a head and held meetings on a regular basis with branch teachers and parents. Hisae Hirata, as head of the first branch in Tokyo, assumed the position of chairman of all of the branch heads in Tokyo and helped organize all of the new branches of Talent Education until her retirement in 1970. At that time she received a special award from Dr. Suzuki in recognition of her long service to the development of



Dr. Suzuki and Mrs. Hirata

Talent Education. After her retirement she continued to attend the National Spring Annual Concert in Tokyo every year for the next 20 years.

During that time in Japan, women were not usually active in taking any kind of leadership in society. As a result, Mrs. Hirata's active participation and leadership in this new program established her as a role model for young women in the country. In her work she was very active promoting the talent education program. She was also in charge of welcoming important guests and the members of the royal family who attended the annual concerts. She took students from Tokyo to Kirigamine Kogen in Nagano Prefecture for Dr. Suzuki's first Summer School.

A memorial service for Hisae Hirata was recently held in Tokyo. She is survived by two daughters, Michi Hirata North of Bellevue, Washington and Rumi Hirata of Tokyo, Japan as well as a daughter-in-law, Mihoko Yamaguchi Hirata of Bellevue, Washington, a violin student of Dr. Suzuki. Also surviving are seven grandchildren and nine great grandchildren. ♦

IN MEMORIAM

AMERICA

MARGERY ABER 1914-2001

Truly Margery Aber was a woman of action! Most people would retire after 30 years of public school teaching. Margery was just beginning! After teaching in the Detroit public schools and part-time at Wayne State University, Miss Aber wanted to move back to Wisconsin. She applied for a position as violin professor at the University of Wisconsin Stevens Point and in the meantime signed up for a tour to Matsumoto to learn more about the Suzuki method. Little did she know how those 21 days in Japan would influence the next 33 years of her teaching career.

When Miss Aber began the school year, 1967 at UWSP, she was eager to try out Dr. Suzuki's method. The music department chair, aware of her Matsumoto experience and her public school teaching, assigned her to start a Suzuki program in the university lab school in addition to teaching college violin lessons and conducting. When the lab school closed in 1973 the parents petitioned that the Suzuki program be kept. Eventually, ASTEC (the American Suzuki Talent Education Center) and the American Suzuki Foundation were born.

In 1971, under Miss Aber's direction, the first American Suzuki Institute (ASI) was held in Stevens Point. It is still the oldest and largest outside of Japan and the model for some 70 institutes that happen each summer in North and South America. At Miss Aber's invitation, Dr. Suzuki taught at a workshop in Madison, Wisconsin in 1968 and was twice a guest at the institute for two weeks in 1976 and 1984.

While Margery Aber's renown as the founder and director of ASTEC and ASI until 1984, and was nationally and internationally recognized, her violin teaching before and after her introduction to Suzuki would not go unnoticed. She was a superior violinist and teacher of all ages. Dating back to her tenure in Detroit, Miss Aber's orchestras were among the finest in the state. Many of the students she trained continued their study with members of the Detroit symphony orchestra, seven of them eventually becoming members themselves. In Stevens Point, her pre-collegiate



Margery Aber Photo by Arthur Montzka

violin students won scholarships to such prestigious music schools as Julliard, Boston Conservatory, and Oberlin to name a few. Two of her students were selected to be part of the 22 American and Japanese students to tour China and two were a part of an US-Canadian tour to South America. While many have gone on to major in music and are now teaching and/or performing, her real goal was not to produce professionals, but to give each child an excellent musical education... to give to each child, as her student, an opportunity to develop "a noble character." And Margery never stopped living and communicating the Suzuki Philosophy. She authored the history of the American Suzuki Institute in a publication titled; "Hip-hip-Hooray!" that came out this August, just in time for the recent 31st Annual Institute! As a clinician, Margery Aber traveled world wide. She introduced the Suzuki method to Germany and Estonia. She taught both children and teacher trainees in the US, Canada, Japan, China, Belgium, Finland, Australia, and New Zealand. Would you believe that right up until her last few months of life she talked of going to a mission school in Jamaica to teach violin.

Completing her 63rd year of teaching and her 87th year of life, Miss Aber's vision, enthusiasm, and zest for life never diminished. She did not believe in limits for herself or anyone else. Perhaps that's why she understood children so well. To children all things are possible and their imaginations know no bounds. She always retained her childlike spirit... leading the large assembly's "Hip, hip-hoorays!" the night before her passing. ♦

IN MEMORIAM



Jeanne Switzer Photo by Arthur Montzka

JEANNE SWITZER 1923-2001

Jeanne Switzer, an American pioneer in the Suzuki movement, passed away in July 2001. Prior to her Suzuki training, Jeanne graduated from Ithaca College in New York State and later studied with Joseph Szigeti in Switzerland.

In 1964 she attended the ASTA presentation of the first Suzuki Children's Tour Group in Philadelphia, and then went to Project Super at Eastman School of Music in 1966. In 1967 she joined the ASTA Tour to Japan.

Jean made numerous trips to Japan after that and attended all of the International Suzuki conventions beginning with the first Conference in Hawaii in 1975. She attended many SAA Conferences and was actively involved.

Jeanne became quite an authority on the gimmicks used by Dr. Suzuki to correct technical problems which students develop. She was quite ingenious in this project and was in demand at Institutes and conferences where she demonstrated their use.

Jeanne was a member of the New Haven Connecticut Symphony for many years and also soloed with them.

Jeanne Switzer and I first met at Project Super in 1966 at Eastman. We bonded immediately, taking notes of Dr. Suzuki's lectures incessantly and trying out his ideas evenings. This became a lifetime habit of exchanging teaching practices by telephone for all the years of our association as friends and colleagues. We worked together in joint student recitals and workshops and shared each others successes and disappointments.

We had ten wonderful summers together at Stevens Point. We would choose a different Wisconsin town each weekend to explore. Jeanne would deposit me at a secondhand bookstore while she would go shopping. As I piled up 20th Century children's music, she would pile up scarves. It was such fun!

Jeanne's dedication to Dr. Suzuki's philosophy and teaching practices was unswerving and absolute. She felt he was the core of her life. We shall miss Jeanne, she was one of a kind.

Diana Tillson ♦



Beth Jones Cherwick & Jacob Photo by Arthur Montzka

CANADA

BETH JONES CHERWICK
1963-2001

With sadness we announce the passing of Elizabeth (Beth) Jones Cherwick on September 14, 2001. Beth's life was so rich and full of remarkable experiences and accomplishments that it is impossible to list them all. She was an internationally recognized musician and educator, a scholar, a researcher, an organizer, an activist, a friend to many, a wife and a mother. In all these things Beth excelled at the very highest level.

Beth was born in London, Ontario, on July 16, 1963, the first child of Donald and Dorothy Jones. From an early age Beth exhibited extraordinary gifts and talents. She excelled academically throughout school and

IN MEMORIAM

consistently won awards for academic achievement.

Beth was known throughout the world as a musician and musical educator. Her career began when her parents took her into a music shop at age 5. The salesperson let Beth hold a small sized violin. She took this to mean it was hers and refused to leave without it.

Beth's parents, both musicians, had heard about the Suzuki Method of education and pursued finding someone to work with her. Beth became the first Suzuki violin student in Ontario. She went on to become an accomplished classical violinist. As a teen she was the concertmaster of the London Youth Orchestra and performed with the National Youth Orchestra of Canada. She was also a pianist, played the trumpet in her school band and was a singer who took part in many choirs and musical theatre productions. Beth attended Brandon University on a full scholarship. There she studied with the renowned Canadian violinist Francis Chaplin. She graduated with Greatest Distinction winning the Governor General's Gold Medal and delivering her University's valedictory address. While at Brandon, Beth won numerous prizes and awards at competitions. She was selected to represent Manitoba at the National Music Competitions of Canada and also won the Canadian Registered Music Teachers Young Artist Competition. Part of this prize included a concert tour throughout Western Canada, which Beth always fondly remembered.

Upon Graduation Beth continued her musical studies in Matsumoto, Japan as a student of Shinichi Suzuki, the founder of the Suzuki Method. This was one of the most rewarding years of her life. Beth became firm in her belief that all children have the ability to achieve great things if properly nurtured. She nurtured herself by studying not only music but also calligraphy, Japanese Tea ceremony and Ikebana the art of flower arranging. She became fluent in Japanese and gained numerous friends who often traveled across the globe to visit her. Beth was the first Canadian violinist to graduate from the Talent Education Institute in Matsumoto.

Upon graduation she was selected to be one of Dr. Suzuki's official demonstrators at the International Suzuki conference in Berlin, Germany where she also performed the Tchaikovsky Violin Concerto with the Berlin Symphony.

Although Beth decided that the life of a touring soloist was not what she desired, she continued to be involved in music activity. She loved to sing and was a member of a number of choirs, was an award win-

ning old time fiddler, and, together with her husband, was a member of a folk-fusion band. Perhaps her greatest musical pleasure was sitting at the piano playing hymns, children's songs, show tunes and Christmas carols, at home and at family gatherings.

If Beth was not born to be a musician, she was definitely born to be a teacher. She began teaching violin students at the age of 14. She continued to teach while studying in Brandon where one of her students was the world-renowned violinist James Ehnes.

After her stay in Japan, Beth became the director of a music school in Marseilles, France. When she returned to Canada, she taught at Brandon University. Upon arriving in Edmonton, Beth began teaching at the Society for Talent Education where she was Artistic Director. She later opened her own school affiliated with Alberta College. Beth also taught at Institutes and workshops throughout North America.

Although families came to Beth for music lessons, they often received much more. It was Beth's belief that music was just one tool for developing the complete personality and abilities of a person. Her goal was not to teach notes and techniques, but to foster love and a positive attitude in her students and to help children and parents learn how to grow and work together.

In order to insure that children everywhere could enjoy the same opportunities, Beth became active in educational research and organizations. She earned a Master of Education degree specializing in Educational Psychology. She was the Chair of the Parents' Board of the Child Study Centre at the University of Alberta. She served on the Board of Directors of the Suzuki Association of the Americas and was recently named a Canadian representative to the International Suzuki Association.

The pinnacle of Beth's success in this area was with the classes she developed for parents and babies following a format designed by her mother and sister. Watching the development of these infants and toddlers was a constant source of excitement and pleasure for Beth. She was especially pleased to watch how her own children thrived in this environment.

Beth will be lovingly remembered and missed by her husband, Brian, their children Maria (8) and Jacob (2), her parents Don and Dorothy Jones, a large extended family, and a great many Suzuki students, families and colleagues around the world. A close family friend remarked that Beth did more living in her 38 years than most people do in twice the time. Her unique spirit and vision enriched the lives of many. ♦

REPORT OF ISA BOARD MEETING

January 29-30, 2001 Arc Hills Club Tokyo, Japan

MINUTES

Hiroko Suzuki, Chair, presided and called the meeting to order at 9:00 am.

Directors in attendance: Hiroko Suzuki (Chair), William Preucil (Vice Chair), Haukur Hannesson (Treasurer), James Maurer (Secretary), Harold Brissenden, Akira Nakajima, Birte Kelly, Evelyn Hermann (CEO)

President of ISA in attendance: Koji Toyoda, President of TERI

Guests in attendance: Gilda Barston (Chair-Elect of SAA), Pam Brasch (CEO of SAA), Guido Mori-Prange (Mrs. Suzuki's nephew)

Translators in attendance: Isao Fujii (ISA Japan Office), Kazuko Nakada

MONDAY, JANUARY 29, 2001

Welcome by Ms. Hiroko Suzuki.

The Board observed a moment of silence for Mrs. Suzuki. All board members signed in for attendance.

The Board welcomed Birte Kelly as a new board member at-large.

President Toyoda addressed the Board. He stressed the importance of putting the child first in education. He said that he appreciates the appointment as president of ISA and wants to be an advisor to the ISA Board without voting privileges. He would like to have copies of correspondence sent to him so that he knows what is going on.

MOTION 1: That the Minutes of the May 29-31, 2000 meeting be approved as amended.

The following consensus will be added:

CONSENSUS: That Chair's term will continue until April 5, 2001.

M: Hannesson S: Brissenden Passed

MOTION 2: That a Bylaws committee be appointed, consisting of Evelyn Hermann (Chair), Haukur Hannesson, Hiroko Suzuki, James Maurer, Akira Nakajima, and Harold Brissenden. That this committee be charged to consult with an attorney who specializes in nonprofit corporations in the State of Texas to determine if the current bylaws are in order. The committee will make a report to the Board of Directors.

M: H. Suzuki S: Hannesson Passed

MOTION 3: That an ISA website be set up and maintained as recommended by Haukur Hannesson. The domain name will be www.internationalsuzuki.org.

M: Maurer S: Preucil Passed

-Recessed for lunch at 12:00 pm-

Reconvened at 1:30 pm.

MOTION 4: That Gilda Barston will be the representative from SAA for a term beginning August 1, 2001 until July 31, 2003.

M: Hannesson S: Maurer Passed

NOMINATIONS FOR AT-LARGE DIRECTOR:

Nomination of Yasuki Nakamura

M: Brissenden S: Preucil

Nomination of Akira Nakajima

M: Hannesson S: H. Suzuki

Motion to close nominations

M: Maurer S: Brissenden Passed

ELECTION OF AT-LARGE DIRECTOR: Yasuki

Nakamura for a term to begin on August 1, 2001 and end on July 31, 2006.

NOMINATIONS FOR CHAIR:

Nomination of Hiroko Suzuki

M: Nakajima S: H. Suzuki

Nomination of Haukur Hannesson

M: Maurer S: Kelly

Motion to close nominations

M: Maurer S: Kelly Passed

ELECTION OF CHAIR: Hiroko Suzuki

MOTION 5: Ms. Suzuki's term of office as chair shall begin on April 5, 2001 and end on April 4, 2003, the same as her term as TERI representative.

M: Hannesson S: Nakajima Passed

NOMINATIONS FOR TREASURER:

Nomination of Birte Kelly

M: Maurer S: Hannesson

ELECTION OF TREASURER: Birte Kelly for a term to begin on January 31, 2001 and end on April 4, 2003.

NOMINATIONS FOR SECRETARY:

Nomination of Gilda Barston

M: Preucil S: Hannesson

ELECTION OF SECRETARY: Gilda Barston for a term to begin on August 1, 2001 and end on July 31, 2003.

CONSENSUS 1: The Term of Vice Chair for Bill Preucil will end on April 4, 2002.

CONSENSUS 2: That each regional association will send copies of its teacher training documents to every other regional association.

ANNOUNCEMENT: That Seizo Azuma will be the TERI representative to the Piano Committee and Toshio Takahashi will be the TERI representative to the Flute Committee.

ANNOUNCEMENT: That the ISA Name Agreement with TERI is wrong. The correct one will be signed.

CONSENSUS 3: That Haukur Hannesson's report on the legal investigation into Section 4.4. of ISA's Bylaws regarding the term "ex officio" be accepted.

MOTION 4: That Professor Toyoda shall be an advisor to all Instrument Committees.

M: Nakajima S: H. Suzuki Passed

MOTION 5: That the Instrument Committees and the regional associations look into the possibility of establishing a graduation system.

M: Nakajima S: Hannesson Passed

CONSENSUS 4: Notification to Instrument Committees shall come from the Chair.

-Recessed for dinner 5:00pm-

TUESDAY, JANUARY 30, 2001

Directors in attendance: Hiroko Suzuki (Chair), William Preucil (Vice Chair), Haukur Hannesson (Treasurer), James Maurer (Secretary), Harold Brissenden, Akira Nakajima, Birte Kelly, Evelyn Hermann (CEO)

President of ISA not in attendance: Koji Toyoda, President of TERI

Guests in attendance: Gilda Barston (Chair-elect of SAA), Pam Brasch (CEO of SAA), Erika Volhontseff (Mrs. Suzuki's niece)

Translators in attendance: Isao Fujii (ISA Japan Office), Kazuko Nakada

MOTION 6: That the ISA Board of Directors accept and sign the agreement of employment with CEO Evelyn Hermann

M: Maurer S: Kelly Passed

MOTION 7: That the ISA Board of Directors adopt the CEO Job Description as written

M: Maurer S: Brissenden Passed

CONSENSUS 5: The ISA Board of Directors welcomes the idea of a world convention in Turin, Italy 12/05-1/06 in conjunction with the Winter Olympics and encourages the Instituto Suzuki Italiano to proceed with plans.

-Recessed for lunch at 11:30 am-

Reconvened at 1:10 pm.

MOTION 8: That the Taiwan Ruling by Haukur Hannesson be adopted by the ISA Board of Directors approving the ROCSMTEA as the official Suzuki association in Taiwan.

M: Hannesson S: Kelly Passed

MOTION 9: That Ms. Hiroko Suzuki send a letter to the Asian Suzuki Association explaining the documents that the ISA Board of Directors needs before it can give approval to the organization. These documents include:

1. The Articles of Incorporation with proof of government registration
2. Corrected Bylaws-Article 1, Section 2.A.1 add sub-license after Name Agreement to read "Name Agreement Sub-License"
3. Corrected Bylaws-Article 1, Section 2.B Delete Australian Suzuki Association
4. Corrected Bylaws-Article 1, Section 2.B Change "Taiwan Suzuki Association" to "Republic of China Suzuki Method Talent Education Association"
5. Removal of Mr. Yasuki Nakamura as Advisor. He cannot be an Executive Committee member of the ASA since he is neither a citizen nor a resident of the

ASA's area of operation. It is suggested that the term "Advisor" be changed to "Vice-President" in Section 3.9.2 and elsewhere in the Bylaws.

6. A formal signed application for ASA membership of ISA including names, signatures, and addressed of all executive Committee members of the ASA

M: Hannesson S: Preucil Passed

MOTION 10: That the ISA Board appoints Yasuki Nakamura as a "Special Liaison" between the ISA and ASA.

M: Hannesson S: Brissenden Passed

CONSENSUS 6: That ISA's copyrights and trademarks are maintained throughout the world. Cooperation with Warner Bros. should be sought where appropriate.

MOTION 11: That the Treasurer's Report for fiscal year 1999-2000 be accepted

M: Hannesson S: Preucil Passed

MOTION 12: That Motion 9 and Consensus 4 from the September 1999 meeting be implemented as soon as operating costs of the Japan office for fiscal year 2001-2002 are budgeted. As a general guideline, 20% of net income should be kept in an interest bearing account in Japan and 80% in certificates of deposit in the United States.

M: Hannesson S: Kelly Passed

MOTION 13: That the following budget be accepted for fiscal year 2001-2002 subject to the approval of the regional boards:
BUDGET: Fiscal Year 1 August 2001-31 July 2002

	US\$
INCOME:	
1. Membership fees from SAA, ESA, ASA (based on a minimum calculation of \$5 per teacher member)	32,125
2. Membership from TERI (60,000+6,500)	66,500
3. Other income: Subscriptions donations, and the like	10,000
4. Deficit: Out of capital	24,375
	<u>133,000</u>

EXPENDITURE:

1. Administration: USA office	49,000
2. Administration: Japan office	60,000
3. Board meetings (including travel)	18,000
4. Instrument Committees	1,000
5. Copyright	5,000
	<u>133,000</u>

M: Hannesson S: Kelly Passed

CONSENSUS 7: That the next meeting will be held in England at the ESA Office in April 2002.

Erika Volhontseff was invited to read a speech by Mrs. Suzuki, which she recently found in Mrs. Suzuki's possessions. It was a touching speech on her dreams for the Suzuki Method.

Meeting adjourned at 6:15 pm

*Submitted by James Maurer
Secretary, ISA Board of Directors*

**TREASURER'S REPORT
FOR THE INTERNATIONAL SUZUKI ASSOCIATION
FROM JAPAN OFFICE**

ISA Japan Asset Balance

(in Yen)

Deposit Account	End of July 2000	Credit	Debit	End of July 2001
Asahi Bank	683,550	10,767,325	3,900,395	7,550,480
Daiichi-angyo Bank	769,791	5,562,255	6,148,980	183,066
Post Office	27,298	5,000	0	32,298
Post Office	15,000,000	0	10,000,000	5,000,000
Cash in Hand	246,668	4,332,839	4,579,507	0
Total	¥16,727,307	¥20,667,419	¥24,628,882	¥12,765,844

Expense	Amount	Revenue	Amount
Administrative Exp	2,675,800	Bank Interest	3,464,194
Social Insurance	37,338	Subsidy from TERI	2,500,000
Stationary	712,406	Expense Collection	26,000
Postage	41,830	Subsidy others	113,000
Tele-communication	439,689		
Travel & Transportation	580,076		
ISA Board Meetings	2,685,095		
Interpreture/Translation	0	Revenue Total	¥6,103,194
Attorney Fee	1,424,201		
Bank Charges	52,855		
International Activities	58,926	Expense Payable	984,931
Printing/Publishing	91,372	Withdrawn Bank Dep	3,961,463
Textit/Music	0		
Consultant Fee	2,250,000		
Tentative Payment			
Expense Total	¥11,049,588	Revenue Total	¥11,049,588
Net Decrease			¥-3,961,463

**TREASURER'S REPORT
FOR THE INTERNATIONAL
SUZUKI ASSOCIATION
FROM ISA/USA OFFICE**

(Fiscal Year, August 1, 2000 thru July 31, 2001)

Reporting Period: Ending July 31, 2001
Cash on hand (checking Account) 8/1/2000: \$40,431.52

INCOME		
Memberships	\$34,704.34	
Gifts	1,057.41	
Total income	\$35,761.75	35,761.75

EXPENSES		
Secretarial Services	\$2,375.74	
Office Supplies	2,163.44	
Postage	905.13	
Telephone	1,431.09	
Legal Fees	238.75	
CEO Salary	12,388.50	
Taxes		
Withholding tax	1,909.55	
FICA (Soc. Sec & Med)	2,762.42	
Washington Employment Dept	23.16	
Washington Dept of Labor	33.74	
Printing	7,956.12	
Translation	60.00	
Bank Fees	55.15	
Conference & Board Meeting	769.04	
Insurance	1,200.00	
Rent	<u>1,200.00</u>	
Total Expenses	35,471.83	35,471.83

Income for fiscal year	289.92
Balance on Hand, from 2000	40,431.52
New Balance, July 31, 2001	\$40,721.44

C.D. Account February 8, 2001 7,824.78

Total funds on hand: 7/31/01 \$48,546.22

**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.

Savings Account:			
June 30, 2001			
Checking Acct	\$16,567.85		
Deposti	3,714.58		
Withdraw	15,015.00	(to ESA)	
Balance	\$5,267.43		+\$5,267.43
CD investment	\$60,648.73		
Interest to date	2,630.01		
Total	\$63,278.74		+\$63,278.74
Total Assets			\$68,546.17



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., Summy-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 Summy-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 of 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 Summy-Birchard.

If anyone prepares such a work and wants it to be considered for publication as part of the SUZUKI METHOD™ of instruction, the work must be submitted to Summy-Birchard. ISA will approve or disapprove of the content of the material and Summy-Birchard has the right to decide whether or not to publish the work. If Summy-Birchard elects not to publish the work, then the work cannot be published without further approval from ISA.

Any creative work which does not include musical notations of Dr. Suzuki or the sequencing of music as developed by Dr. Suzuki does not require approval from Summy-Birchard. However, if the work includes in its title the names or marks Suzuki® or Dr. Shinichi Suzuki, then approval for such use still must be obtained from ISA. If the use is approved then the inside title page of the work must include an acknowledgment that the names and mark SUZUKI® or SUZUKI METHOD™, etc., are the property of Dr. Shinichi Suzuki and ISA and is used with their permission.

If the proposed material does not use any of Dr. Suzuki's music or sequencing and does not use or refer to SUZUKI® or SUZUKI METHOD™, no approvals are required.

Occasionally, ISA has received requests from individuals or organizations to use Dr. Suzuki's name or the mark SUZUKI METHOD™ in connection with certain products, for example, handbags, caps, T-shirts, and the like. If these products include musical notation created by Dr. Suzuki, approval for its use must be obtained from Summy-Birchard because of Summy-Birchard's exclusive rights to the copyrights in the music. If the products do not contain musical notation, approval for use of Dr. Suzuki's name must be obtained from ISA or from the Regional Suzuki Association (ESA, SAA, or ANCESTEA) if the product is being sold in connection with the Regional Association or events it has planned and arranged. Those Associations have Agreements with the ISA and have been granted the right to issue sub-licenses to use Dr. Suzuki's name, image and trademarks on such products.

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

Evelyn Hermann, ISA, PO Box 2236, Bothell, WA 98041-2236 USA or
Judi Gowe, Warner Brothers, 15800 NW 48th Ave., Miami, FL 33014 USA