

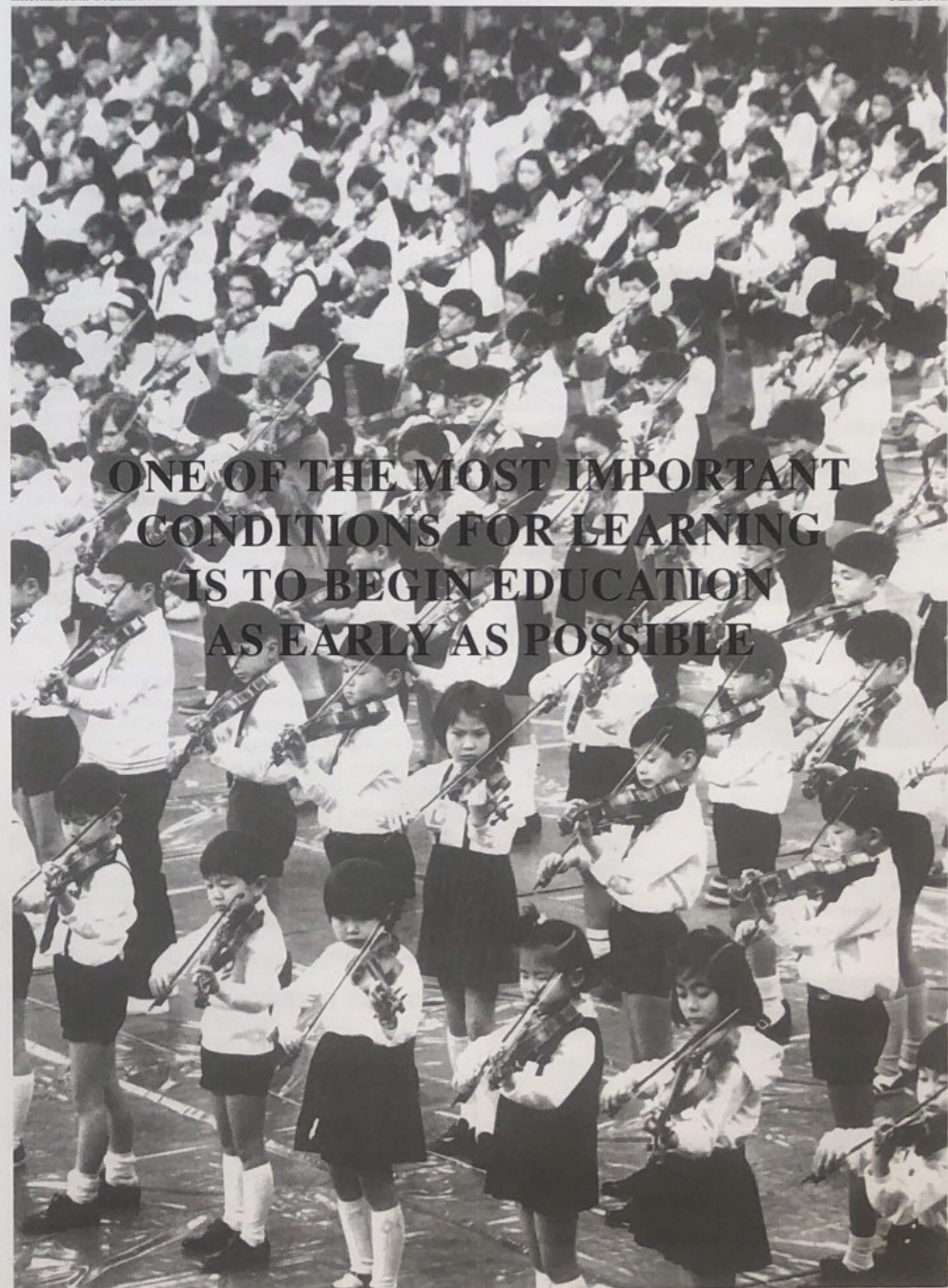
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International Suzuki Journal®

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

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The Ability to Feel Another Person's Heart

By Dr. Shinichi Suzuki

From:
Talent Education Magazine:
Winter 1977 No. 39



I am pondering the statement "Art is the Man." In music, sound has life without shape or form, but it lives. In the best Beethoven, Bach, or Mozart the composer's high and beautiful mind, his viewpoint of life, and character are revealed very clearly. Their compositions transfer these feelings to our minds.

How deeply we can absorb or appreciate the composers "voice of life" as listeners depends on our level of growth as a human being. Some people feel one thing, and other people feel something else; it depends on the level of sensitivity in the listener.

If we repeatedly train our ability and communicate with each other "spirit to spirit" then as listeners we develop the ability to appreciate art on higher levels, and the listener himself will be changed gradually and grow in humanity.

At first we might just be enchanted by the music, whether we understand it or not. But as we just listen to the music repeatedly we will be led into the world of beauty. As we listen to the music over and over again the music talks to us and tells us about the composers heart. Gradually we will be able to feel the "Voice of Life."

Every time we hear a repetition we gain more of the ability "to feel another's heart," gradually we will be able to understand the composers heart. As we keep on communicating with each other "spirit to spirit" we will be able to understand that "Art is the Man."

Education in its highest level will lead children to become very fine people with beautiful minds and high hearts. Our purpose in music education is to help our students to recognize beauty, nobility, and high humanity that composers such as Bach, Mozart, and Beethoven had. However, we can only appreciate the spirit of another person to the level of our own development. Dogs and cats can hear our sounds, but they are not developed enough to be able to understand our talking. Even cows will give more milk if we play music during milking. Perhaps this is because the music is pleasant. But as humans, we are different, we are able to feel the touching together of spirits heart to heart. We can create a very high level world in which we communicate to each other with high spirits like Mozart or Beethoven.

It is our greatest privilege as human beings, that we have "hearts" and can see the beautiful and high world of life.

Of course we can develop our ability to feel another person's heart in other areas besides music. For instance, in the education of etiquette or courtesy. It is more important to arrange our hearts, than it is to change our outside shape or form. Once we feel another person's heart, we respect them and never want to hurt them. We would be able to never speak against this person. Then we would understand respect for another person. I think that there is no difference between music and this kind of etiquette.

In Nurtured by Love I wrote about an incident of Koji Toyoda. Koji asked Professor Enesco if he could be allowed to be his student. Professor Enesco replied "you are now studying with Professor Benedetti at the Paris Conservatory, I

could not be so discourteous to him and accept you as a student. When you have graduated from the Paris Conservatory please come to see me."

This is indeed proof that Professor Enesco was a wonderful teacher with a high heart and excellent art. We can see his greatness in his courtesy.

It is very regretful that people in Japan do not act with this courtesy. People neglect the substance of ART. I am pondering—"Art is the Man." I had a fine student that I had been teaching for a long time, and I thought I would have him go abroad to study with a great Maestro. But suddenly he was studying with a teacher in Tokyo. Only after the student moved did the father write to me and thank me for taking care of his son through all the years. This made me feel very sad and lonely.

Of course, the student didn't move to another teacher by himself, he moved because of his parents' will. Had the parents only asked me to move to another teacher I would have written an introduction letter and asked the new teacher to take care of the student. However, the people didn't say a word before they moved, they wrote only after they had already moved.

They didn't understand what I feel in my heart towards my students. They didn't know that I had loved the student just like my own child for the years and they cut the string between us without saying anything before hand.

I plead with all parents in the Talent Education Program, please do not do such a thing to your teacher. If we nurture a student for five or ten years we are tied together with a string from heart to heart. If you want to move to another teacher, talk to your present teacher first without hesitation. It is the etiquette and respect that you should use.

If the parents want to move to another teacher, of course the teachers in our institute will write to the new teacher and ask that he take care of our former student along with a letter of introduction.

Last year I had five such students move away without warning. This made me feel very sad. Art does not stand without etiquette. Please understand that the students and teachers are in one family. We should use respect for each other to get along with each other in a polite and happy life.

Professor Enesco is a very good person, he had a beautiful heart and a very high spirit in humanity. This is Art.

The parents who severed their child's relationship with me made me feel betrayed. That is why I ponder the statement so seriously, Art is the Man.

Translated by: Toshihiko Nakayaki &
Craig Timmerman



By: Anya S. - Age 9

Thoughts (4)

Koji Toyoda

"Intonation is a matter of conscience." These words were spoken by the legendary cellist, Pablo Casals.

I must admit that I had trouble with my own intonation in the past. I shudder every time I remember the problems that I had. These days, however, instead of committing those crimes myself, I have had to listen to the poor intonation of other guilty violinists. Poor intonation scars the nerves, and damages the cells. The damaged cells become immune to poor intonation.

I also believe that "intonation is a matter of the ear". If one's ears are trained well, then one will search for good intonation. I even think that good or poor intonation is physiological.

It is a problem if one's ears are well trained, but the fingers are unable to keep up. One must have thorough knowledge of shifting fingerings and the different positions to create proper intonation.

Dr. Suzuki once said, "I can foster a person so he is tone deaf". Unfortunately, there are many people who have become tone deaf. Would Dr. Suzuki really be pleased with this result?

For proper intonation, one needs to be familiar with intervals. An interval is the distance between two notes. The fingers also have to know the distance from one note to the next.

I would like to add that "intonation is also a matter of sensitivity."

When searching for beauty in the visual arts, one's eyes will naturally follow a beautiful line, color or shape. This is equivalent to a beautiful sound, melody or harmony in music. At the moment when one feels "this music is beautiful" both the performer and listener are experiencing the results of good intonation. One cannot find beauty in a piece of music that is played with poor intonation. One will not feel moved or satisfied. Only an empty feeling and unsettled nerves will result.

Truth, virtue, and beauty. In the world of sound, these are expressed by dynamics, rhythm, and the rising and falling of notes. These elements, when followed with strict freedom, will create the pleasant, uplifting feeling in music.

One note creates the foundation for the next note. In this way, music is created. But if at any time during a performance even one note is out of tune, the entire piece of music is ruined.

"Intonation is (certainly) a matter of conscience".



Berlin, September 1, 1998

The Magic of Kreisler

By
Heinrich Roth

"I would describe his art as hypnotic," said Nathan Milstein. "He was a violinist above and beyond all others. I was invited to visit with him in Paris in 1931, after he had played Bruch, with piano--Hypnotically. When I left the room, someone said to me, 'You kissed his hand!' 'No,' I said, 'that is impossible. I wouldn't do such a thing!' But when I thought back—yes, I had, without even realizing it."

Yehudi Menuhin experienced that magic, too, the first time Kreisler came into his life. "It was his recording of *Liebeslied* which cast a spell on my childhood. His particular qualities of tenderness, rhythmic lilt and the human speaking sound matched by its lively accented incisions, spoke a universal language as understandable to a small boy of five (in 1921) as to the whole of mankind."

His first violin a cigar box

Kreisler's violin magic had a whimsically magic beginning when he was only four - on a fiddle made of an old cigar box! Son of a Viennese doctor, he entered the Vienna Conservatory at the age of seven (in 1882), the youngest student ever admitted. Within three years, he won first prize for violinists; and at twelve, as the youngest of forty contestants, he won the coveted *Prix de Rome*. At fourteen, he went on his first American tour with Moritz Rosenthal, pianist.

During the next ten years, he exhibited a versatility which somehow characterized his art, for he studied medicine, art, and languages. As he once remarked to Zino Francescatti, "To be a great violinist, you must practice your instrument; but to be a great artist, you must be curious of everything and learn in every subject as much as you can." Fritz Kreisler was a truly cultured man, who spoke eight languages and also had a scholar's grasp of history, philosophy, and mathematics.

Remembering his propensity for languages, it is interesting to recall that when he was struck by a truck in New York in 1941, he emerged from the resultant coma speaking only Latin and Greek. He'd forgotten, for a time, all the modern languages!

Magic hailed by Elman and Stern

Much of the Kreisler magic is attributable to his great personal charm. Beloved by other artists as well as by the listening public, it is no wonder the man had such a zest for living. As Mischa Elman put it, "He communicated a feeling to each listener that he was playing just for him. It was this intimacy that endeared Kreisler to everyone in his audience." And Isaac Stern, also impelled to refer to the artist's magical qualities, said, "I did not meet Kreisler more than half a dozen times...yet I, like most string players of our time, must

confess that in some subtle way, he influenced us all. In every Kreisler performance I heard, it was inevitable that in its course there came moments of pure magic...moments when you could forget you were sitting in a concert hall listening to a man performing on an instrument; where only that golden thread of sound entered your ear and mind, to remain always as a cherished memory."

The magic in his technique

It has been said that Kreisler technique was at times rather shaky, and that he had an occasional tendency to slip off key. It is true that he felt the *human quality* of his music to be of utmost importance, perhaps even superseding at times the static rigor of precise technique. So perhaps these occasional "lapses" were intentional! Perhaps it was these that helped to put the real magic in his performances. Menuhin is quoted in the *Saturday Review* as saying, "how often did he warn me not to practice too much, not to destroy by slogging that most precious gift of all: to ignite oneself and one's audience in an act of spontaneous combustion."

Kreisler himself is credited with having gone an entire summer without touching the violin, on the theory that "if I played too frequently, I should rub the bloom off the musical imagination".

Be that as it may, he was still the finished artist of whom Mischa Elman said, "His vibrato was the only fast vibrato I enjoyed, because he used it up to the value of the note. He did not carry it over to the next one, as many pianists do, but put their foot on the pedal only to ignite the keyboard with excess vibrations - very often to cover up their technical insecurities. His Quality of performance was always the quality of the great artist."

His magic now our legacy

"The world", once declared Fritz Kreisler, "is a great child and tires easily. You cannot make friends for long with all of the world." Though there may be truth in his statement, the world will never tire of the Kreisler magic. Not only has he left many inspiring recordings as a legacy to this tired old world, he has also left many fine compositions, among which are some the world will doubtless always love: *Liebeslied*, *Liebesfreud*, *Caprice Viennois*, *La Gitana*, and *Schön Rosmarin*.

Of all the glowing tributes written about Fritz Kreisler upon his death in January, just four days short of his 87th birthday, the one from the February 24th *Saturday Review* seemed to sum up the man... "His influence was gentle. He was never dramatic, bombastic, or dazzling as a virtuoso. But he loved music and music truly loved him. No more can be said of any artist."

Reprint from *Ochestra News* May 1962, Vol I, No. 3

Early Childhood Research Supports Suzuki's Beliefs

By Dorothy Jones

As a longtime Suzuki educator, I believe that all children are born with unlimited potential. Children who are raised in a supportive and accepting home environment where parents really recognize their role as being the first and most important teachers are fortunate indeed.

Given that neuroscience makes it possible now for scientists to view brain activity through neuro-scans and other technology, educators know that the experiences that fill a baby's first three years build neuro-circuitry in the brain influencing how a child does in school, in relationships and in society as a whole. This means that early educators, particularly those in early learning centres and indeed parents themselves, need to ensure much opportunity for singing, music and art activities, storytelling and movement.

Infants are capable of hearing accents and word pronunciation early in the first year. The greater the early vocabulary children are exposed to, the better. Reading aloud to baby and talking to baby are critical for language development. Music and rhythm also shape the brain. The words of songs definitely influence language development. Here are two stories reported by parents of babies in our Suzuki baby classes.

Claire Elizabeth, now four weeks old, listened to the first movement of Mozart's violin concerto in A major while in utero. This week her mother Sharon was teaching two of her teen aged students who are both currently studying this concerto. As they began to play, baby Claire's eyes opened wide, her body became very still and she was clearly listening to this live performance of "her music".

Jacob began his listening to Bach's Air on the G-string while still in utero. His mom reported that while having his first bath after birth, his music was playing beside him. He did not cry but consistently turned his head toward the sound of the music. The attending nurse was very surprised. After going home from the hospital, each time that Jacob began to fuss because he was hungry or in need of a diaper change, mom turned on his music first and he immediately became still and turned his head toward the sound of the now familiar Bach.

These children are learning to listen intently at a very early age. We now have scientific proof that the fetus can hear, feel and remember from the sixth month. We also know that what wires a child's brain is repeated experiences. Therefore, a child who listens to the same piece by Mozart or Bach several times a day, will have a brain that is wired

differently than that of a child who had not had the repeated listening in his/her environment.

This summer I enjoyed working with Suzuki teachers in London Ontario, Calgary Alberta, and Houston Texas. As we explored the possibilities of Suzuki prenatal and baby classes and worked with parents and the babies, I watched all of these teachers becoming more and more excited about the potential for their own studios and communities.

In September, I met with educators from Japan who are collecting information on developing Suzuki preschool, kindergarten baby and prenatal programs. Again I was encouraged by the excitement our visitors communicated while observing a baby class. This week I look forward to meeting leaders in Suzuki Early Childhood in Australia.

The early learning research that is now available to us, confirms what Suzuki discovered and wrote about over sixty years ago. He often said, "Music education should begin nine months before birth". Today more and more Suzuki teachers worldwide are doing just that!



Dorothy Jones is a world renowned Suzuki specialist in Early Childhood Education. She founded and directed for 12 years, a Suzuki School in London Ontario Canada. In 1993, the International Suzuki Association (ISA) designated this school, as a world Teacher Training Centre for Suzuki Early Childhood Education.

She is a Past President of the Suzuki Association of the Americas (SAA) and was for 10 years a board member of the ISA. She was also a founding member of the Board of Directors of the Suzuki Association of Ontario (SAO) and served a two-year term as President of that organization. She has also been a Suzuki parent, Suzuki Piano Teacher Trainer and keynote speaker at conferences and workshops around the world for the past 30 years. Her consultations have assisted individuals and schools in Canada, USA, Latin America, Switzerland, Australia, Great Britain Singapore, Japan, Denmark and Korea.

HOW SUZUKI CHANGED MY LIFE.

Masaaki Honda

Masaaki was on the deck of S. S. Taiyo, waving his hand to a lady on the pier. The ship was slowly, very slowly leaving the quay churning the dark blue water. During the past week, everything happening was quite a mystery to a boy of six years old. He had just entered grammar school at Okazaki, one of the small cities in Aichi Prefecture.

One day in midst of April, when he was comfortably sitting in the classroom, the teacher suddenly called his name and said, "Masaaki, your mother will be coming for you tomorrow from America. You can go home now" Masaaki was confused. He had just left his home saying good bye to his mother. Probably the teacher was joking but looking up, he was serious. Running back home, he anxiously asked his mother. "Mr. Inoue said something funny. He told me that my mother is coming for me tomorrow. You, here are my mother. I'm sure he was joking". She was silent for a moment, and shedding tears told him, "Your teacher is true. I am your aunt. Your mother will be coming for you to take you to America, tomorrow". The past week was like a whirlwind and now he was on the deck of Taiyo sailing to unknown country.

Arriving at San Francisco, the new page of his life was turned. Entering first grade of Emmerson, Masaaki felt as if he was sitting in the dark, understanding not a single word. But at his age, adaptation to situation was fast. Within a year he was able to carry conversation rather easily.

One day a friend took him to a public library. Looking up at the shelves he thought here was a treasure land. On one section he found all stories of "Fairy and Wonder Tales". Next section, "Tales from Greece and Rome", another shelf "Animal and Nature Story" and he was surprised to know all were borrowed free for a week.

Reading books enhanced not only English but knowledge in various fields. In his third grade the teacher in charge was fond of poems. At lunch time while in the class room, she read all kinds of poetry beginning from nursery rhyme and advancing to higher level like Stevenson, Longfellow, Tennyson and Wordsworth. He memorized all verses like 'Rainbow' from Wordsworth, 'The Arrow and the Song', Longfellow.

One day his father took him to Sunday School. There he listened with piety the stories from the Bible. He especially loved the hymn sang at the church and his heart soared up.

When he was eleven, he was allowed to be a member of Bear Cubs in YMCA. Every Saturday morning, he got up at six, skated down town to big YMCA and swam in the pool. There he learned how to swim.

Suddenly, these happy days came to an end. The shipping company TKK, where his father was employed was in difficulty and needed to sell the stock to NYK.

So they have to sail back to Japan in a short time. Masaaki was in sixth grade doing fine in school and enjoying his life. Naturally he did not understand the situation and was perplexed by the whole procedure.

The last Sunday, a farewell service was given at the church. Mr. Kiyoshi Togasaki, who was then Sunday school principle, pinned the much coveted medal on Masaaki's breast and they all sang "God be with you till we meet again."

The boat they took back home was the same S. S. Taiyo. The ship left San Francisco. April 1926 flying TKK flag for the last time. Masaaki eyes dimmed looking at the fair land which nurtured his dream in so many ways.

BACK TO JAPAN

Returning back to Japan, Hondas found their home in Tokyo. On one sunny day in May, Masaaki went to a local grammar school with his father to enlist in sixth grade. As he had no trouble with the conversation, he thought adapting to school life would not be difficult. But contrary, he found reading and writing Japanese character was exceedingly difficult and he blankly stared at the black board. Beside as he had no immunity against TB he caught pleurisy and was kept in bed for years. After recovering, his father called many middle schools asking if they will allow a applicant to enter in middle of term.

At middle School, he now began to study in earnest otherwise he will not be able to enter Medical School.

The study at medical school was heavy and he was often sick. One day a friend took him to a church in Yotsuya. It was a little green church near the park. Mr. and Mrs. W. D. Cunningham came to Japan as missionaries in 1901. Honda was happy to interpret for Mrs. Cunningham's bible class every Sunday. This improved not only his English, but also his understanding of Christianity.

After graduating the medical school, Honda was allowed to study at the Institute of Infectious disease. His

study concentrated mostly in Influenza virus investigating about immunity and prophylaxis.

His work was successful, but after several years of hard work, his old enemy the lung trouble attacked him severely. The doctor prognosis was unfavorable, so he left Tokyo to rest in the countryside, leaving his wife and daughter. It was the most trying time in his life.

The only recreation in the country was to hear the radio. One day when he was listening on local program. It was announced that following program was violin ensemble played by small children from Matsumoto. He was amazed to hear his word, as violin is difficult instrument even for adults. A brief silence and then a beautiful melody began floating in his ear. At the beginning they played small folk song and then menuetto by Bach. The sound was beautiful, tempo correct.

After playing several pieces the announcer was on air. "Mr. Suzuki these children must be genius, playing so beautifully with such difficult instrument."

Honda strained his ears. He thought, of course they must be genius. But Suzuki answer was, "No. They are ordinary children from Matsumoto. I began teaching them from three and within a two or three years, all of them will be playing like these. Their parents are not musician but farmers, school teachers and merchant. Every children in the world speak their mother's tongue at three, though it is very difficult for the adult to learn foreign language. With good environment, every children could develop their abilities."

Honda was thunder-struck, considering his own past, certainly what he said must be true. This is indeed a wonderful idea and method and I must meet this man Suzuki by all means.

In late April in 1950, Honda went to Matsumoto with all his family.

Suzuki's home was in the middle of the city and elegant with pine tree at the entrance.

As soon as they sat, Honda began to speak, "Dr. Suzuki. I heard the children play violin on radio and felt it was kind of a miracle. And then you spoke that all children can develop their abilities to high standard by good environment. I have been brought up in America from six to twelve. Thus able to speak and write English easily. From my experience, I agree 100% what you say and the idea of applying the method to teach violin to children is very convincing. It will bring hope not only to Japanese but to the people of the world. I will be happy to help you spread this method through out the world."

This was the moment Suzuki changed Honda's life.

In 1951, Honda moved to Fujisawa a middle size city near Tokyo. He immediately founded a school of Talent Education inviting a teacher from Matsumoto.

One day he received a call from Dr. Suzuki asking him to be a director on the board of Talent Education. He was thrilled to know he now had status to introduce Suzuki internationally.

In 1953, Honda received a request from Mr. Mochizuki who was then studying at Oberlin College to send tape played by children. Honda sent a tape of Bach Double Concerto but received answer that American people could not believe hundreds of children playing Bach Double Concerto. To make them understand he requested a film. Fortunately the first Grand Concert was held on March 1955 in Tokyo and we were able to take film of five hundred children playing double concerto and immediately mailed to Oberlin.

Professor Cook introduce this film at String Teacher's conference held on May 11th, 1958. Mr. John Kendall who attended was enthralled by the film and determined to come to Japan and study.

On June 1959, John Kendall arrived in Tokyo. He studied Suzuki teaching and also visited many schools in Japan. After returning to the U.S. he gave lecture of his study and people were interested to know how small children can develop their abilities by good environment.

Four years later Mr. Cook came to Japan, and as he already had understanding of Talent Education, a plan of making a tour to The United States was discussed.

So Cook, Kendall and Klotman made preparation for excepting the group in the States and Honda worked in Japan. Honda thought it was not difficult to carry out the plan if the expense was paid by the parents. He got in contact with the agent and made an itinerary. Everything was almost ready, when he was surprised to know the Ministry of Education was against small children going abroad. Now this was a problem after everything coming smoothly on both side. Honda was in real trouble but remembering the philosophy of Suzuki never to give up, he immediately made action by visiting the Minister of Education and Foreign Affairs. They understood the importance and passports were issued and on March 5, 1964 ten children and eight adults made the first tour to the U.S.

The tour was a great success. In Philadelphia, at MENC meeting, many American Music Teachers from all over the country attended. The house was full, and they seemed to understand not only the musical side, but also educational side.

From second tour, Sheldon Soffer Inc. promoted the



tour and they were very efficient. The last was the 30th and was undertaken in 1994.

The seed of Talent education was sown on good soil of The United States and in thirty years became a beautiful tree producing wonderful fruit.

Honda was invited to the SAA Conference in May 2000 in Cincinnati, with Mr. Kendall, Mr. Starr and Mr. Mochizuki to speak about how the first tour to the U.S. was made.

That night Honda had a opportunity to hear children from all parts of the country to play, and sat dumbfounded to hear the wonderful performance.

He thought of his first meeting with Dr. Suzuki. If he had not been ill, he would not have gone to Toyoda and probably never met Suzuki.

About a month ago he received a letter from Mrs. Mary Cay Neal from Buffalo New York.

Dear Dr. Honda,

Greeting from Buffalo Suzuki Strings, I have been enjoying reading your new book, 'The Vehicle of Music'. It brings back wonderful memories of Dr. Suzuki's early visit to the United States, my experiences studying with him and the thrill of hearing the Japanese Tour Group that you brought here to inspire us. It also reminds me of how grateful I am to you for bringing the Suzuki Method to us here in America. You were wise to recognize that America would be an ideal place for the Suzuki Philosophy to flourish because Americans are curious about and interested in new ideas. Thank you for giving us this marvelous gift.

Buffalo Suzuki Strings has been given the opportunity to expand our vision for children through the gift of a 33,000 square foot building located on the beautiful and historic Erie Canal. We are planning a grand opening and dedication ceremony next spring. We would be very honored to have you join in this celebration as our keynote speaker.

Our parents, students and friend would be thrilled to hear about your experiences with Dr. Suzuki and Suzuki people around the world. Your presence at this celebration would give special meaning to their understanding of living the Suzuki philosophy and creating a Suzuki environment.

Reading the letter I was so honored and happy to know the new Generation is beginning and waiting eagerly to meet my friends in The United States. ♦

INTERNATIONAL LEADERS IN THE SUZUKI MOVEMENT



**WILLIAM
STARR**

I first met Bill Starr on the ASTA to Japan in 1967. At the end of our stay in Matsumoto he informed Mrs. Suzuki that he would return in a year with his whole family for a one year stay. When she heard the size of his family she said: "Remember we did not invite you." I returned to Matsumoto in 1969 as the Starrs were completing their year there. The Starr family gave a family recital as a "thank you" to the Suzuki's and the many others who had helped them during their stay. It was at that recital that Bill introduced his "Twinkle Variations," Suzuki was delighted.

After the concert there was a dinner hosted by the Suzukis. Mrs. Suzuki was in tears at the thought of their leaving. That year's stay cemented the Suzuki-Starr relationship that lasted for the rest of the Suzuki's lives.

Dr. Suzuki began to depend on Bill for many programs around the world. When Venezuela wanted to start a Suzuki school and Suzuki could not go there, he asked Bill to go in his stead.

Later when I was approached to start ISA, Bill and I had many phone conversations in the early formation of ISA. In fact we had many conversations regarding the working of ISA until he left the ISA board.

It was Bill who suggested that ISA sponsor the American Children's Tour of South America. That Tour included Argentina, Brazil, Chile, Peru and Uruguay and was the start of the consolidation of the South American Suzuki programs.

We were in Australia when the Australia states formed the Australian Association of Suzuki Talent Education and witnessed the signing of that agreement.

Bill's influence in the Suzuki Method had been far-reaching. He was one of the founders and Past President of the Suzuki Association of America and has taught in several European countries. His book "The Suzuki Violin Method" has been printed in German. Bill was the first Chariman of ISA.

Evelyn Hermann

**HAROLD
BRISSENDEN**



When Suzuki Sensei started the ISA he appointed people to the Board of Directors from each area who shared his image for the future of the children of the world. Harold Brissenden was one of those people chosen

Each individual selected by Dr. Suzuki had spent time in Matsumoto and understood what Suzuki had meant in the lives of the children he taught. He also understood the meaning of the "Suzuki Method."

Harold had gone to Matsumoto in 1969 under a Churchill Fellowship and had experienced first-hand the work of Dr. Suzuki. He was among the first foreigners to have direct contact with Dr. Suzuki. Harold took the Suzuki Method back to Australia and began a class of young children. In 1972 he took the first group of Australian children to the Matsumoto Summer School. Dr. Suzuki then sent Mari Yamazaki to help Harold develop his program.

The following year Nada Brissenden started teaching Suzuki Piano. Together they have formed a very solid program for the Australians.

By 1975 a Suzuki program was established at the Conservatorium. Some of the teachers were from Harold's early teacher training classes. Later 24 teachers joined the Brissendens in a month's study in Japan.

In 1977 the Suzuki Talent Education Association of Australia was formed, uniting the programs of the various states. Harold was appointed Honorary president by Dr. Suzuki, a position he held until his retirement in 2000. Both Harold and Nada have been very active in the Australian Association.

In 1979 Yasuki Nakamura, an early Suzuki student from Tokyo, migrated with his family to Sydney and has worked closely with Harold in developing the Suzuki Method in Australia.

In 1985 The Australian Association hosted the first Pan Pacific Conference, including among others: New Zealand, Singapore and The Philippines. The following year Dr. Suzuki appointed Harold Director of Teacher training for Australia.

For over thirty years Harold has worked tirelessly to bring "HAPPINESS TO THE CHILDREN OF AUSTRALIA" through his devotion to the Suzuki Method.

ISA/USA OFFICE MOVES TO TEXAS

Dear ISA Members:

In October of 1982 the Suzukis asked me to incorporate the International Suzuki Association. October 2002 was the twentieth anniversary of that occasion and it was a fitting time to make a change. At the time of incorporating I was living in Dallas, Texas, where I had started the Suzuki Institute of Dallas. In 1986 when I decided to retire from teaching, Paul and Lorraine Landefeld agreed to become the Institute Directors.

Texas law requires that any corporation founded there must maintain an office in the state. We have been using a lawyer's office as an address. It is now time to have the headquarters returned to that state.

As of November 2002, Paul Landefeld was named Chief Executive Officer for ISA. The new address for the office is

International Suzuki Association
212 S. Cottonwood Drive
Richardson, Texas 75080
Tele: 972 437-6422, ext.231

This is the address of The Suzuki Institute of Dallas. Lorraine Landefeld will be assisting Paul.

I will continue the Journal which was so well edited by Masayoshi and Eiko Kataoka for 20 years until their return to Japan

We are starting a new column in the Journal "How Suzuki Changed my Life." I know there are some very special biographical sketches that will be inspiring to everyone. I hope to hear from teachers, former students and families who have had life changing experiences due to their association with Dr. Suzuki and the Suzuki Method. Your story could be the spark that starts another child on the road to a new and exciting life experience. Won't you please share your experience with us. That sharing, too, is a part of the Suzuki Method, for we learn from each other. Send your story to P.O. Box 2236, Bothell, Washington 98041, USA. or fax to 425 485 5139.

It has been a great honor for me to serve Dr. and Mrs. Suzuki, and all of you.

Sincerely,
Evelyn Hermann
Retiring CEO



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Michele Higa George
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NEWS FROM AROUND THE WORLD

** AMERICA **

"THE NEXT BEST THING TO VISITING JAPAN!"

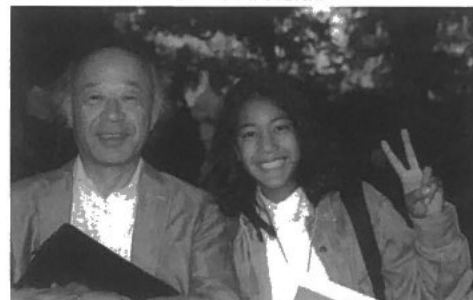
(comment of a teacher-observer at the Japan-Seattle Suzuki Institute)

Barbara Balatero,

Director, Japan-Seattle Suzuki Institute International

In 1987 the late Yoshihiko Hirata along with his wife, Mihoko Hirata, had the idea of sponsoring a Suzuki Institute in Seattle for the purpose of bringing together teachers and students from Japan and the United States. At the first Japan-Seattle Suzuki Institute, in 1988, Mr. Hachiro Hirose attended with some of his students along with Mr. Akira Nakajima with 8 young cellists and Mr. Yasuki Nakamura from Australia. Over the years, we have had many fine violin and cello teachers participating from Japan and other countries, including Mr. Nakamura and Mr. Nakajima who have continued to come each year. We have had students from Canada, Japan, Australia, Taiwan, Great Britain, Belgium, Germany, and the United States.

Next summer, Mr. Nakajima and Mr. Nakamura will attend, along with Mr. Tsuneo Kobayashi from Tokyo who was also with us last year. In addition, Felicity Lipman from London will attend. We enjoyed her teaching at both the 2000 and 2001 Institutes. Besides our faculty who come from overseas, many of our faculty either speak Japanese or have studied in Matsumoto with Dr. Suzuki.



Mr. Akira Nakajima and his cello student Sari Ari from Japan

At the Japan-Seattle Suzuki Institute, you will hear both English and Japanese in many of the classes. Translators are busy helping out, many of them parents. Schedules are printed in both Japanese and English. We offer a special program for the advanced students with Brian Lewis, violin and Richard Aaron, cello. The students attend classes together, including orchestra and chamber music. At our Institute, observers have a unique opportunity to observe fine teachers from all over the world. Teachers from several countries have a good time exchanging ideas. There is a great spirit of camaraderie and fun among the faculty.

The Institute begins with an opening ceremony, in which the children of each country perform. Last year children from Japan played "Sakura", children from Canada played "O, Canada", children from the United States played "America the Beautiful", and one student very bravely played the National Anthem of Germany alone on her cello. The first night we have a Bento (Japanese box lunch) picnic and softball game.



Institute children having fun together

A favorite activity is going to a Mariner's baseball game together. We had 150 people (3 busloads) attend the game together in 2001 (alas, the Mariners were out of town in 2002!) We had a donated "Ichiro" autographed baseball to raffle, which earned a lot of money for the Institute and created a great deal of excitement.

Hiroshima Day always falls during our Institute. The last two years, on the evening of August 6, children from the Japan Seattle Suzuki Institute International have performed for several thousand people at the annual "Hiroshima to Hope" ceremony at Greenlake in Seattle. The group has consisted of violinists and cellists from Japan, Canada, Belgium, and The United States. Last year they performed "Sakura" and "Song of the Seashore" conducted by Mr. Marcus Tsutakawa.

"From Hiroshima to Hope" is an annual ceremony expressing the universal respect for life and hope for a more peaceful world. This event continues a worldwide tradition that Seattle adopted in 1984. Seattle joins with Hiroshima, Nagasaki, and other cities around the world on the anniversary of the bombing, August 6, which always falls during our Institute.

The family-oriented program is a remembrance for the victims of the atomic bombs that fell on Japan during WW II and a gathering to renew a commitment to work toward peace. The event concludes at dusk with a Buddhist-inspired ceremony in which candlelit lanterns are set afloat on the lake to honor victims of war and other violence.

Before the performance, Institute families were able to participate in folding cranes, and they were able to choose a

NEWS FROM AROUND THE WORLD



Children line up waiting to perform with Mr. Marcus Tsutakawa (Conductor, Washington) at the Hiroshima memorial

personal message for peace that the calligraphers wrote for them on their personal lanterns. After the performance, when it was finally dark, the children set their lanterns afloat in the lake.

One of the highlights of our Institute every year, is the performance by the Japanese children at the Honor Recital on Wednesday morning. Typically, there will be several solos plus group numbers, violinists and cellists alone and together.



Laura Vitte-Adamson from Belgium and Kara Newman Sitka from Alaska with their lanterns at the Hiroshima Memorial

After the final concert, children go home with local families for several days of homestay. This past year, the Ellings family hosted a "pool party" at their house for all the host families and their guests. I was not able to attend (I was still bringing faculty to the airport!) but I am told they had a



Varsha Vijay (violinist, Iowa) with Mr. Akira Nakajima (Japan) lighting the lantern

great time playing in the pool and also playing their instruments together.

As all Institute Directors will tell you, organizing such an event is an incredible amount of work. For me, it is all worthwhile when I hear the cellists playing "French Folk Song" together the first day and realize that we are raising a generation of children who will be more interested in playing music together, and getting to know one another, than in going to war.

All of these photos were taken at the Hiroshima Memorial by Patrick Vittet-Phillippe from Belgium who has attended the Institute twice with his wife Carleen and his daughter, Laura. ♦



Misaki Kurokawa (cellist, Japan), Lindsey Hills (violinist, Washington), Jumiko Usui (cellist, Japan), Kyla Hills (cellist, Washington) with their lanterns at the Hiroshima Memorial

NEWS FROM AROUND THE WORLD

** FROM AUSTRALIA **

"Children's Twinkle Eyes Forever On The Earth."

Yasuki Nakamura



Yasuki Nakamura President; Suzuki Talent Education Association of Australia (NSW)

Just a week or so ago, I had an occasion to talk to teachers during the Suzuki Teacher Training course in Sydney. The topic of the talk was, "Adaptation of Suzuki Philosophy to Australian Culture". To prepare for this talk, I needed to study about Australian Culture. To understand it, it is necessary to remember the following facts.

Australia is the only country in the world that is also a continent in itself. The country was first settled 214 years ago, and it has only been 100 years since the federation of Government. In the early years, the dominant way of life in Australia substantially reflected the heritage of the British settlers. Since the 1960's, people from more than 200 countries have migrated to Australia seeking peace, prosperity and the hope of a better life. These migrants have come from many different nations, each with their own history, religion, language, culture and traditions. This has led to the development of a more multicultural society (like a whole world on one continent) filled with people of all backgrounds proud to be called Australians. I do not know how many children from different countries are in the Australian Suzuki Association, but some years ago I had a look at my own students and was amazed by the number of different backgrounds. They included children from, England, Ireland, Finland, Denmark, Belgium, Holland, Iceland, Germany, Poland, Spain, Portugal, France, Italy, Switzerland, Austria, Hungary, Czechoslovakia, Russia, Bosnia, Croatia, Albania, Armenia, Greece, the Ukraine, Turkey, Iran, Iraq, Israel, Lebanon, Kenya, Egypt, South Africa, Mauritius, Pakistan, India, Sri Lanka, Nepal, Thailand, Vietnam, Malaysia, Singapore, Indonesia, Papua New Guinea, Taiwan, the Philippines, Hong Kong, China, Korea, Japan, New Zealand, Fiji, Tonga, America, Canada, Colombia, Peru, Brazil, and Uruguay, (I may have missed some). They are all in my class! Just think how many of those countries have been in conflict or at war with each other. The reality is, they have been living peacefully in Australia and enjoy playing together.

Some of my students and their families come from countries where there is hunger, famine, war and

where the education, future and happiness of children are not a priority. It is when I think about this, I really feel that we as Suzuki teachers have a very important responsibility not only to teach music, but to spread the philosophy and carry on with the work of Dr. Suzuki. Dr. Suzuki said, "Every child is born with unlimited potential, it depends on how he/she are raised"; "A man is the son of his environment"; "If love is deep much can be accomplished". I interpret his above words as this: "All children are born with the right to be happy. This is dependant on how the child is raised and on their environment. If

we as parents, teachers, societies and governments love our children, and wish for their happiness, peace and prosperity for their future, much can be considered and accomplished". It is very important in ones life to have loving parents, friends and teachers. When children are brought into this world, they cannot choose their parents or the country that they will be living in. They must simply accept the environment they are brought into. This is the reason why parents, Societies and governments have such an enormous responsibility.

Each year at the end of October or in early November, at the Sydney Opera House, we Suzuki Talent Education Association of Australia (NSW) have our Graduation Concert. The other states Associations also organize their own Graduation Concerts each year

- They are:
- Queensland (Brisbane)
 - Victoria (Melbourne)
 - South Australia (Adelaide)
 - Western Australia (Perth)

The Sydney Graduation Concert program covers the most graduation pieces of violin, cello, flute and piano. Some pieces are played with the Suzuki Festival Orchestra, which is directed and conducted by myself. I often see a picture of the Japanese National Graduation Concert in Tokyo where the children line up beautifully in the white shirts and blue pants or skirts.

Just imagine seeing all those children dressed into their countries traditional clothing on the Opera House stage playing Twinkle Twinkle Little Star. Their eyes twinkle because they are happy, innocent, fearless and assured. I wish that all children on the earth keep their twinkle eyes for ever.

NEWS FROM AROUND THE WORLD

** BELGIUM **

Jeanne Janssens

Dear readers,

We are glad that, once again, we may experience a new school year with all its enriching possibilities.

For the sixth time J. Janssens taught both children and teacher trainees in Sosto (Hungary). Year after year we notice a very pleasing growth and development in understanding and application of Prof. Suzuki's philosophy and techniques. Also this year Veronika Kimiti (H. /D.) came, and for the first time Flora Yall, (D) to teach. Due to lack of money the violin training for Suzuki-teachers was suspended for one school year. It was only after the Sosto workshop that the decision was made to start up the course again. There are approximately ten teacher trainees from level 1 up to and including level 4.

Wilfried van Gorp and Koeh Rens began a youth orchestra last year. Their frequent and intensive rehearsals were rounded off and awarded with a few con-

certs. To their parents, teachers and pupils these formed some well-sounding expressions of the effort being made.

In Belgium the violin training is being seen to by J. Janssens, who is assisted mainly by Wilfried van Gorp. Several young graduated professional violinists feel called upon to discover and enter the "Suzuki world." We wish them all the courage to bring their many years' training to a good end.

Our national workshop for violin, cello, viola and flute takes place from March 2nd up to and including March 6th 2003 (16.00). For more information please contact J. Janssens by Fax: 32-14-41-28-30.

In the meantime we would like to wish all colleagues, parents and pupils a very fine and musical new school year.

◆

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NEWS FROM AROUND THE WORLD

** NEWS FROM CANADA **

Sharon Jones

Four Japanese educators visited London Ontario Canada on September 10 and September 11 to discuss Suzuki Early Child Education with Dorothy Jones. They also observed a baby class taught by Sharon Jones and Tom Fright at Thames Valley Suzuki School in London.



[Picture] Japanese Visitors – Left to right – Dorothy Jones, Suzuki ECE Teacher Trainer; Ms Yasuko Shioya, Director of a Japanese Kindergarten who will add a nursery school by 2007; Professors Makoto Oshima, and Hiroyuki Akiyama of Jissen Women's University who will present a paper for the International Association of Early Childhood Education in October; Sharon Jones, Founder and Director of Thames Valley Suzuki School; Rie Shioya daughter of Yasuko Shioya, who is finishing a Master's program in Early Childhood Education.

Wee Ling reports that she is using the materials from the course in her preschool classes at her Montessori school and "the kids love them". She is most impressed with "... the calmness and the improvement in listening skill of the children."

Suzuki Piano Teacher Trainer and Artistic Director of the Mount Royal College Suzuki Program, Merlin Thompson reports that he is currently teaching the second year of a new two year program of Suzuki Piano Pedagogy at his College. The graduates receive a certificate in Suzuki Piano Pedagogy from the Mount Royal Conservatory at the end of the program.



Pictured from left to right - seated are Stadjana Mandic, Ontario; Wee Ling Sim, Michigan USA, Martha Cooper Ontario; Standing - Sharon Jones, Founder and Director of Thames Valley Suzuki School (the sponsor of the ECE teacher training); Patricia Shaplowsky Alberta; Myrna Oystryk Alberta; Dorothy Jones, ECE Teacher Trainer.

Mount Royal is also in the process of developing a distance delivery program "on-line" for Suzuki piano Teacher Pedagogy Book One. This Internet course will be available in September 2003.

The Mount Royal College Conservatory has recently added three associate Suzuki Piano Faculty members. They are Glen Montgomery, Professor at the University of Lethbridge, Marcel and Elizabeth Bergmann a duo piano team from Calgary. They are performing artists in the Alberta region and are providing performance, private lessons and master classes for teen-aged students at the college. Director Merlin Thompson says "keeping these older more experienced students and their parents in the program has provided a new richness to the Suzuki Piano program."

Wan Tsai Chen, Director of the Suzuki Talent Education Society in Calgary Alberta, has announced a new program starting this fall: Parent Classes in Suzuki Prenatal Music Stimulation.

◆

NEWS FROM AROUND THE WORLD

** REPORT OF SUZUKI ACTIVITIES IN THE PHILIPPINES **

Ariel Arambulo

The Philippine Suzuki Association is pleased to report the following activities it has had since 2001 up to present (2002).

Suzuki Piano

Teacher training sessions were conducted in Greenhills Music Studio (GMS) under Carmencita G. Arambulo. All 10 teacher trainees were from the Adventist University of the Philippines.

Piano exams continue to be given after students graduate from each book/level. Students are asked to play the whole book from memory, thoroughly mastered and refined, in front of a grading panel.

Piano recitals also continue to be held periodically in the months of May, October and December in Manila, Cebu, Cavite and Iloilo. An outreach was done in the province of Laoag, Ilocos Norte.

Master classes were held with piano pedagogues Reynaldo Reyes of Towson University, Baltimore, and Jonathan Coe, graduate of Eastman School of Music, Rochester, NY (GMS Suzuki alumnus) during April to May, 2001 in Cebu, and June to July, 2001 in Manila. Piano group lessons were given as well by Carmencita G. Arambulo at GMS.

20 Suzuki Piano students participated in the 2001 Piano Teachers' Guild of the Philippines (PTGP) Festival held at St. Cecilia's Hall, St. Scholastica College.

Suzuki Piano student Oliver Salonga, won first prize in the 2001 National Music Competitions for Young Artists (NAMCYA). He also performed solo to great acclaim at the 2001 Taiwan Suzuki Grand Concert.

Suzuki Piano lessons continue to be given for free to interested preschool students for the whole school year at Children's Talent Education Center (CTEC). Suzuki Violin lessons are also given for free. It has been one of the main reasons for increased enrollment in Suzuki Piano and Violin lessons throughout the years. The preschoolers who availed of the free lessons at CTEC are kept enrolled by their parents at GMS because they want to see further progress in their child's performing ability which they already got a sample of at the culmination of the free lessons. They perform at commencement. Some come back even after years of absence because of their memories of having had Suzuki Piano or Violin lessons.

Suzuki Violin

Violin teacher training remains a problem here because there is no approved Suzuki Violin teacher trainer yet unlike Carmencita G. Arambulo in Suzuki Piano. Violin teacher Ariel Arambulo has yet to get official approval as a Suzuki Violin teacher-trainer.

The Philippine Suzuki Association intends a Philippine International Suzuki Festival wherein every year established artists who have been/are Suzuki students and Suzuki teachers are invited to perform in the Philippines.

Violin group lessons continue to be given twice a month, while the periodic students' recitals have been doubled to keep the students aiming for the goal: to learn something new for the recital. Music appreciation classes (classical music video viewing and CD listening sessions) and field-trips to live concerts (including at the Cultural Center of the Philippines) are held all-year round for both GMS and CTEC students. Good concerts are recommended for our students to attend, for constant music exposure. Teacher Ariel Arambulo even joins the orchestra in some concerts just so the students would identify with the event or program more by seeing him perform among the other musicians, and thus sustain their attention span and memory of the music event.

Besides generating awareness to preschoolers and their parents through free lessons at CTEC, we've been taking our GMS Suzuki Ensemble on mall tours to generate awareness to the shopping public. The mallers get quite amazed on seeing how such little people can already be playing the violin very well. Last July 2001, we performed at Shangrila Plaza Mall in Mandaluyong City. We also had violin graduation recitals held in William J. Shaw Theater at the same mall last Sept. 2001, we played as well at The Powerplant Mall, Rockwell Center in Makati City. We have been invited by The Powerplant Mall to perform there again this May 2002.

In Cebu, it is reported that since 2001, the violin students of Jeffrey Solares have also been performing at the SM mall in Cebu City Periodically in what they call "Fiddler's Festival." To date they've had already three of these festivals: the "Fifty Fiddlers Festival" in May 2001; "One Hundred Fiddlers and Pipers Festival" in October 2001; and the latest "Alive and Fiddling." In these concerts every string player performs from the most advanced to the latest "twinkler." Their recitals are held monthly.

We were able to attend the Asia and Pan Pacific Conference in Taejeon, Korea last Jan. 2001. Only 3 teacher representatives and 1 student representative comprised the Philippine delegation. By this conference in Singapore this December we are expecting a much bigger delegation. We are happy to report that the one 6 yr. old student representative, Sandra Samson whom we brought to Taejeon was so inspired (as well as her mother) by the conference experience that she has been progressing in her violin studies quickly and well enough to be noticed by the other students and their parents. This has in turn served as encouragement for the students and their parents at GMS to consider attending the coming conference in Singapore (another factor is that it's cheaper) because they have become curious to see what there is in the conference that made Sandra and her mother a very eager mother-daughter learning partnership.

NEWS FROM AROUND THE WORLD

** SWITZERLAND **

Fifth National Workshop Of The Suzuki Institute In Switzerland (ISS)

Lola Tavor

Geneva, 30 August 2002

The Fifth ISS National Workshop was held from 9 to 12 May 2002 in idyllic surroundings, approximately 20 kilometers from Luzern.

It was attended by well over two hundred students and their families. The Workshop was organized by the local association of German speaking Suzuki members, principally from the Luzern region (Suzuki Vereinigung der Deutschschweiz-SVD) which spared no effort to contribute to its success.

The Magical qualities of the environment, dotted with Alpine pastures, lakes, forests and mountain streams, dominated by the majestic peaks of the Pilatus and Rigi mountains at this exceptional location at Flüeli-Ranft in the Canton of Obwald, virtually the central point of Switzerland, induced an atmosphere of calm and tranquility which encouraged both teachers and students to give of their best.

The Workshop benefited greatly from the participation of a number of teachers from Switzerland and other European countries. This enabled single and group lessons, chamber music classes and orchestra rehearsals to be held in favorable conditions in preparation for the various scheduled concerts.

As regards piano performances, duets, four hand, six hand and eight hand pieces (with two pianos), were featured at various concerts. One morning concert was dedicated solely to a Bach repertoire, entitled "Bach for breakfast".

The concentrated efforts of the teachers contributed significantly to raising the general level of all pupils.

The concluding concert was held on 12 May at the magnificent concert hall of the KKL Center in Luzern (*Kultur und Kongresszentrum Luzern*) one of the finest contemporary concert halls in Europe with its striking

modular hall seating an audience of 1,840 in a remarkable white décor with outstanding acoustics, designed by the architect Jean Nouvel.

The assembled orchestra and performers onstage dressed in uniform colours for each instrument before the full capacity audience, thanks to the publicity in the local media arranged by the organizing committee, added to the special quality of this occasion.

The concert featured the customary Suzuki repertoire and marked a fitting conclusion to the ISS Fifth National Workshop.

It is appropriate to record on behalf of the ISS at this juncture, its appreciation to all the members of the local organizing committee, with special mention of the Ruthimann family for their important contribution in making this event a success, with the assistance of their devoted supporters and helpers.

The first way to help a school is to establish unity among the teachers. Not only unity of purpose, but a certain large unity of method that one may not tear down what his brother builds. Ideals of freedom have been confused by men resenting the first law of freedom - discipline. Lack of discipline carried to its logical conclusion would return the world to chaos. The school that is free in its teaching must be carried on by disciplined teachers united in a purpose of progress clearly recognized and agreed upon to teach discipline that the minds of men may dare to be free.

From "The Seven Purposes,"
by Margaret Cameron

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THE INTERNATIONAL SUZUKI ASSOCIATION®

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 of 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:

Paul Landefeld, 212 S Cottonwood Dr. Richardson TX 75080 or
Judi Gowe, Warner Brothers, 15800 NW 48th Ave., Miami, FL 33014 USA

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.

COUNTRY MEMBERSHIP

*Korean Suzuki Talent Education Association
*Philippine Suzuki Association

SCHOOL MEMBERSHIP

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Iowa City, IA USA
*The Music School, Inc.
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