

The Official Publication of the International Suzuki Association

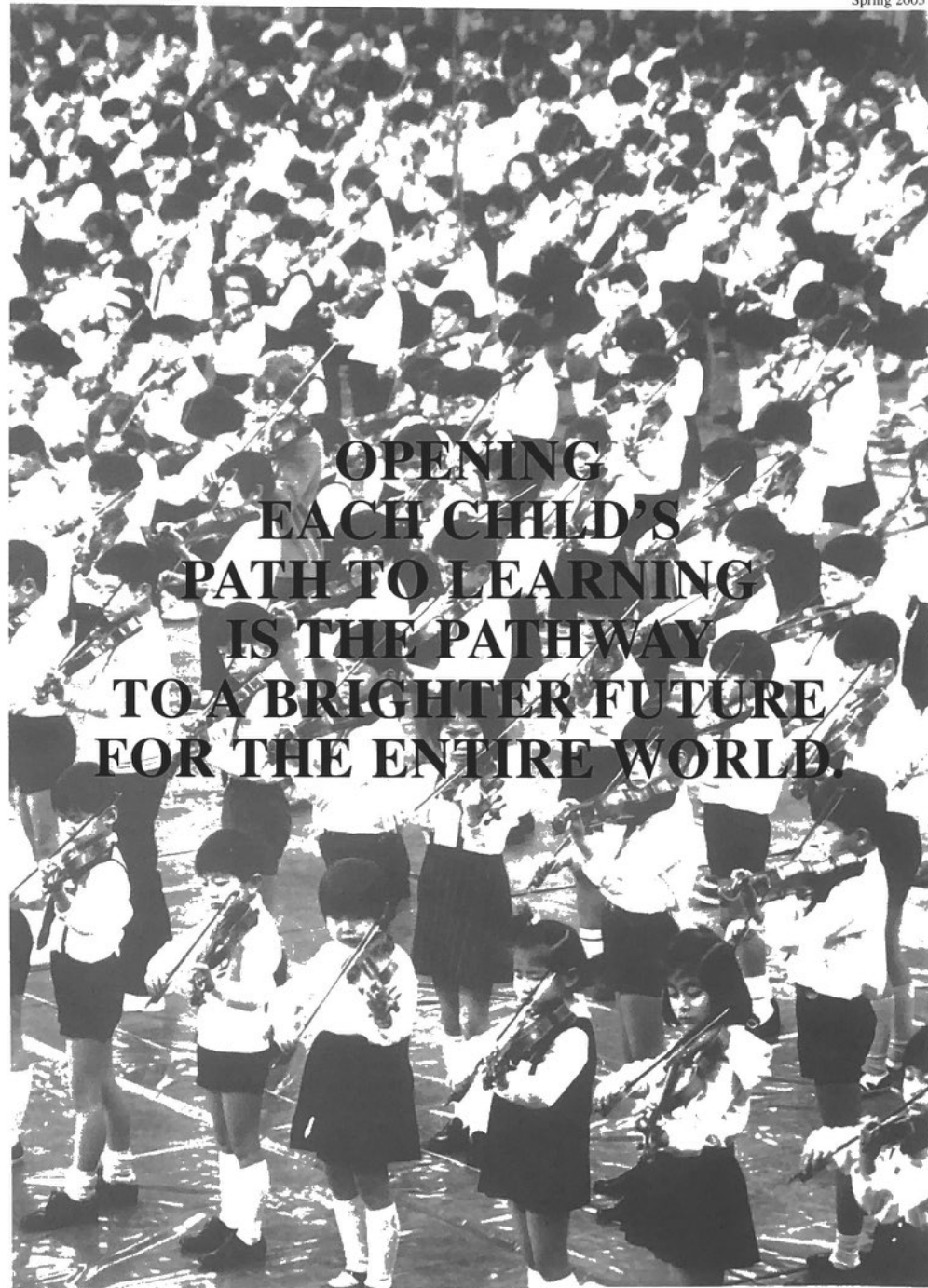
---

# INTERNATIONAL SUZUKI JOURNAL



Volume 14, No. 1

Spring 2003



**OPENING  
EACH CHILD'S  
PATH TO LEARNING  
IS THE PATHWAY  
TO A BRIGHTER FUTURE  
FOR THE ENTIRE WORLD.**

# International Suzuki Journal®

Vol. 14, No. 1 Spring 2003

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

## FEATURES

- 4 To Be Moved by Music Dr. Shinichi Suzuki  
5 Prince Takamado Hiroko Suzuki  
6 Thoughts Koji Toyoda  
7 Splendid Proof to the Suzuki Method Yuko Mori

### How Suzuki Changed My Life

- 8 I Tove Detrekoy  
9 II Bela Detrekoy  
10 III Moyah A. Gibson

## AROUND THE WORLD

### Reports From Around The World

- 12 Belgium Jeanne Janssens  
13 Denmark Marianne Ragner  
14 Germany Kerstin Wartberg  
15 Peru Roberta Centurion  
17 Singapore Robert Leong  
18 Switzerland Peter Rüttimann  
19 Taiwan Mary Ko

## FROM ISA

- 2 Board Members  
14 Sponsor's Application  
22 Special Subscribers  
23 Suzuki Name and Trademark about ISA

Cover: Shikishi By Dr. Suzuki

## THE INTERNATIONAL SUZUKI ASSOCIATION®

### ISA OFFICE

**JAPAN: TERI OFFICE**  
3-10-3 Fukashi, Matsumoto 390-0815, Japan  
**U.S.A.: ISA OFFICE**  
212 S Cottonwood Dr. Richardson TX 75080  
Tel: 972-437-6422 Fax: 972-437-6468

## BOARD OF DIRECTORS

### OFFICERS

**President:** Prof. Koji Toyoda  
T.E.R.I. 3-10-3 Fukashi, Matsumoto 390-0805 Japan  
**Chairperson: (TERI)** Hiroko Suzuki  
971-435 Mogusa, Hino City Tokyo 191-0033 Japan  
**Vice Chairperson: (PPSA)** : Yasuki Nakamura  
1 Kennedy Place Bayview, Sydney NSW 2104 Australia  
**CEO:** Paul Landefeld  
212 S. Cottonwood Dr, Richardson TX 75080  
**Secretary: (SAA)** Gilda Barston  
9547 Springfield Ave, Evanston IL 60203 USA  
**Treasurer: (Rep. At-Large ESA)** Birte Kelly  
Stour House, East Bergholt Suffolk CO7 6TF England  
**Rep. At-Large SAA:** William Preucil  
317 Windsor Dr, Iowa City IA 52240 U.S.A.  
**ESA:** Sven Sjörgsen  
Gjutegarden 2, S-43645 Askim Sweeden  
**Asia:** Kyung Ik Hwang  
302-222 Kukhwa Kindergarten Kukhwa Apt 991  
Samchon-dong Seogu, Taejeon Korea

### HONORARY BOARD MEMBER

Henry Turner

### AUXILIARY DIRECTOR

Mr. David Cerone, USA  
Dr. Glenn Doman, USA  
Mr. Nobuaki Hatano, USA  
Dr. Rex Hobcroft, Australia  
Mr. Peter Malone, Ireland  
Mr. Sam Sato, USA  
Prof. Mineo Nakajima, Japan  
Dr. Akira Tago, Japan

**JOURNAL EDITOR** Evelyn Hermann  
**ASST. EDITOR** Jerri Williams

## AUXILIARY BOARD

### COUNTRY REPRESENTATIVES

#### ASIA

**Korea:** Hwang, Kyung-IK  
302-222 Kukhwa Kindergarten Apt 991,  
Samchon Dong Seoku Tae Jeon S Korea  
**The Philippines:** Carmencita G. Arambulo  
#1 Missouri Street, Green Hills East 3113  
Mandaluyong Metro Manila Philippines  
**Singapore:** Robert Leong  
Suzuki Music Center  
87 Marine Parade Central #03-202, Singapore 440087  
**Taiwan:** Mary Ko  
2nd Fl, No 156, Sec. 2 Chung-Cheng Rd.  
Taipei Taiwan Rep. of China  
**T.E.R.I.**  
**Japan:** Hiroko Suzuki  
971-435 Mogusa, Hino City Tokyo 191-0033 Japan

#### P.P.S.A.

#### PAN PACIFIC

**Australia:** Yasuki Nakamura  
1 Kennedy Place Bayview, Sydney NSW2104 Australia

#### S.A.A.

#### NORTH AMERICA

**Canada:** Sharon Jones  
958 Crestview Cr, London ON N6K 4W2 Canada  
**The United States:** Gilda Barston  
9547 Springfield Ave, Evanston IL 60203 USA

#### SOUTH AMERICA

**Argentina:** Odina R. Lestina de Medina  
Cesar Carrizo 3141, Poetya Lugones (5008)  
Cordoba Argentina  
**Peru:** Roberta Centurion  
Urb Los Alamos de Monterrico, Caille 3-AS-1,  
Lima 33 Peru

#### E.S.A.

#### EUROPE

**Belgium:** Jeanne Janssens  
Gemeentestraat 16-1, B 3200 Turnhout Belgium  
**Denmark:** Tove Detreköy  
Halls Allé 1,2.tv, DK 1802 Frederiksberg C Denmark  
**Finland:** Marja Leena Makila  
Hormikuja 3, 04200 Kerava Finland  
**France:** Christophe Bossuat  
13 Rue Royal, 69001 Lyon France  
**The Netherlands:** Joke C. ten Haaf  
Stationsweg 81-B, 2515 BK Den Haag The Netherlands  
**Sweden:** Sven Sjögren  
Gjutegarden 2, S-43645 Askim Sweden  
**Switzerland:** Lola Tavor  
6 Chemin Rieu, 1208 Geneva Switzerland

#### UNITED KINGDOM

**Ireland:** Trudy Byron-Fahy  
"Maymount", Magazine Rd, Cork Ireland  
**United Kingdom:** Anne Turner  
Cowper's Close, 166-168 South St  
St. Andrews Fife KY16 9EG Scotland UK

#### THE MIDDLE EAST

**Israel:** Susan Moinester  
95/12 Chaim Levanon, Ramat Aviv 69345 Israel

## REGIONAL ASSOCIATIONS

### Talent Education Research Institute (TERI):

President, Prof. Koji Toyoda  
Office: Mitsuko Kawakami, Secretary  
3-10-3 Fukashi Matsumoto 390-0805 Japan  
Tel: 81-0263-32-7171; Fax: 81-0263-32-7451

### European Suzuki Association(ESA):

Chairperson: Eleonore Fuerstin zu Salm-Salm  
Deputy Chairperson: Hakur F. Hnesson  
Office: Birte Kelly, Admin. Secretary  
Stour House, East Bergholt Suffolk CO7 6TF England  
Tel: 44-1206-299-448 ; Fax: 44-1206-298-490

### Suzuki Association Of The Americas (SAA):

Chairman, Gilda Barston  
Office: Pam Brasch, Executive Director  
Po Box 17310, Boulder CO 80308 U.S.A.  
Tel: 303-444-0948; Fax: 303-444-0984

### Pan Pacific Suzuki Association (PPSA):

President, Yasuki Nakamura  
Office: Janet Clarke, Sr. Admin. Officer  
P.O. Box 814, St Ives NSW 2075 Australia  
Tel: 612-9440-9388; Fax: 612-9440-9231

## ISA COMMITTEES

### VIOLIN COMMITTEE

E.S.A.: Christophe Bossuat  
P.P.S.A.: Yasuki Nakamura  
S.A.A.: Louise Behrend  
T.E.R.I.: Fumiyo Kuramochi

### VIOLA COMMITTEE

E.S.A.: Eva Nilsson  
P.P.S.A.: Yasuki Nakamura  
S.A.A.: William Preucil  
T.E.R.I.: Hiroyuki Aoki

### CELLO COMMITTEE

E.S.A.: Carey Beth Hockett  
P.P.S.A.: Takao Mizushima  
S.A.A.: Barbara Wampner  
T.E.R.I.: Akira Nakajima

### PIANO COMMITTEE

E.S.A.: Christine Magasiner  
P.P.S.A.: Nada Brissenden  
S.A.A.: Mary Craig Powell  
T.E.R.I.: Seizo Azuma

### FLUTE COMMITTEE

E.S.A.: Sarah Murray-Hanley  
P.P.S.A.: Prue Page  
S.A.A.: David Gerry  
T.E.R.I.: Toshio Takahashi

### GUTAR COMMITTEE

E.S.A.: Harald Söderberg  
P.P.S.A.: Ken Murray  
S.A.A.: Frank Longay

### EARLY EDUCATION

S.A.A.: Dorothy Jones  
Susan Grilli





## TO BE MOVED BY MUSIC

Dr. Shinichi Suzuki

A composer uses all of his senses to their fullest capacities when writing a piece of music. By listening to Bach's music, we can tell that he is a person of great character, and through the world of sound we gradually can realize Bach's image as a human being. The ability to sense Bach is developed within each of us.

When we listen to Mozart's compositions, we are moved because we feel the beauty of his heavenly heart. This sensitivity develops within us every time we hear a piece by Mozart. It is the same when we listen to a work by Beethoven. Although we have of course never met these historical composers face to face, we can still feel their human presence, their hearts and their living spirits, just like when we interact with each other in our everyday lives. Within each of us, the souls of Bach and Beethoven are alive. We can clearly sense these people's characters and hearts.

There are many stories about Napoleon, but he is a person of the past whose living soul we cannot sense. What we have left is only the knowledge and information about Napoleon and his life. When we listen to or play works of music, the composers speak to us with their entire beings. Bach and Beethoven become alive within us. Such a clear world of human sensitivity may not exist outside of music.

Every time we listen to and are moved by a great composer's work, I feel that our worth as individual human beings is heightened. Even if we are not moved upon first listening, gradually we find ourselves drawn towards the spirit of the music. This is because the more we are exposed to music, the high sensitivity of the great human beings accumulates within our senses. The more times we listen to the music, the greater the composer's being becomes.

I have heard people say that music is difficult to understand. It is impossible for someone who has never really heard music to understand it. After one listens to the same piece fifty times, or a hundred times, then the ability to listen is developed, and one begins to feel moved. Listening to several pieces, only one or two times each, will not help anyone to understand music. Similarly, a foreigner could never understand Japanese if he only heard the words once or twice.

It is unnatural to try to explain music through the use of words. Those who imagine the moon-lit sky and claim that they understand Beethoven's "Moonlight Sonata" are perhaps the ones who least understand the work.

Only those who develop the sense of music within themselves are able to feel music with their senses. There is no other way to develop this sense but to listen to music well.

When you are heightened to the level of being moved by Bach, then you will realize that you have become one who can also be moved by Beethoven.

It is because music is a universal language.

From Talent Education No. 65 (1954)  
English translation by Chizu Kataoka

## Prince Takamado

Hiroko Suzuki

The people of Japan, including myself, were shocked to hear the unexpected news of the sudden passing of Prince Takamado. Many of us have the image of the Prince with his happy and eloquent smile glued in our minds. It is difficult to express in words the pain his wife, Princess Hisako, and the rest of his family must have experienced. I am deeply saddened when I see the Prince in photographs.

Over ten years have passed since I began commuting to the residence of Prince Takamado to teach the violin to his children. I feel blessed to have known his warm and openhearted character through the lessons and the private times I have spent with the family. He showed his paternal side when occasionally he poked his head in to observe his children's lessons. I realized the high level of his musical sensitivity when I heard his performance on the cello. I believe that his children have inherited the high level of sensitivity that he had.

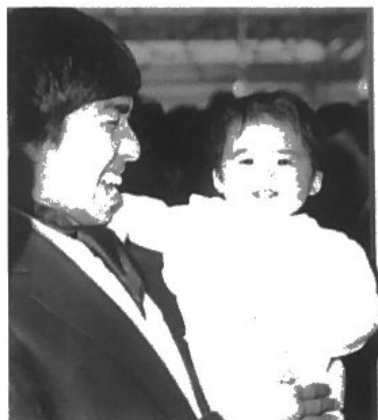
The Princess often told me about Prince Takamado's wonderful ear for music, by which on many occasions also amazed me. He took a great interest in music, and would often come to the studio recitals with his video camera. Perhaps at these concerts, the Prince and Princess were excited and nervous just like the other parents who watch their own children perform. The prince had the experience of conducting a professional orchestral once during his lifetime. A few years ago, the *Kanon* by Pachelbel was the opening number for our recital. Shamelessly, I asked the Prince many times to conduct the work until finally he agreed. On the same concert I performed the *Scherzo* by Brahms as a solo. I was more nervous than usual, but when I went to greet him afterwards, he said, "the performance had a very nice feeling". Then, in the true Suzuki Method of education, he smiled and gave me some advice: "Don't cover up questionable notes with your vibrato". I could only respond by saying "Yes, it is as you say. I am overwhelmed. I guess it was not difficult to tell?"

The Prince once gave me the opportunity to play in a trio with Yo-Yo Ma, the cellist. It was a memorable experience that I will never forget. After that occasion, I was thinking how wonderful it would be if my daughter, who also commutes to their residence to teach piano, and I could have the chance to play some trios with the Prince. We had even given him the music, but unfortunately our dream never came true. I am very grateful for his many contributions to the Suzuki Method, and for the lessons that I have learned from him during his lifetime.

I will continue to work hard in his children's lessons so that the Prince, who was so fond of music, will be able to hear good tone from their violins.

I pray that he will continue to support us from the heavens.

Translated by Chizu Kataoka



### Prince Takamado

On November 21, 2002, His Imperial Highness Prince Takamado died of heart failure while playing his favorite game, squash.

An accomplished cellist, Prince Takamado was honorary President of the 2nd 1000 Cellists Concert held in Kobe at the World Memorial Hall July 29, 2001.

Prince Takamado and his children have all been students of the Suzuki Method. His attendance at the Annual Budokan Concert will be greatly missed.



## THOUGHTS

Koji Toyoda



"Ability is fostered through the act of repetition." These words can be found in the "Laws of ability" by Dr. Shinichi Suzuki. Does "repetition" simply mean "to do the same action again?"

We live in the age of advanced technology, mass production, ready-made clothing and instant food. Japan has emerged as one of the world's leading industrial countries.

The modern process of producing goods can be labeled as a cloning of the highest level of technology and efficiency.

"To repeat the same action" would be a clone of time.

The cloning of objects is a simple topic to discuss. But when the cloning involves the actions of human beings it is a more complicated issue.

When repeating an action, one must try to achieve a better result each time. Therefore one is always moving a step closer to the final result. If one merely "repeats" without striving to improve, the pieces is meaningless and only a waste of effort. Then practicing becomes monotonous, which eventually leads to carelessness and negligence.

For "repetition" to effectively produce a good result, one must have the desire to achieve the highest level of performance.

Whether young or old, one must individually have the desire to play "even better" and "more beautifully".

I think the environment plays an important factor in developing this concept. Through practicing proper repetition everyday, the goal that one is striving for is born. As Dr. Suzuki says, it is important to hear the performances of great artists in order to develop an ear that demands a high level of playing. Then musical studies will become more interesting and one will be inspired to practice.

When the ability to do one activity is fostered properly, this marks the beginning of a higher level of ability. Dr Suzuki always talked about this law of ability. The same law can be found in nature. The slow process of a tadpole turning into a frog undergoes such minute changes of ability and development that the human eye cannot see. Other examples in nature are a chick hatching from its egg, or a cicada breaking its own shell.

In these forces of nature, there are obviously no exact repetitions of activities, of time based clones. Instead, nature progresses through a series of developments to undergo necessary changes.

Therefore, it is important to *wait for* ability to develop naturally.

I have heard performances at the annual Summer School for the past two years. And I can see that in many cases this natural development of ability has been hindered. Often this is a result of students trying to play pieces that are beyond their capabilities.

Dr. Suzuki said, "After learning the notes of a piece, the next and most important step is to play the piece even better and more beautifully. While practicing the piece numerous times in order to achieve this, the ability to learn a piece of the next level should naturally develop." It is also necessary for the teacher to monitor the development of this ability. Then, perhaps students will no longer attempt to perform pieces that are too difficult for them.

"Ability cannot be developed without the act of repetition". If I rephrase this in my own words, it would be "ability cannot be developed with the repetition of the same action (a clone of time)".

August 30, 1999

In Tokyo

From Talent Education No.129

English translation by Chizu Kataoka

## Splendid Proof Of The Suzuki Method

Yuko Mori, Matsumoto

### The Kataoka Family In Concert A Celebrate The 104<sup>th</sup> Anniversary Of Dr. Suzuki's Birth

October 17<sup>th</sup> is Dr. Shinichi Suzuki's birthday, and for the past several years we have had an Anniversary Concert in his honor.

The people of Matsumoto, which are the teachers of the Koshin district, the workers from the head office, as well as students from the Matsumoto district and the Kindergarten, have gathered for over half of a century to celebrate Dr. Suzuki's Birthday together. Four years ago when Dr. Suzuki was about to turn one hundred years old, we were planning a special Birthday Concert. We had invited some of Dr. Suzuki's former students (Tomiko Shida, Yukari Tate, and Hisayuki Ohno) from Europe, and Koshin district teachers were also going to perform. In the midst of preparations, Dr. Suzuki passed away and we unexpectedly had to change the title of the event to Anniversary Concert. The concert was an unforgettable night in history as we could only imagine how the performers must have felt as they looked up at Dr. Suzuki's photo on the stage of the Kaikan Hall (He was very proud of the hall and was very diligent concerning the acoustics during construction) and played amidst their grief and sadness.

The audience that attended the concert, including the people of the community who mourned the loss of Dr. Suzuki, as well as the teachers from around Japan, who came to pay their respects, responded enthusiastically and voiced their wish to continue the event every year. So the next year we invited the cellist, Izuru Saita, from Holland. He was a former student of Mr. Yoshio Sato whose development Dr. Suzuki closely followed throughout the years. Then we presented the sibling duo of Yuka Eguchi, (a former student of Dr. Suzuki) and her brother Shinichi, cellist.

This marks the fifth year that we have hosted these concerts. After the annual Nagano Prefecture concert by the children from around the region, we presented the Kataoka family, who has recently returned to Japan after thirty years of living in the United States.



The Kataoka Family

The Suzuki Method has been a part of the Kataoka family for two generations. I must mention that the family is one of the few with this unusual combination of musicians: Mr. Kataoka plays the cello (a graduate of Geidai University), Mrs. Kataoka is a violinist, and each of their two daughters play both the violin and the cello at a very high level. Mrs. Kataoka traveled with Dr. Suzuki to perform throughout Japan not long after she began taking lessons. And their two daughters attended the Talent Education Institute for three years during high school and were able to learn the true essence of Dr. Suzuki.

The concert was a rare opportunity for many of us who usually focus on studying the solo repertoire to hear string trios and other pieces that were beautiful and easy to follow. (The program was: Divertimento No. 3 in A major by Josef Haydn; Passacaglia for Violin and Viola by Handel/Halvorsen; Duo for Violin and Cello, Op. 7 by Zoltan Kodaly; String Trio No. 5, Op. 8 in D major [Serenade] by Ludwig Van Beethoven; and selections from the Suzuki Violin School repertoire including Brahms' Waltz, Suzuki's Allegretto and Andantino, and Handel's Bourree.)

As the Haydn trio began, we were immediately enveloped by the "Suzuki tone" in the music. The vibration of sound, the breathing within the music, and the naturalness of their Suzuki style of bowing made the most detailed note to the loudest note clear and beautiful. We can only say that this performance is the proof of the true study and research of Dr. Suzuki's teachings. The feeling of simple, warm thoughtfulness was transmitted to the audience through the performance. It was as if our hearts were being cleansed and we felt "this is what Suzuki should be" for the first time in a long while. I imagined how delighted Dr. Suzuki would be if he were listening. I was filled with joy and felt a renewed sense of courage.

I have observed that most of the people who are exposed to the world outside of the Suzuki Method for even only one or two years change their way of playing or become lost in the maze of intellect. I was deeply moved to see the Kataokas. They were members of the St. Louis Symphony for over thirty years but continuously studied the truth of the Suzuki Method and recently returned to Japan after accumulating their efforts of devoted research and experience. During the intermission I could hear the voices of students saying "their sound is ringing" and a mother telling her child "you see, the right wrist is greeting the nose". In many ways I felt that each of us who attended this concert received a wonderful treasure.

This Anniversary Concert was possible because of the Koshin district teachers who sold and distributed the tickets. It was wonderful to see the many familiar faces of the Suzuki method such as Mr. Nitta, who is a longtime citizen of Matsumoto, and Ms. Wako, a koto teacher. Several teachers from Tokyo including Mrs. Takei, and Mr. Yoshikawa from Northern Japan also attended, the three hundred seats in the hall were filled.

The Suzuki Method is the only educational method of its kind in the world. From this concert I was reminded of the theme of the Suzuki Method that we received from Dr. Suzuki, which is not limited to the world of music, but rather it is a way of life.

From talent Education No. 142  
English Translation by Chizu Kataoka

## HOW SUZUKI CHANGED MY LIFE

## Tove Detrekoy

I started to play violin at the age of 6. In my home came every week an old Russian violin-player to give lessons to my mother, and he decided that I also should learn to play. So he organized a 1/4 size violin, placed a book under my right arm, the bow on the string and counted 1-2-3-4. I did not find it very interesting. I was relieved, when he left town after half a year. My mother stopped playing, but I was sent to another teacher. He was rather boring but in a friendly way, and it was, in any case, more pleasant than what I had been used to before.

A couple of years later I had my first real teacher, a well-educated violinist and a dedicated teacher. Little by little I began to enjoy playing.

At age 18 I moved to Copenhagen and entered the Royal Danish Conservatory. After getting my diploma I spent one more year to get a diploma in pedagogy. During that last year I began teaching at the conservatory's preparatory and evening classes, and at the same time enjoying string orchestra and chamber music playing. My way of teaching was the good old one: scales, etudes and what ever else was healthy stuff. But I rather enjoyed it and my students did not seem to suffer too much.

A new chapter in my life began, when I got married, had 2 children and played full time in orchestra. No time for teaching!

In 1967 our family moved to Bellingham Washington, USA. That was the beginning of a major change in my life. In Denmark I had heard about the Suzuki Method. A well known Danish violinist had spent a year as guest professor in Tokyo where he heard the big Suzuki concert in Budokan. He wrote an article in a Danish music magazine about the method and showed pictures of many children playing together. My reaction was the same as all my colleague's - very negative. Group playing, not learning the notes - NO! Naturally I was not at all interested, then I discovered there was a Suzuki group in Bellingham. But thanks to one of the mothers, Mrs. Lawrence Friedenrich, who insisted on my listening to the children, and to the Japanese teacher Ms. Aruga (later Mrs. Masada), who patiently answered all my questions, I found out, that the Suzuki Method was about something much more than just "playing an instrument." When I then heard the Japanese Tour Group and met Dr. and Mrs. Suzuki, I decided I had to go to Japan.

In 1971 I was in Matsumoto for the first time. Still there were not many visitors from foreign countries, so



we got a lot of attention. I met Jeanne Janssens from Belgium and Jean Middlemiss from England - the beginning of a lifelong friendships- and Dr. Suzuki went through Book I with us, piece by piece. What an experience! All doors were open for us, we could come and go in the classrooms as we wanted. We listened to and worked for hours on thumbpower, elbow, wrist and tonalization. We watched Dr. Suzuki teach his pupils, children who played so musical and beautiful,

that it was hard to believe. We experienced an atmosphere so relaxed and positive, that it seemed as if everything was possible.

Behind all this was Mrs. Suzuki, who smoothed our way in all protocol questions and situations. In those days, when nobody in Matsumoto spoke English, there were lots of situations that called for HELP!

Back in Denmark in 1972 I wanted to start a Suzuki program, the first in Denmark and one of the very first in Europe. But I had forgotten that "we" did not like the Suzuki Method. Nobody could understand, how I could prefer to teach small children instead of playing in a good orchestra. How could I explain this? I was up against some hundred years of tradition of how to teach music. But Béla could understand! So I stopped talking and concentrated on my students. An article in a Sunday newspaper telling about this interesting new way of learning appealed to some few parents despite the fact that playing violin was not in at all. Very few children played this "difficult" instrument, the conservatories had only a few violin students, and the level was low. No wonder that after a few years my students called for attention. My group was growing, and after 5 years -in 1977- we founded together with the parents The Danish Suzuki Institute in Copenhagen, a private music school run by the parents. Today we have almost 200 students, more than half of them play violin, the rest piano, viola and cello.

Little by little new Suzuki programs started in different countries in Europe, national associations were founded, the E.S.A. was founded, teacher-training courses were offered -the seed was growing! In Denmark today the Suzuki Method is not only accepted but also pointed out as an ideal educational method with unlimited possibilities.

All children can learn -so Dr. Suzuki told me. I know now this is true, and I feel extremely privileged and grateful, that I am allowed to take part in this life affirmative process.

## HOW SUZUKI CHANGED MY LIFE

## Bela Detrekoy

I was born in Budapest, Hungary, and grew up in a loving family. Though my parents did not play, I heard a lot of music played by my grandfather, a good amateur pianist. He played for his own pleasure and I have spent many hours listening to him as he practiced sonatas and pieces of Mozart, Beethoven, Schumann and Chopin. I became very happy when I turned 6 and got a 1/2 size violin and took lessons from a lovable old musician.

After two years he recommended that my parents find a better teacher for me. I got a very good teacher who prepared me 2 years later to play an audition at the Franz Liszt Academy in Budapest. I was admitted and during my studies I decided to be a musician.

This great period of study in a quite a wonderful and inspiring environment quite brutally came to an end in 1944 when the war came close to Hungary. Luckily I stood with a diploma in pedagogy in my hands. The war had ripped everything up and I had to join the Hungarian army.

When the war ended I found myself in Denmark. I had my violin with me, but I had not played for a whole year. Warmhearted people took me in their home. I started practicing, and played in an amateur orchestra. My patron got a teacher for me, a professor with whom I prepared a debut concert with piano. I got very good press reviews and that made it easier to get into Danish music life. I began to play as soloist. I formed a string quartet in which Tove, later my wife, played violin.

I considered Denmark as a step to a future in the USA. I also had applied for an immigrant visa. When it came I was already established and settled in Denmark, having gotten married, had a son and received citizenship. I had a position in the Royal Danish Orchestra, the finest orchestra in Denmark. I had a very reasonable working schedule. I had time to prepare for recitals and played much chamber music. Our family became larger with another son and Tove also got a chair in the Royal Orchestra This settled life also came to an end, not by any war or other bad thing. After 14 years I wanted to give up the orchestra.

In 1966 came a opportunity to go to the Faroe Islands and take a conducting, performing and teaching job. We lived only one winter on Faroe Island. I got a hint of a vacant teaching and performing position in a college in the USA. I applied and won the position and with leave from my orchestra, the whole family moved to Bellingham in the state of Washington. Here a new chapter began in my life.

For the first time, we came in contact with the Su-



zuki Method. A Swiss lady who was married to the manager of the Sears and Roebuck store in town, had spent a winter in Matsumoto with her youngest son, a polio victim. By playing violin with Dr. Suzuki, he overcame his conditional difficulties.

After her return to Bellingham, Mrs. Lawrence Friedenrich was successful in bringing together a group of parents who were interested in establishing a Suzuki teacher in town. Dr. Suzuki sent one of his students,

Ms. Aruga (later Mrs. Masada), to teach the American children. The teaching took place at the college on Saturdays and some evenings. (The chairman of the music department was Murray North, who is married to Michi Hirata North, well-known Suzuki piano teacher.)

I myself was busy with my class, with my orchestra and the faculty string quartet, of which Tove was also a member.

The next year Bellingham got a visit from the Japanese Tour Children. Dr. Suzuki was not with them. Instead Mrs. Suzuki followed the group. It was on this occasion that I saw for the first time how the Japanese children are playing solos and in small groups. I noticed at first sight their fine posture, their beautiful relaxed playing, their beautiful sound. I was delighted with the sensitivity of their Mozart playing. It was a high quality of violin playing. Such an impressing experience made me curious that such a beautiful result can be achieved.

After 4 1/2 years we decided that we would follow our sons who were studying in the Old country (Denmark). I got a new job as concert master in the Danish Radio Orchestra. Tove started Suzuki teaching with 5 students. I followed her on her second visit to Matsumoto in 1975. There I followed every day Dr. Suzuki's teaching. It gave an overwhelming impression and great inspiration. I had to start with my own playing. I had never heard anybody give so much and such precise advice on violin playing, especially for the bow hand. He himself had the most delightful bow hand. It became a pleasure to play, not just a duty. The repeated meetings with Dr. Suzuki at different workshops, especially those for teachers, deepened the musical instrumental and human understanding of him. He was a representative of the spirit of the Golden Age of music in Central Europe. He was carrying on the proud tradition of Joseph Joachim given over to him by Karl Klingler, the ideas of the great composers and musicians. To pass over this treasure to the next generation, I consider is the most beautiful task for a musician, a teacher. Dr. Suzuki made a fantastic step toward a better world. Through the music we have an opportunity to teach the soul of the growing generation.



## HOW SUZUKI CHANGED MY LIFE

### Moyah A. Gibson

I was born in Kingston, Jamaica and my family migrated to the U.S.A. when I was nine years old. I studied the violin in Springfield, Massachusetts for 10 years with my dear teacher, Mr. Maurice Freedman.

My father influenced my interest in the violin. He loved music and was the only person in the family with any interest in my progress. He played wonderful recordings of classical music, and my favorite was "Scheherazade" by Rimsky-Korsakov, which featured a beautiful solo violin passage.

My desire to learn the instrument began at age 13, while I was attending Buckingham Junior School in Springfield, Massachusetts. I was in a dull music theory class when the school orchestra conductor circulated a memo offering to teach students to play the violin and to become members of his orchestra. It sounded interesting and so I volunteered. The conductor taught all instruments, but his main interest was the trombone.

After a few lessons, he told me that I had talent, and referred me to the best (traditional) violin teacher in Springfield at that time, Mr. Maurice Freedman. I found him to be warm and caring - as Suzuki teachers of today are encouraged to be. The Suzuki Violin Method was not well known in Springfield in 1960. I greatly appreciated the way Mr. Freedman always took time to break difficult techniques down into small steps, using metaphors, so that I could grasp musical concepts easily. For example, I remember him always saying that each note should sound like pearls falling down stairs, and not like potatoes.

Taking up the study of the violin was the first independent thing that I ever did. I was the oldest of 3 girls born to my parents in Jamaica. My youngest sister was later born in the U.S.A. to make a total of 4 girls in the family. My mother left the island in order to prepare a better life for us when I was about age 6 and I had to look after my sisters. My father and the rest of us later joined her in the U.S.A. when I was nine years old.

At age 16, I spent my summers working on a tobacco farm with other students who needed funds to purchase schoolbooks and clothes. By age 19, I had my first permanent job at the New England Telephone Company. I then started living on my own, due to family problems.

I took violin lessons from Mr. Freedman for 10 years and played in youth orchestras. When he was in charge of hiring musicians to play in professional



orchestras, he would slip me in (without pay) so that I could have the experience. I noticed that his students had the best vibratos and were the best in these orchestras. I was always noticeably the only black member.

My father faithfully attended my concerts and the good thing about him was that he loved classical music. I remember how tall and proud he would stand in the theatre lobby after a performance.

My first violin was a very shabby looking one with a crack in the back. One day near Christmas time, he took me to a violin shop to trade it in for a superior one. The violin dealer was a member of the Springfield Symphony and he played several violins for me. The tone of the one that I chose stood out from the rest. I marveled that it was over 200 years old. The purchase of it was the nicest thing that my father ever did for me. Today it is still my most treasured possession.

I share these ups and downs now in order to explain that I did not learn to play the violin in a nurturing environment. I had to work very hard in order to earn acceptance for the things that I chose to do.

When I returned to live in Jamaica in 1980, it was after flying around the world as a stewardess for Pan American World Airways for 10 years. I bought my house in Kingston in 1978 when many people were running away, due to the politics of the day. I then rented out the house for a year while I commuted from New York. I was finally able to return home permanently in November of 1980.

Adjusting to the working life in Kingston was not easy. Many thought I was foolish to leave my glamorous life as a Pan American stewardess. Some still cannot understand my love for the country, nor my longing for a sense of belonging in a place where I blend in with the scenery.

I had a few temporary jobs in the first year of my return. Then someone, who knew that I played the violin, referred me to Mr. Sibthorpe Beckett who conducted the Jamaica Philharmonic Symphony Orchestra. I joined his orchestra in 1981 and met other musicians who later became good friends.

A year later in 1982, an orchestra member told me about a violin teacher from Georgia, Mr. Gus Brathwaite, who planned visiting the island to give a two-week Suzuki violin workshop. I knew nothing about the Method at that point, but the workshop sounded

interesting. I had no idea how much it would change my life.

I was the most advanced player of those who attended, as other well known violinists and teachers did not have time to participate. At the end of the workshop, Mr. Brathwaite asked if I would spearhead a project that was the dream of the Head of Art and Culture at the Office of the Prime Minister at the time. I was officially asked if I would be the String Coordinator for a national youth orchestra project, and after I outlined a training program, the project began.

In 1982 the violin was not as favored here in Jamaica as it now seems to be. I recall a young neighbor saying that she only heard violin music at funerals and didn't like it for that reason. Also, death announcements on local radio stations were often broadcast using classical music as the background. This means that a young audience also had to be created.

Since 1982 when I gave Suzuki violin lessons to over 200 students at nine schools in Kingston, interest in the violin seems to have multiplied. I give Dr. Suzuki total credit for that, as I have been sharing his philosophy and his literature. Apparently, when young students see their peers playing at schools, churches and concert theatres, the instrument appears more accessible to them and they become interested in learning to play it.

Unfortunately, while working on the orchestra project, which involved carrying 40 violins in my car (a 1973 Ford Pinto) daily to teach at 9 schools per week, I became injured. I then had to leave the project and the island in 1985 - the same year of the launching - in order to recuperate with my family who were then living in Los Angeles. There I met Mr. Manuel Compinsky of the Compinsky Trio, who was in his eighties. He became my mentor and offered encouragement when I completed the compilation of my first music workbook entitled, "Did You Know that Music Talks?" This introductory music reading workbook evolved out of the need in 1984 to give music theory instruction to many students, and to compensate for the lack of foreign currency available to purchase books.

I returned to Jamaica in 1987 to maintain a private studio at my home. With the support of parents, we established the 'Suzuki Parent Committee of Jamaica' in 1988. By 1992, our local violin repairer, Mr. Joseph Massias, and I decided to form a company in order to promote the Suzuki violin program on the island. On January 22, 1992, Twinkle Ensemble Jamaica Ltd., was incorporated as a volunteer service organization, and a separate entity from private tutoring. The company handles the business aspects of the program and is funded by donations, sponsorships, and concerts. Part proceeds of concert ticket sales are shared with local

charities.

Shortly before 1992, I sent my workbook to 'Ability Development' to seek publication, and was overjoyed when Dr. Reginald Fink agreed to publish it via his companies, Accura Music, and 'Ability Development' (later changed to 'Learning One'). Since his passing a few years ago, my copyrights have been returned.

I enjoy devoting my energies to helping students, and sharing knowledge with them. I have found that if a student learns to love the instrument he/she does well and every teacher loves teaching them. My training program is very rewarding, and I now fully understand the way in which God has prepared me for it. There have been many trials, but they have made me stronger. I had no idea that they were just part of the conditioning, which I need constantly in order to continue.

Over the 20 years, since 1982 when I pioneered the program, several hundred students have participated. At our concert in 2001, Renee and Anthony Burgher, who began in our program and have done well in their violin studies abroad, returned to play at our concert. Renee was crowned 'Miss South Florida Fair 2001' after playing Csardas by V. Monti. She also played the first movement of Mozart's Concerto No. 3 at our concert. Her brother, Anthony, played R. Schumann's Sonata No. 1 in A minor Opus 105. All the students and their parents who have passed through our Jamaican program have contributed to our success, and it's especially nice when they remember their roots.

At the moment, we are still the only local Suzuki violin group, now well known as 'The Little Violin Stars That Twinkle' and 'The Twinkle Ensemble'. Plans are in the making to collaborate with other music studios on the island, in order to form a biennial youth orchestra which will give students an opportunity to come together every two years under the baton of an overseas guest conductor. We hope to get help in doing this, so that it will be realized in the summer of 2004. As Dr. Suzuki's wise motto states: "Where love is deep, much can be accomplished."



## News From Belgium

Jeanne Janssens

Again we have started a new year. Yet in Belgium, like in many countries, we are getting worried about the violence, which seems to spread worldwide. The efforts and the selflessness of all teachers is to listen together, to have a musical 'conversation', in which our (young) pupils learn and experience understanding and respect for each other. Hence it is important to teach more musicians and practice tonalization on a daily basis.

We have our national workshop for violin, cello and viola from 2<sup>nd</sup> until 6<sup>th</sup> March 2003, for the first time it is also organized for flute. Each day we will be giving 2 group lessons and 1 individual lesson for the children and a reading class for the older ones. We will have 150 pupils this year. The teachers who will be inspiring these young and elder musicians are: Tove and Bela Detrekoy (DK), Ana Maria Sebastian (E), Veronika Kimil (D), Barbara Parham (GB), Leif Elving (S) and a 'bunch' of Belgian violinists, (NL). Wilfried van Gorp, Koen Rens, Wim Meuris, Veerle van Gorp, Francine and Nicole Engels, Muriel Ruben and Eveline Esser. Anne van Laar (NL) and Melissa Cassiman (B) will be taking care of the cello classes. Viola player Eva Nilsson (S) and flautist Anke van der Bijl (NL) close the line. All these teachers will get musical support from 4 outstanding pianists, (NL). Mia van Steenberg, Jean Middlemiss, Anita Verreet and Hilde Buyens. Each day there are at least 3 to 4 concerts, since all pupils should have the possibility of having their solo piece admired. Like each year Josiane Driesen and Marc Williams will be seeing to a folk dancing initiation. Moreover André Theunis will be giving a lecture on violin-making and -maintenance.

After this workshop some teacher trainees will be taking exams... We wish them a good result, i.e. in proportion to their efforts...

Jeanne Janssens will be in charge of both workshop and examinations.

Besides we will have numerous other concerts, an enumeration of which is just unnecessary, as the list of request we get to teach or examine abroad.

Rounding off this 'newsletter' I would like, on behalf of all Suzuki musicians in Belgium, to express our gratitude and thanks to Ms. Evelyn Hermann. Without her, the worldwide Suzuki movement would undoubtedly not have been so widely spread. We do thank her for the good advice she gave during our meetings to start up the European Suzuki movement. Many, many thanks, Ms. Ev. Hermann and see you again, who knows? ♦



"My bass is *much* older than yours....in fact, I've had it ever since it was a 'cello!'"

## From Denmark

Marianne Ragner

The Danish Suzuki Institute (DSI) celebrated its 25<sup>th</sup> anniversary at two concerts: First on the 28<sup>th</sup> of April 2002 in the Tivoli concert Hall. There were piano, violin, viola and cello solos and groups of violins, violas and cellos. The chamber orchestra also performed. Because of the very special event all professional former Suzuki students had been invited to come. 28 (among those 4 violin concertmasters) were able to join us, and they played Händel-Halvorsen: Passacaglia (violin and cello), Chopin: Fantasie Impromptu (piano), Heyman-Young: When I Fall In Love (vocal, piano and saxophone) and Tschaikovsky: Serenade for strings, 2 movements.

Many friends of the Institute had come from far away for the concert and to congratulate Tove and Bèla who founded the Institute. Thank you so very much for coming and making the event even more memorable!

A double CD with recordings from DSI student's concerts from the year 1986-2001 has been made (DKK 125) If you are interested in this please contact DSI secretary: Margaret Sobolewski, Skolevej 3, DK-2820 Gentofte. E-mail: [suzukiinstitut@post.tele.dk](mailto:suzukiinstitut@post.tele.dk)

The second anniversary concert took place in Sorgenfri church on the 12<sup>th</sup> of May 2002. Here all the piano students performed a solo. Besides this a former student played Prelude in g sharp minor by Rachmaninoff, and the piano "Trio Ondine" (with two former Suzuki students) played movements from Beethoven, Haydn and Ravel trios.

The importance of more than 25 years of work of Tove and Bèla is at last about to be fully recognized outside the Suzuki world of DK. One of the proofs is a new founded "Prize of Honour of the Danish Music Life" which has been awarded to Tove and Bèla in respect of their lifelong work and as founders of the

Danish Suzuki Institute. The prize was presented on the 22<sup>th</sup> of May 2002 in Tivoli.

**Workshops in 2002:**

14-15 September: violin workshop in Århus. Foreign teachers: Koen Rens and Sámál Petersen.

12-15 October: Piano workshop in Ollerup (Funnen), foreign teachers: Caroline Gowers, Thomas Rydfeldt, Stephen Power, Marzena Jasinska and Ulla Falkenström.

23-24 November: Violin, viola and cello workshop in Albertslund at Copenhagen. Foreign teachers: Jeanne Janssens, Marja Olamma, Wilfried van Gorp, Eva Borgren, Eva Nilsson and Annette Costanzi.

**Workshops in 2003:**

4-5 October: Piano workshop, Copenhagen.  
22-23 November: violin, viola and cello workshop, Copenhagen. ♦



*Ability exists  
to serve life.  
In other words,  
ability is required  
in order to live.*





## NEWS FROM AROUND THE WORLD

### Germany

Kerstin Wartberg

The last week of February we finished our European Suzuki Examination and all 23 examinations went well. Tove Detreköy and Jeanne Janssens were the examiners and did an excellent job.

Besides the German teachers there were the teachers from Croatia, Austria, Switzerland and Hungary. So we were a quite international group of Suzuki teachers.

The German Suzuki Association will have the following Suzuki-Workshops in 2003:

14.-16.03.2003 Hof  
"20 Years German Suzuki Association"  
Workshop for Suzuki students and concerts  
Directed by Kerstin Wartberg

30.5.-01.06.2003 Worms  
Workshop for Suzuki Violin Students  
Directed by Pia Deimling

14.06.2003  
Hochschule für Musik Frankfurt  
Workshop for Suzuki Violin Students  
Gemeinschaftsveranstaltung der Musikhochschule  
Frankfurt and the German Suzuki Association;  
Directed by Kerstin Wartberg

30./ 31.08.2003  
Landesmusikakademie Sachsen-Anhalt, Blankenburg  
Introduction course into the Suzuki Method for  
interested string teachers and Masters classes for  
advanced children and conservatory students  
Directed by Koji Toyoda and Kerstin Wartberg

13./ 14.09.2003 Akademie Remscheid  
National Workshop for Suzuki teachers (European  
teachers are welcome)  
Directed by Kerstin Wartberg and Veronika Kimiti

03.-05.10.2003 Münster  
Workshop for Suzuki Violin and Cello Students  
Directed by Hans-Martin Schwindt

28.11.2003 Hochschule für Musik Frankfurt  
Suzuki Seminar for the students of the Hochschule  
and the teachers of the  
Gemeinschaftsveranstaltung der Musikhochschule  
Frankfurt and the German Suzuki Association;  
Directed by Kerstin Wartberg

#### INTERNATIONAL SUZUKI ASSOCIATION SPONSOR'S APPLICATION

NAME (Please print) \_\_\_\_\_

Address \_\_\_\_\_ City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Country \_\_\_\_\_ Phone \_\_\_\_\_

Types of Sponsor I am a \_\_\_\_\_ Suzuki teacher (Instrument) \_\_\_\_\_

Sustaining: \$12-\$99 \_\_\_\_\_ Suzuki parent \_\_\_\_\_ Other \_\_\_\_\_

(Minimum payment) Please make your check or money order (in U.S. dollars) payable to

Suzuki teacher: \$17 ISA, U.S.A. Office, PO Box 2236, Bothell, WA 98041-2236, USA

Suzuki parent & Other: \$12

Donor: \$100-\$499 \*For outside the USA, if you would like to receive

Patron: \$500-\$999 the International Suzuki Journal by Air Mail, please add \$8

Benefactor: \$1000 and above \*All membership fees must be paid in USA currency only

Annual gifts may become accumulative, so that one can move from one category to the next.

Enclosed is \_\_\_\_\_ Check \_\_\_\_\_ Money Order TOTAL AMOUNT: \$ \_\_\_\_\_ in US dollars

## NEWS FROM AROUND THE WORLD

### PERU

Roberta Centurion

What can unite over 100 teachers and 400 students from nine Latin American countries, Spain and the United States? The Suzuki Philosophy!

That is exactly what happened this January 12-21st at the 18th International Suzuki Music Festival organized by the Suzuki Association of Peru in Lima. The Festival was held on the beautiful campus of Colegio Newton and was co-directed by Annika Petrozzi and Roberta Centurion. Our biggest and most exciting yearly event was divided into two 5-day sessions that offered teacher training/enrichment courses in Suzuki Philosophy (Caroline Fraser, USA/UK), Cello (Tanya Carey, USA), Guitar (William Kossler, USA), Piano (Caroline Fraser & Peggy Swingle, USA), Violin (Marilyn O'Boyle, USA), Recorder (Lucia Nieto, Peru), Early Childhood Music (Lucha del Rio & Roxana del Barco, Peru), Singing (Lola Marquez, Peru), Music Reading (Caroline Fraser) and Materials for Group Classes (Rebecca Boblack, USA). Teachers and students came from Argentina, Bolivia, Brazil, Colombia, Peru, Uruguay, Spain, the United States, and for the first time teachers from the Dominican Republic, Mexico, and Venezuela.

In the afternoons, the student festivals offered master classes for cello, violin, viola, guitar, piano and recorder, recitals, orchestras and ensembles, group classes, and a host of enrichment courses including Dalcroze, chorus, percussion, piano duos, etc. Faculty for the student festival included teachers from Argentina, Bolivia, Colombia and Peru, as well as our visiting teacher trainers. Inspiring faculty recitals, Orchestra/Ensemble Concerts, Parent Forums and

Opening/Closing Concerts ended the daily musical activities.

Especially moving was the closing concert of the first session where the cello and violin students played brilliantly and the Cuzco delegation under the direction of Flor Canelo and Kiki Pinto performed Andean music to the delight of all present. Country delegations were recognized and came on stage with small flags, then delegations from more than 6 provinces of Peru joined them. Flor Canelo was presented the "Keys for Cuzco" donation which was spearheaded by Doris Koppleman and intended for the purchase of a second Clavinova for use of the students in the Cuzco piano program. Their first Clavinova was purchased with a similar donation from Peggy Swingle and students. These generous donations will strengthen a fine piano program that has had to work with very poor quality instruments up to this time and benefit the entire community as well as provide more opportunities for practicing and performance. We were also so pleased to have the opportunity to present Maite Daibler, from Santiago, Chile, who is a Latin American Piano Teacher Trainer Candidate. She attended the festival to complete her internship, the last requirement for becoming a teacher trainer—our first in Latin America!

From our humble beginning in the early 1980s where the first string festival boasted 40 students from Lima and Trujillo and the first piano festival (held in two teachers' homes) had approximately 20 students, we have grown and matured into what we consider our mega-festivals with piano students leading the way with an average of 80-90 students every year. This



Teachers and teacher trainees from 10 Latin American countries, Spain and the USA

## NEWS FROM AROUND THE WORLD

growth is due to the dedication and the yearly "leap of faith" of a very united group of teachers who form the backbone of Peru's Suzuki Association and who received their first training from Marilyn O'Boyle and Caroline Fraser. The primary goal of our festivals is to provide an opportunity for teacher training for new teachers as well as our experienced teachers. It is amazing to watch them return every year to take and re-take courses with different teachers, always avid to make the most of every opportunity for renewal.

Since the inception of the Latin American Suzuki Teachers' Conferences (1999/2002) which were both held in Lima, Peru has developed as a center for teacher training within Latin America. For the past three years our association has hosted the only international festivals in Latin America and for many years has been the only country association to consistently offer training in guitar, singing, early childhood music and recorder—all newer areas that we believe hold great potential for our countries due to accessibility and lower costs of these instruments/programs.

The festival provides opportunities for professional growth through the Suzuki Philosophy course, teacher training courses at different levels, as well as enrichment courses. Participation in the festival is perhaps the only time during the whole year for the teachers to share experiences, ideas and their national music. It is an opportunity for networking and maintaining contacts via internet, which has become our basic means of communication. We are pleased to announce that as a direct result of the 2<sup>nd</sup> Latin American Teachers' Conference and through the leadership of Julio Rodriguez of El Salvador, there is a Latin American Suzuki Webpage ([www.latinosuzuki.org](http://www.latinosuzuki.org)) where very soon there will be links to all of the web pages of every Latin American country where there is a Suzuki association or program.

Another factor that has made international participation viable in the past few years is the support of the SAA and our friends like Rebecca Boblack, who have actively sought and channeled donations, pro-travel scholarships so that this year, more than 40 teachers were able to travel to Peru to take training courses. We are also very thankful to Caroline Fraser and Rebecca Boblack who have donated their time and teaching hours in enrichment courses to this scholarship fund. Scholarship recipients are requested to share all they have learned with teachers and families in their community. For many these scholarships are the determining factor that permits teachers the economic means to travel and receive training. In the same manner these scholarships make the scope of the course offerings and the teacher training portion of our festival feasible. Our goal is to keep the fund going and growing.



Baby and mother during the "Babies" Class given for babies, parents and teachers

We also try to involve our Suzuki families in as many aspects of the festival as possible. Families who are involved in the home-stay program for teachers and students discover that they receive much more than they give. Having musicians in their homes provides great motivation for practicing, home concerts, sharing and making lasting friendships that might evolve into a visit to that person's country or a festival where that person is teaching or participating.

A growing sense of community is developed and we are all enriched by a sense of purpose in disseminating Suzuki's philosophy in our respective countries. Throughout the year we will be involved in our own Suzuki programs, recitals and activities as well as our Association's graduation concerts, recitals and special events. Trust assured, we are already immersed in the planning of next year's festival and making preparations that will ensure another successful event because we sincerely believe

*"Where love is deep, much can be accomplished."*

All children have the potential at birth to become persons of high ability.

## NEWS FROM AROUND THE WORLD

### Asia Suzuki Conference 16<sup>th</sup>~20<sup>th</sup> December 2002 Held For The First Time in Singapore

Robert Leong

Suzuki Music Centre, Singapore was proud to host the first Asia Suzuki Conference in December 2002 supported by Asia Suzuki Association (ASA). The five-day music conference attracted over 400 Suzuki students and teachers from Australia, Korea, Japan, Taiwan, New Zealand, the Philippines and Singapore. We were also honored to have the renowned Suzuki Professionals from these countries to be our faculty members for this event.

The Conference was officially declared opened by Mr Yasuki Nakamura – Advisor to the Asia Suzuki Conference in the Opening Concert at the Singapore Conference Hall. The distinguished faculty members were introduced to the participants, followed by a short performance by Suzuki students from Australia, Korea, the Philippines and Singapore.



The daily conference program was held at the KLC School of Education – a Preschool Teacher's Training Institute. During these five days, the campus ground was filled with Suzuki students running in and out of the classrooms and lecture halls attending the variety of master classes, repertoire tutorials and music ensemble lessons. It was such a sight to see the enthusiastic music students sitting in the halls eating their packed lunches and at the same time watching the performances so that they will not miss out on any of the exciting daily concert programs!



The highlight of the conference was the Gala Concert presented by outstanding Suzuki musicians from the participating countries. Mr Liu Thai Ker, Chairman of National Arts Council, Singapore was the Guest-of-Honour for the event.

The climax of the conference was the Grand Finale Concert at the University Culture Centre, where all 400 Suzuki students – including students as young as four years old – performed their Suzuki pieces and the "Twinkle Twinkle Little Star" variations. At this note, the conference came to a successful close.

Truly the Suzuki students had a fruitful time where they had the unique opportunity to be tutored by Suzuki professionals from the different countries who had helped them to brush up their skills, breaking each new skill into smaller possible steps, supporting each attempt with positive reinforcement. This conference is yet another result and progress of the Suzuki movement in Asia.



Young Suzuki students as young as 4 years old performing "Twinkle Twinkle Little Star" during the Grand Finale Concert at the University Culture Centre, Singapore 2002

## NEWS FROM AROUND THE WORLD

## Switzerland

The 5th National Suzuki Workshop  
9th – 12th May 2002

Peter Rüttimann

This workshop took place in Flühli-Ranft near Lucerne. About 180 children and their parents were inspired by magnificent environment of mountains to work hard on their instruments.

From early in the morning until late in the evening students practiced Violin, Cello or Piano and prepared all the time for the final concert. They had as a motto "Suzuki meets Europe" and it took place at the famous concert-hall KKL in Lucerne.

The children didn't play the pieces in order of the Suzuki-Books. But the pieces were arranged by countries. So the children played, for instance for France, the Gavotte from J. B. Lully (Violin) "Danse Macabre" from C. Saint-Saëns (Piano) and "French folksong" (Violoncello). In the same way they played

for Japan, Germany, Eastern-Europe and Italy. The children were dressed in colored T-Shirts and it seemed like a rainbow on stage. It produced a wonderful picture for the about 1600 people in the audience and it made it easier for the organizers to manage the course (the sequence) of the concert. The success was mainly due to the Suzuki-teacher's hard work.

I'd like to take this opportunity to say "thank you" to the teachers from the deepest of my heart. It was a special pleasure to all of us to have Mrs. Tove Detreköy and Mr. Bela Detreköy teaching for the first time in Switzerland.

The 6th national Suzuki workshop will take place from 20th - 23th May 2004 in Gwatt (near Thun). ♦



## NEWS FROM AROUND THE WORLD

## The Suzuki Teacher Training System in Taiwan

Mary Ko

Taiwan Suzuki Association (TSA) was authorized by Dr. Suzuki in 1993. In 1995, International Suzuki Association (ISA) delegated the ISA Piano Teacher Trainer Hirata Michi North to help TSA to establish the Piano Teacher Training System. In 1999, witnessed by the ISA Operation Officer Dr. Hermann, 4 ISA Teacher Trainers (Ms. Hirata Michi North, Mr. Yoshihiko Terada, Mr. Toshio Takahashi, Mrs. Hiroko Masaoka) attended the TSA teacher Training Meeting to establish the Teacher Training system, the student examination system and the teacher recruitment system for all four instruments.

In December 2001, TSA held the Teacher Training meeting again and invited 5 international teacher training consultants (Mr. Yasuki Nakamura, Ms. Hiroko Suzuki, Mrs. Hirata Michi North, Mr. Yoshihiko Terada,



Training lectures: Yasuki Nakamura (Australia)



Activities



## NEWS FROM AROUND THE WORLD

Mr. Toshio Takahashi) to help to revise part of the TSA Teacher Training System in order to complete the TSA Teacher Training System. Throughout the years, TSA has followed the international teacher training standard to develop many outstanding Suzuki teachers. Thanks to the complete system, the regular international Suzuki Teacher Training meetings, and the excellent international teacher trainers, Taiwan Suzuki Methods has earned high evaluation among domestic and international members.

During 2000 and 2001, TSA invited Suzuki teachers and students from 6 countries: Japan, United States, Australia, Singapore, Philippine and South Korea to join the Asian Suzuki Method Grand Concert. Being the host for two consecutive years has shown that the success of Suzuki Method depends on the complete teacher training system and the fulfillment of Suzuki spirit among teachers. TSA has demonstrated the successful experience to the whole world. In addition, TSA's homepage has been praised by the public. TSA put the all the



Training lectures: Hirata Michi North (U.S.A.)



Activities

## NEWS FROM AROUND THE WORLD

information regarding teacher training system, student examination system and recent activities clearly on the homepage to help everybody in the world to see. TSA's homepage is: [www.suzukimethod.org.tw](http://www.suzukimethod.org.tw)

In 2002, Singapore held the First ASA Conference. The Piano representative from Taiwan was invited to perform in the Gala Concert. Once again, Taiwan's Suzuki achievement was being recognized. On December 21, 2002, ASA board meeting was held in Singapore. ASA 4 committee members (the presidents from Taiwan, Singapore, Philippine and South Korea) got together and discussed the matters of Second ASA Conference(August 12-16, 2004). Four countries decided to elect Taiwan to be the host for the Second ASA Conference. TSA will gather the efforts from all Asian Suzuki Associations to prepare for the significant international event. Also, TSA invites all the Suzuki families in the world to come to Taiwan for the conference and celebrate the spirit of Suzuki Method!



Training lectures: Yoshihiko Terada (Japan)



Activities

### SPECIAL SUBSCRIBERS

**BENEFACTORS**  
(\$1,000 and above)  
**JAPAN**  
Mr. & Mrs. Masayoshi Kataoka  
Hiroko Masaoia  
Toshio Takahashi  
**AUSTRALIA**  
Mr. & Mrs. Harold Brissenden  
Mr. & Mrs. Yasuki Nakamura  
**BELGIUM**  
Jeanne Janssens  
**CANADA**  
Dorothy Jones  
**CHILE**  
Tilly Roberts  
**DENMARK**  
Mr. & Mrs. Bela Detreky  
**SINGAPORE**  
Peck Leng Kwan  
**SWITZERLAND**  
Lola Tavor  
**USA**  
Mrs. Darlene Anderson  
Dr. Tanya Carey  
Jacquelyn Corina  
Dr. Evelyn Hermann  
Mihoko Hirata  
Yasuko Joichi  
Doris Koppelman  
Mr. & Mrs. Paul A. Landefeld  
Mary Alice Launell  
Norma J. Malloch  
Betty B. Mc Dermott  
Dr. & Mrs. Murray North  
Mr. & Mrs. William Preucil  
Tomoko Satoko Robert  
Virginia Schneider  
Norma Jean Seaton  
Marjorie W. Smith  
Suzuki Assn of N. Calif  
Mary Tomme  
Erika Volhontseff  
Barbara Wampner  
**PATRON**  
(\$500 - \$999)  
**AUSTRALIA**  
Jasmine Brunner  
Lois Shephard  
**ENGLAND**  
Felicity Lipman  
**USA**  
Eleanor B. Allen  
Gilda Barston  
Suzuki Music Association  
California LA Branch  
Michele Higa George  
Trudy S. Gilden  
Karen Grensawalt  
M/M Nobuaki Hatano  
June S. Itami  
Anastasia Jerpelis  
John Kendall  
Jasmin Spector Putnam  
Gwen Runyon  
Warner Brothers Publications  
**DONORS**  
(\$100 - \$499)  
**ARGENTINA**  
Odina R. Lestani de Medina  
**AUSTRALIA**  
Emily Ap  
Beverly Balnaves  
Itsuko Barn  
Robyn Barrs  
Beverly Bennett  
Grace Berthelsen  
Elizabeth Blajet  
Sylvia Blatt  
Lucy Blomfield  
Judy Brohoff

Kate Boden  
Erina Booker  
Erica Booker-Thomas  
Julia Breen  
Jane Buesnel  
Maureen Bugden  
**AUSTRALIA**  
Jenny Byrne  
Terry-Anne Carroll  
Janice Cawse  
Jeanene Chapman  
Sung Kyung Choi  
Carmell Clair  
Dorothy Jones  
**CHILE**  
Patricia Clifford  
Christine Collins  
Lynne Connors  
Jan Cooper  
Gillian Cowell  
Rita Creagan  
John Dabron  
Janice Donaldson  
Gabrielle Donovan  
Elga Rita Enriquez  
Bernadette Ferguson  
Iris Ford  
Leila Forde  
Christopher Franks  
Frances Gall  
Amanda Gibson  
Catherine Gibson  
Sr. Judith Glaister  
Carmel Glanville  
Lynne Goeldner  
Alina Gollner  
Haruo Goto  
Jenny Goto  
Frances Grant  
Lesley Gray-Thompson  
Elizabeth Green  
Angela Griffiths  
Kay Griffiths  
Vicki Halik  
Colleen Harris  
Kay Hawthorn  
Barbara Hayward  
Jill Heffeman  
Stephanie Hogarth  
Mary Hook  
Doreen Howse  
Janita Hughes  
Maira Hutchinson  
Marjorie Hystek  
Sandra Jacka  
Philippa Jackson  
Laura Jamieson  
Margaret Jaques  
Carolyn Jarrett  
Annette Jell  
Anne Keenan  
Louise Keller  
Moiresheen Kelly  
Gai Kerr  
Joo Myung Kwon  
Valerie Lack  
Victoria Lakatos  
Fay Lang  
Janice Lappan  
Joanne Lau  
Ali Lavis  
Inja Lee  
Judith Lenthall  
Anne Lewis  
Vaune Lewis  
Cathy Li  
Sharon Leirse  
Grace Berthelsen  
Elizabeth Blajet  
Sylvia Blatt  
Lucy Blomfield  
Judy Brohoff

Sue Martinu  
Lynne McLeod  
Ann Mercer  
John Mitchell  
Takao Mizushima  
Mary Monticone  
Kate Moore  
Margaret Moore  
Patricia Moran  
Elaine Mudgway  
Michelle Newman  
Josephine O'Dowd  
Dorothea O'Hearn  
Adrian Ormiston  
David Osborne  
Prue Page  
Sheryl Parkinson  
Shirley Plowright  
Christine Pollard  
Diane Powell  
Louise Rickards  
Toni Robson  
Ruth Fleming  
Marie Rottevel  
Diana Russell  
Marina Savio  
Antonia Schmid  
Winnie Shih  
Heather Smart  
Helen Smoothy  
Susan Spooner  
Hea-Kyong Suh  
Eileen Sutton  
Jennifer Taylor  
Maureen Taylor  
Azalea Thomas  
Sheila Thomson  
Beverley Tierney  
Phyllis Todner  
Luccette Tolhurst  
Helen Hong Tu  
Jill Viner  
Sheila Warby  
Colin Watts  
Ludmila Yaroshevich  
Agnes Yeap  
ANITA Zielonka  
**CANADA**  
Phyllis Antognini  
Paule Barsalou  
Yasuko Eastman  
Cynthia Jacka  
**DENMARK**  
Anders Gryn  
**ENGLAND**  
Jane Panter  
Soyin Pat Tang  
Enid Wood  
**FINLAND**  
Paivi Kylliko Kukkamäki  
Marja-Leena Mäkilä  
**FRANCE**  
Christophe Bossuat  
**INDONESIA**  
Jani Kusuma  
**ITALY**  
Elio Galvagno  
**JAPAN**  
All Japanese Teachers  
**THE NETHERLANDS**  
Johannes Lievaert  
Joke C. ten Haaf  
Anneke Visser  
**NEW GUINEA**  
Janita Hughes  
**NEW ZEALAND**  
Margaret Crawshaw

Marlys Raewyn Donaldson  
Stacey Shack  
**PHILIPPINES**  
Rose Marie V.Banta  
Gonzales, Sheila Rose S.  
**SCOTLAND-U.K.**  
Anne Turner  
Henry Turner  
Hilda Meltzer  
Deborah A. Menick  
Carol Mori-Prange  
Guido Mori-Prange  
Doris Morioka  
Carolyn S. Moyer  
Margaret Myers  
Rose S. Okada  
Carol C. Ourada  
Mary Parse  
Nancy Pederson  
Margaret A. Peterson  
Joseph Petron  
Vivian L. Podgany  
Dawn Price Flewelling  
Frances S. Reedy  
Dorothy Regis  
Dorothy Risebig  
Becky Rogot  
Hava Rogot  
Joseph Rogot  
Wayne Roos  
Mary Ann Saylor  
Nora A. Schmiel  
Danette Warren Schuh  
Janis Shah  
Barbara J. Shepherd  
Sayuri Shiba  
Stephen Sims  
Gerlinde Smith Family  
Nancy C. Smith  
Janet C. Sparks  
Dr. Joan S. Spicknall  
M/M William J. Starr  
Diane Steen-Hindlerie  
Ramona Stirling  
Aljean Svendsgaard  
Dr. Neal Swaim  
Mary Ann Swallum  
Carol Tarr  
Cheryl Terry  
Gwendolaine Thornblade  
Catherine Van Zanten  
Monica H. Vander Baan  
Patricia G. Vas Dias  
Kaye M. Wagner  
Carol Waldvogel  
Jack Wallace  
Robert Wallish  
Margaret Motter Ward  
Stephanie K. Wass  
Melanie Webster  
Deborah Wegener  
Lucille Wellhouse  
Nettie R. West  
Jo Anne M. Westerheide  
Rebecca A. Wiessner  
Enid Wood  
Nancy S. Yamagata  
Yamane Family  
Lisa E. Zeller  
**COUNTRY MEMBERSHIP**  
\*Korean Suzuki Talent Education Association  
\*Philippine Suzuki Association  
**SCHOOL MEMBERSHIP**  
\*Preucil School of Music  
Iowa City, IA USA  
\*The Music School, Inc.  
Bethesda MD USA  
\*Suzuki Institute of Dallas,  
Richardson TX USA

Jeanne Luedke  
June L. Manners  
Armena Marderosian  
Rose Martin  
Jacqueline Maurer  
James Maurer  
Rhonda L. Mc Kimpson  
Mary Ann Mears  
Hilda Meltzer  
Deborah A. Menick  
Carol Mori-Prange  
Guido Mori-Prange  
Doris Morioka  
Carolyn S. Moyer  
Margaret Myers  
Rose S. Okada  
Carol C. Ourada  
Mary Parse  
Nancy Pederson  
Margaret A. Peterson  
Joseph Petron  
Vivian L. Podgany  
Dawn Price Flewelling  
Frances S. Reedy  
Dorothy Regis  
Dorothy Risebig  
Becky Rogot  
Hava Rogot  
Joseph Rogot  
Wayne Roos  
Mary Ann Saylor  
Nora A. Schmiel  
Danette Warren Schuh  
Janis Shah  
Barbara J. Shepherd  
Sayuri Shiba  
Stephen Sims  
Gerlinde Smith Family  
Nancy C. Smith  
Janet C. Sparks  
Dr. Joan S. Spicknall  
M/M William J. Starr  
Diane Steen-Hindlerie  
Ramona Stirling  
Aljean Svendsgaard  
Dr. Neal Swaim  
Mary Ann Swallum  
Carol Tarr  
Cheryl Terry  
Gwendolaine Thornblade  
Catherine Van Zanten  
Monica H. Vander Baan  
Patricia G. Vas Dias  
Kaye M. Wagner  
Carol Waldvogel  
Jack Wallace  
Robert Wallish  
Margaret Motter Ward  
Stephanie K. Wass  
Melanie Webster  
Deborah Wegener  
Lucille Wellhouse  
Nettie R. West  
Jo Anne M. Westerheide  
Rebecca A. Wiessner  
Enid Wood  
Nancy S. Yamagata  
Yamane Family  
Lisa E. Zeller  
**COUNTRY MEMBERSHIP**  
\*Korean Suzuki Talent Education Association  
\*Philippine Suzuki Association  
**SCHOOL MEMBERSHIP**  
\*Preucil School of Music  
Iowa City, IA USA  
\*The Music School, Inc.  
Bethesda MD USA  
\*Suzuki Institute of Dallas,  
Richardson TX USA

### 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 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