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OLD CHINESE PROVERB

**If there be righteousness in the heart,
there will be beauty in the character.**

**If there is beauty in the character,
there will be harmony in the home.**

**If there is harmony in the home,
there will be order in the nation.**

**When there is order in each nation,
there will be peace in the world.**

Quotation courtesy

Dr. Masaaki Honda

Over 100,000 people from the United States and Canada performed for several thousand at the annual 'From Hiroshima to Hope' ceremony held at Crown Lake in Seattle. Their performance was in memory of the children of Hiroshima and Nagasaki.

Photo courtesy: Patrick Vlier-Philippe of Brussels, Belgium

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

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A Message To The Mothers Of The Violin Class

By Dr. Shinichi Suzuki

The Instructor At Home

One parent, whether the mother or the father, should be responsible for the child's daily practice at home. This parent must accompany the child to the lessons and understand in detail what needs to be practiced during the week.

In other words, rather than teaching the student, the instructor's role is to train the parent how to effectively carry out the practice sessions at home.

The quality of daily practice is crucial when a young child is learning an instrument. The teacher should also work with the parent to motivate the child to follow directions well at home. This will help the child to develop good learning habits. I believe that the teacher and the parent should combine their efforts to start educating the child's character.

In most cases, the teacher can tell how the child will perform just by meeting the parents. The most difficult situation is when the child has been spoiled. Then, the lessons will be an opportunity for the teacher and parent to work together to slowly correct the child's willfulness. If the child is five years old, then the willfulness has been cultivated for five years already. Therefore it will be impossible to fix in only a few months.

The teacher must be ready to spend a year or two to gradually correct this problem with the support of the parents.

Above all, the most important point of educating young children is to foster good character, since this will have an effect on the rest of their lives. Fostering good character is more necessary than developing a talent. Suzuki method teachers must always remember this duty of educating beyond the world of music.

If one were to explain the importance of character to a child who has been spoiled, the results will be limited. The parents must figure out how to work together in everyday life to instruct the child so that the willfulness will disappear naturally. If the parent merely scolds, then in most cases it will become impossible to deal with the child.

The heart of a spoiled child is not ready to fully concentrate on one task at a time. Upon observation, I have found that this concentration is slowly developed and becomes apparent by a certain age in all children. In a spoiled child, this concentration does not develop at the same rate.

I believe that to develop ability, teachers must first nurture the child's heart in this way.

Instead of scolding the child to correct willfulness, we must guide the child's heart so that he/she can concentrate. This is a way to gradually get rid of the child's spoiled behavior.

Many parents have even resigned themselves to the fact that their child is spoiled. I believe the more correct way of thinking, however, is that for years the parents have trained their child to be spoiled. Since the child has been so well educated, it is impossible for the teacher that tries to immediately correct this. I believe there is no other way than to first develop the child's heart to concentrate.

I have heard from many parents that after studying with the Suzuki Method for only one year, they notice gradual changes in their child. This is just one example of how Talent Education helps to create a mind and a heart that can fully concentrate on one task at a time.

In the end, this is a test of patience, and the teacher must have the deepest love toward the child to be successful.

Adjusting the amount and difficulty of assignments

How much homework?

As a Suzuki Method teacher, this is one question that needs a lot of attention. I would first like to observe how children learn a language. Despite the overwhelming vocabulary that surround them, children respond according to their own ability and skillfully assimilate only the words that are necessary. No one has ever voiced an opinion against this theory. The child is trained everyday, assimilating as much information as needed, so ability develops naturally and very successfully.

The most important point that instructors must have in mind is "Every child assimilates information according to his/her ability."

To translate this into teaching, I believe that:

"The instructor must adjust the difficulty and quantity of assignments according to each student's ability".

For the student who does not study well at home, the teacher should have less homework. If the student still cannot do well, then the teacher should give an even easier assignment. At the last resort, there will be no homework. At that point, the teacher is giving the student a rest, and if there are no more lessons, then in most cases, the student begins to realize the importance of lessons.

I believe this way of teaching is effective. Usually instead of having to stop lessons altogether, by lessening the amount and difficulty of homework the student is able to tackle problems better, which makes practice more interesting. Gradually the student becomes a better worker.

For the child who already studies well, the instructor must still assess the amount and difficulty of homework because the ability to assimilate information fluctuates.

The instructor must understand the ability of each student and adjust the amount of homework accordingly. This shows the skill of the instructor.

When a student's ability is developed, then rapid progress begins. The teacher must skillfully direct the student further. This is one of the most important teaching points of the Suzuki Method, and those who do not realize this will put a stop to the ability that is ready to blossom.

Adjusting to each student's ability and giving fewer assignments to those with difficulty are ways for the instructor to encourage progress. On the other hand, another means of the Suzuki Method is for the instructor to be able to skillfully give the right amount of work to those students who work well and make rapid progress.

I believe that giving the same amount of homework to every student and teaching the same way in any situation is not the road to developing ability.

From Talent Education Issue No. 141
English Translation by Chizu Kataoka

THOUGHTS

Koji Toyoda



Dr. Suzuki often used to say:

"I have spent thirty years contemplating the art of sound", and
"sound has a living soul."

By 'living soul', I believe that Dr. Suzuki meant that sound is a part of the universe as well as the spirit of human beings. Sound is the energy that is used to express the hearts of people. In speech, the voice box produces the sound to create words. In a similar way, our fingers take control of the heart's magma when we play an instrument.

It is a wonderful natural phenomenon, isn't it?

So, how do we achieve this natural phenomenon?

With stringed instruments such as the violin or cello, the bow is used as a mediator to vibrate the strings. Research has been done throughout history on the different ways of playing with the bow.

The more research that we do, however, the easier it is to fall into an endless maze.

For example, even if we research how wide the mouth opens, what position the voice box is in, or how the tongue moves, we would not be able to find out why we can say the right words to express our feelings. We have to trust the voice box and let the body respond naturally, then we are able to express the necessary words when we want. I think it is safe to say that this action largely depends on the feeling of each individual at a particular moment.

The use of the bow to produce sound is very similar to this phenomenon of human speech. By concentrating all of the body's nerves into the fingers that are holding the bow, we are able to produce the sound that we imagine. The wrist, elbow, arm and shoulder should all follow the command of the fingers. Generally, the bow is the responsibility of the right hand. In actuality, however, the right hand is not the only important factor contributing to the production of sound.

The proper use of the left hand is also crucial in the creation of sound. The study of sound would be useless without including the left hand. Omitting left hand study would certainly be one-sided. Violin playing is similar to eating because we need both hands equally. While we use the left hand to hold the lunch box, the right hand uses a fork to pick up the food.

To understand the feeling, it is also helpful to raise the left hand, in the way a waiter holds a tray of food, and imagine the right hand writing on top of the tray. The conclusion is that the right hand has to receive the movements and power of the left hand, so that both hands work as a team.

Rudolf Kolisch and Charlie Chaplin are among those who held their instruments the opposite way (the violin the right hand and the bow in the left). In these cases, the responsibilities of left and right hands would also become the opposite.

If the left hand that holds the violin is unsteady, then no matter how wonderful a bow arm one has, it will be useless. Therefore, the most important elements in creating beautiful sound are posture and the left hand, namely the steadiness of the instrument.

The bow must become a part of the right hand, almost like an extension of the hand. Playing with the bow is similar to the concentration we must have to write an important word beautifully.

Dr. Suzuki used to often say,

"write the Japanese phonetic character 'no' ('ノ'), or

"write the Japanese character that means 'one' ('一')."

Just as we focus all of our attention on the tip of the pen when we write, we must concentrate on the point where the horsehair touches the string. Merely studying the position of the hand, wrist, elbow, and shoulder will not create any results. We should even forget about focusing on those ideas. Instead, we should concentrate on how the horsehair touches the string, the bow speed, the amount and the weight of the horsehair, and when the bow should move.

It is important to maintain the point where the horsehair touches the string.

When changing strings, the bow is just moving at different angles, while the objectives of the bowhold remain the same as when playing on one string.

When playing chords, if there are two strings the feeling is similar to using two bows, and if there are three strings it is like playing with three bows.

Now, isn't it a good time to listen to another recording of Kreisler?

July 10 in Matsumoto City
From talent education No. 137
English Translation by Chizu Kataoka

What Dr. Suzuki Entrusted In Us

Hiroko Suzuki, Violin Instructor



Over fifty years have passed since the Suzuki Method was born in a small city surrounded by mountains in central Japan. Today the Suzuki Method has spread to over forty countries, and I feel very fortunate to have the opportunity to meet members of the "extended Suzuki Family" from all over the world. I believe the Suzuki philosophy is embraced by so many people because it is an educational method that touches the heart and develops life itself.

After the passing of my uncle, Dr. Suzuki, I have always been thinking about "what did he want us to carry on to future generations?"

"Every child grows. Everything depends on how he is raised." These words indicate the entirety of the Suzuki philosophy, and summarizes the teaching method of "mother tongue education".

Dr. Suzuki spoke of when he "suddenly woke up in the middle of the night" with the realization that "all young children freely speak their language. What an amazing phenomenon!" He said he felt as if an electric current had flashed through his body.

Children are able to hear words, fully grasp the delicate intonation, and turn it into their own ability.

Is there proof that children have the wonderful ability to absorb anything?

Whether the mother is kind-hearted or never shows a happy face, a child is influenced by her whole being. If a mother constantly scolds her child, then the child will also become to be an adult who scolds well. Of course, if a child is exposed to a high level of music or art, then the ability to sense that artistry is created. Children master vocabulary by repeatedly listening to their parents and others speak. This exposure, in addition to learning the meaning of the word, creates ability.

I think ability is the result of repeated practice that eventually becomes second nature. It is not enough just to know intellectually what to do. As you know, the Suzuki Method uses music to carry out this educational method.

It is normal for children who have trained through the Suzuki Method to perform their pieces from memory, and to develop their ability further by repeatedly practicing their entire repertoire.

If the pieces that were previously studied are forgotten, then that is not the mother tongue method. What would happen if you memorized one word, immediately forgot it, and then learned a new word?

I believe that as teachers we should not only listen to the student's performance, but we should always evaluate the student's life force and ability. Ultimately, we must strive for the student to become a human being of the highest level.

"Trust in children's ability, and help them become people with beautiful hearts through music". This is the goal of the Suzuki Method. Although we do not speak the same language throughout the world, wouldn't it be wonderful if we could respect each other and communicate through music?

Dr. Suzuki worked for the happiness of all children. Beyond that, he had the vision for "world peace".

As adults, there are potentially many troubles in our lives, but we must always think "what shall we do for the happiness of our child?" Then, any problem should be solved easily no matter how difficult the situation.

"See, how wonderfully all of the children are growing." "The world is at peace and human beings are living peacefully."

Let's work together so one day we can report these words to Dr. Suzuki.

English Translation by Chizu Kataoka

HOW SUZUKI CHANGED MY LIFE

Mihoko Yamaguchi Hirata

Recently, I received a recording from Japan of Dr. Suzuki playing from the Suzuki Repertoire. When I first heard this recording my tears flowed. Not because I was remembering Dr. Suzuki, but because every single tone was filled with such compassion. That spirit told me about Dr. Suzuki's strong prayer for peace in the world. Each note came into my heart and made me cry. I felt as though I had almost forgotten about Dr. Suzuki's desire to spread the Suzuki Method throughout the world for the purpose of creating peace. The Suzuki Method is not about teaching technique or music but much more than that.

I remembered that Dr. Suzuki went to UNESCO and spoke about the goal of happiness for all children in the world. He was a musician but much more than that, much greater. Just like Casals. When we heard Casals play we heard a great performance, but he always worked and worked to bring peace to the world. This was most important, not just his cello playing. Casals had the same philosophy as Dr. Suzuki.

These days people who study music perhaps feel afraid of playing this way, in the older style, but to me each tone is a treasure because it comes into my heart and inspires me to work for peace in the world. In my daily teaching, sometimes I forget. I think about intonation and posture, but those are just the surface things. We must always work beyond that. We must guide people to that. So Dr. Suzuki was a great, great teacher who showed me that we must have a life goal and know what our purpose in life is.

In our formative years we are really sensitive to the world around us. For me, two people influenced me greatly, Dr. Suzuki and my Grandfather. My grandfather was a great person. He didn't tell me how to live, he showed me. Of course many people helped me, but when I think about my life I know without doubt that these two were my greatest influences and were most unforgettable.

My father passed away in the Second World War. Before he went to New Guinea he told my mother that the world was going to get wild. He asked her to please protect his daughter and let her do something that would nurture her. He was afraid that the disaster around me would attack me and I would need something bright to fall back on. My mother thought about having me study *koto* or *samisen*. Then she heard that Dr. Suzuki had just opened up a school, so she took me to Matsumoto. My mouth fell open when I was in a group lesson for four and five year olds who were playing Vivaldi's *a minor concerto* in Book 4. I was nine. This was the very first time I had ever seen a violin, and here were these little kids playing Vivaldi so



beautifully. My mother decided that she wanted me to take this path.

When I first began I couldn't study with Dr. Suzuki. I studied with Mr. Okumura. When I first got a violin, it was huge. He couldn't get the right size for me. I started playing with bad posture because I had to stretch both my arms out as far as they would go. When the right size finally came, I already had bad problems. From the beginning in

my lessons I was corrected and corrected. My teacher was frustrated and upset, and I didn't understand why he was angry with me.

When I graduated from high school I became a Suzuki teacher trainee. We had daylong meetings and demonstrations by Dr. Suzuki. He would show us how to teach and how to correct problems. We would also do ensemble work and observe Dr. Suzuki's private lessons. Over and over he would point at me and ask me to come forward. He would say to the teacher trainees that he would demonstrate how to fix my problems. That made me nervous and scared, and my whole body would start shaking. Every lesson it got worse, until soon my body started to vibrate on the way to Dr. Suzuki's house in Asahimachi. From Matsumoto to Dr. Suzuki's house it was a 25-minute walk, and I would shake the entire way.

3-4 months later, I felt at last that I had to escape from Dr. Suzuki without telling him. I left the school and went up into the Yarigatake Mountains. One week later I got a call from my friend at the school. I told him I was so very very happy, and that I'd forgotten all about the violin. It was like heaven in the mountains. I asked him if he would like to join me. He told me that Dr. Suzuki was standing with him and would like to talk to me.

I was so nervous. I told him I was fine. Then Dr. Suzuki asked me a question and I couldn't understand what he was saying because of his strong dialect. I asked him to repeat himself three times. I still didn't understand. I thought it would be rude to ask him to repeat himself yet again, so I made up an answer and said, "Is that right?"

He repeated himself again. I said, "Is that so?"

"That is very strange," he said. Then the other five teacher trainees came on the phone. After one month I came down from the mountain. Everybody was amused about that crazy conversation with Dr. Suzuki.

"What was he saying?" I asked my fellow teacher trainees.

They laughed. "He was asking when you were going to come back."

I was so embarrassed.

HOW SUZUKI CHANGED MY LIFE

My first lesson with Dr. Suzuki after coming back was not good. I almost forgot which hand to hold the violin in. That was how free I had felt in the mountains, but now I was discouraged. At my next lesson he said, "That tone, that tone is the one I want to hear!"

That opened my heart. I had closed myself to him because I was so afraid. That one sentence opened my heart up to him and I thought that perhaps I could trust him. It was then that I realized Dr. Suzuki's humility. Perhaps my tone was not so great, but he thought he had to save me. That was the moment that I changed myself and decided I wanted to become a great teacher.

After that I sat with Dr. Suzuki for hours every day, I went into his teaching room and observed for hours, month after month. Then Dr. Suzuki started taking me with him to his lectures and demonstrations to tune and manage the students on the stage. He would take me to tea or lunch after the demonstrations. He would tell me that my ability to tune was very good. Just little compliments like that would make me feel like he had given me roses! I felt so wonderful.

I believe I had to go through that kind of training because I lost my father. I lived in such a big family while my mother worked in the rice fields. I always had to push myself in the background and couldn't do what I wanted to do or have what I desired. I was always a negative child and it was very tough to change.

Several years later, in 1960, I became a teacher. After 7 years of teaching in Ueda City, Dr. Suzuki asked me if I would like to go to America. I told him I could not speak English. He said, "Can you say hello and can you say thank you?" I told him that I could. "That's good enough," he said. "You go." I asked him how I could teach. He said, "You have a violin, you go."

I wrote many long letters from America to Dr. Suzuki. I was so surprised by the difference between American and Japanese children. American children were all over the place not attentive to their teachers. Surprisingly without any words they were fascinated. They began to follow my lead and they learned.

The Suzuki method has a graduation system that I carry on today. When students graduate to a certain level they send a tape recording to Dr. Suzuki. Lately he had been listening to over 1,300 graduation tapes. When I was a teacher trainee back in Japan, it was not so many but still there were a lot.

Once he asked us, the local teachers in Japan, if they would like to listen to the graduation tapes. He said we could learn a lot from them. We said, "Yes sir!" He gave us about two boxes of tapes, perhaps 40 tapes. About ten of us went to the teachers' room to listen. We listened to the first piece, Bach Bourree, book 3. It was a nice performance and we listened very carefully and wrote comments.

Next tape, same thing. Then the next tape, same thing. We listened to the fourth tape, and fifth tape. Soon one teacher after another found an excuse to leave the room. Finally after several tapes, one smart teacher suggested that if we listened only to the first part and the end and perhaps a little in the middle, we could tell how well the student played. So we did this for about two more hours. We were so happy to be done. We returned the tapes to Dr. Suzuki.

Later, one teacher reported our actions to Dr. Suzuki. He was so mad at us. He said we didn't understand how hard the children had worked. We didn't understand how much time the teacher and parents had put into guiding this child. If we had listened with this in mind we would have understood. We were not allowed to listen to those tapes anymore. From that time on he listened to all the tapes himself and never asked us again.

The point was so important to him. The children's time and effort was a treasure to him. Finally the child gets to report to him to please listen to this tape because he had achieved this level. Dr. Suzuki was so disappointed that the teachers had not appreciated this.

Another of my favorite stories happened about ten years after I had left the school. One of the teacher trainees experienced a severe stomachache in the middle of the night. Everybody knew that they should wait until 4 AM to take the girl to Dr. Suzuki, because that was the time he woke up. Dr. Suzuki had a traditional Japanese healing technique with his hands. So at four o'clock, her roommate put the girl on the back of a bicycle and rode to Dr. Suzuki's house. They rang the bell and he came to the door in a suit and tie. They were surprised that he was dressed like that so early in the morning. They expected him to be in his nightgown. He welcomed them and treated the girl with his own hands.

Later they discovered that Dr. Suzuki awoke every morning at 3 AM to listen to graduation tapes. He had so much respect for the children's work that he dressed in a suit and tie to sit and listen to their tapes. He had such sympathy and empathy for their hard work and effort. He valued the children that much. Whenever I tell this story it touches parent's hearts, and many are brought to tears.

I have learned so much from Dr. Suzuki. Not just about intonation and technique, but much, much more: how to live, what to value, what is worth living for. So many people came to follow him because of his great spirit and humanity. Like me. All my life, I wanted to be in his shadow because he was not just a musician, not just an educator. To this day, Dr. Suzuki is my guiding light. He is leading me. Half my life is over, but the path I have followed makes me happy. My future will be guided by him. These days so many people lead such disagreeable, ugly lives, but I feel that I had a mission in mine, and that made it joyful and beautiful. I am so lucky that I had Dr. Suzuki in mine. I give my thanks for everything to Dr. Suzuki.

HOW SUZUKI CHANGED MY LIFE

Evelyn Hermann

As a small child, I had a rare blood disease for which there is no known cure. The doctors told my parents that if there was something that I wanted badly enough, perhaps that would give me a desire to live. Without ever seeing or hearing a violin, I asked for one. My mother took this as a sign from the Creator that this was my reason for living. So at the age of 5 my life was dedicated to music, and my Mother pledged to help me attain my musical goals. She went to work so that I might study the violin.



Evelyn Hermann and Dr. Shinichi Suzuki at SMU

At the Cincinnati Conservatory of Music I studied violin with Julian Pulikowski, a Joachim pupil and former assistant to Sevcik at the Kiev Conservatory in Russia. My viola teacher was Peter Froehlich, a pupil of Hans Sitt. I completed the undergraduate work in three years. In Graduate School my violin teacher was Jean Ten Have, an Ysa'e pupil.

Pulikowski taught me the intricacies of musical interpretation and the left hand techniques, Ten Have taught me the refinements of bowing. (It is interesting to note that Suzuki changed from the Joachim Technique of bowing, which he learned from Klingler, to the Ysa'e bowing technique, which he discerned for himself. If one did not know Suzuki's background, you would think he had been an Ysa'e pupil.)

It was while studying in the Graduate School at the Cincinnati Conservatory that I began teaching in the Cincinnati Public Schools. The classes were all heterogeneous group lessons, (violin, viola, cello, bass in one class), and from the beginning I was perturbed by the triteness of the available music for class instruction. Much of my time was spent looking for better literature. From the start, I required that each child memorize a short piece each week, but it was difficult to find something that was worth their time. (In America those persons compiling elementary music materials for use in public schools utilized mostly public domain compositions, or they wrote their own melodies. It was obvious they were not inspired composers, but our copyright laws prevented them from using some of the better compositions). Student progress was

slow because of lack of musical inspiration. Only in orchestra and ensemble performance did the music elevate the spirit.

In 1960 while working on a doctorate at the University of Oregon, I taught in the Eugene Public Schools part-time. There I saw the Talent Education film of the Annual Tokyo Concert, which had been brought to the Oberlin Conservatory. Not only were the children playing well, but they were playing from memory (which my colleagues had

derided me for requiring) music, which I had learned, as a conservatory student. It was not just one child, but a thousand. I was mesmerized. I thought of nothing else for days. I read whatever I could about Suzuki, but information was limited. I knew that I had to go to Japan.

In 1963 the ISME conference was scheduled for Tokyo, and in the advance information there was a picture of Suzuki with the children. I immediately made arrangements to attend the conference. (My teacher at the University of Oregon had been one of the founding fathers of ISME and had taken me to the conference in Vienna in 1961. I knew that I would meet old friends there, so the trip to Japan no longer seemed so remote).

The first performance, which I heard in the old Tokyo gymnasium, included 500 children playing Vivaldi and Bach. The music educators from around the world gave the young musicians a standing ovation. I knew then that I must learn to teach the "Suzuki Method." I went to every session available regarding his teaching.

When I returned home I began corresponding with Suzuki Sensei and also to try to tell others in my area about this wonderful teacher. Since I was now living in Washington State I had the opportunity to greet the first Japanese Tour Group and Dr. and Mrs. Suzuki in Seattle in March 1964. I followed them to Philadelphia and the MENC conference. In the fall of 1964 I began teaching my first Suzuki lessons in Yakima, Washington. I was eager to meet Suzuki in Seattle during the workshop of 1965 to get more insight into the

HOW SUZUKI CHANGED MY LIFE

method, for slowly I had begun to realize my reason for being, and needed to know much more about bringing happiness to children through music. It was clear to me that everything I had studied had prepared me for this day. From 1964 until his passing, I worked closely with this master teacher annually, except for three isolated years.

Eventually I knew that I could not fulfill my teaching needs to help children while in the public schools, so I was excited when Southern Methodist University asked me to start a String Preparatory Department. In 1966 I moved to Dallas, Texas. To start our department with the proper setting, Dr. Suzuki and the Tour Group were invited to SMU and the following year he returned to do a teacher's workshop. At that time we talked about the possibility of my taking American children to Matsumoto to spend two weeks in that environment. We continued our discussion of this plan in Matsumoto when I went there with the American String Teachers in the summer of 1967. In the summer of 1969 the plans were completed, and in March of 1970 they became a reality. During the 1970's we made bi-annual trips for study and observation. The program was open to all Suzuki trained students and teachers from the U.S. and Canada. Over three hundred people were a part of this exchange.



American Student With Suzuki in Matsumoto

During my six years at SMU I was required to teach student teachers about all of the violin teaching methods in use. The more I became involved with Suzuki's method, the more I felt that other children were being cheated by learning from some of the more popular American "Methods." I could no longer be a party to such deceptive teaching.

In 1973 with the help of some of my students' parents who wanted more for their children, we formed the Suzuki Institute of Dallas. We had a faculty of three violin teachers and one piano teacher.



Dr. Suzuki Visits S.I.D.

Suzuki made five trips to Dallas, and many S.I.D. students went with me to Japan. Over the years I made over forty trips to Matsumoto. I greatly treasure those years of close association with Dr. and Mrs. Suzuki and the Japanese Teachers I have known.



NOTICE OF FINAL ISSUE

The ISA Board of Directors decided at its October 2003 annual meeting to discontinue publication of the ISA Journal in its present magazine format. ISA communication with its global Suzuki family will continue, however, through a variety of methods such as articles in the regional publications, publication of annual reports, possible collections of memories and, of course, the internet website.

While individual memberships will be handled through various country and regional Suzuki associations, individuals and organizations are encouraged to support the work of the ISA through personal donations at various levels.

The ISA Board of Directors wishes to thank Dr. Evelyn Hermann for her years of dedication and service to the organization and, in particular, for her work as editor of the ISA Journal. She is wished all the best in her retirement.

NEWS FROM AROUND THE WORLD

Suzuki Method Of Argentina

Odina Lestani de Medina

There have been several quite important events taking place within the activities of the Suzuki Method in Argentina. Maybe to cite the most resounding one there was a huge gathering of about 1200 children at Teatro Colón in Buenos Aires in early September. Many of the ranks in this large ensemble were covered by Suzuki students, eager to participate and share their musical feelings with others. The Suzuki Method of Córdoba was represented by its orchestra, first appearing also at the Salón Dorado de Teatro Colón. Visiting that worldwide famous opera and concert house certainly made a vivid impression on our children, as their recollections made clear later.



Concert in Teatro Colón, Buenos Aires. 3 September 2003

encounter produced nice musical playing and warm friendships. This collaboration will be prolonged in another get-together next November, this time in their Catamarca.

For October a Suzuki Festival has been programmed in Buenos Aires, under the direction of teacher-trainer Caroline Fraser. There will be classes in philosophy and piano. Professor Fraser is a well-known teacher in Argentina, much esteemed for her work and her kindness.

Also to be mentioned is the work of guitar teachers who are more active every day. Workshops in Córdoba, La Plata have taken place, and it will also happen in Rosario.



Students playing at Escuela de Artes, Córdoba University. 9 August 2003

It is remarkable that in spite of a less than fortunate year in terms of the economy, much work has been realized within the Method. For this to be possible the labors and imaginations of our colleagues, teachers and parents alike must be taken into account. Their conjoint efforts have shown in programming concert tours, travels and lectures displaying our work. Some of the places visited were La Rioja, Salta (Northern provinces), Rosario and Buenos Aires; all these were in charge of the Córdoba people.



A musical gathering: students from Catamarca and Córdoba. Escuela de Artes, Córdoba University. 31 August 2003

Belgium

Jeanne Janssens

Time flies by. It only seems yesterday I informed you of our news.

The younger teachers Wilfried van Gorp and Koen Rens are frequently asked to guest teach abroad. They, as well as other teachers of level 5, offer their pupils the opportunity to organize a workshop in several locations during the summer holidays (8 weeks). Both parents and pupils are most grateful to them.

The chamber orchestras are developing under the capable leadership of their teachers. Moreover, they regularly give concerts.

We also have the big event returning every year: the national workshop for violin, cello, viola and flute. Dates: arrival Saturday 21/02/04, 16 pm.

For information please contact J. Janssens, fax 0032-14 41 28 30.

Have a good year.

NEWS FROM AROUND THE WORLD

Denmark

Tove Detrekoy

The Suzuki Method in Denmark, unlike the world around us, is developing very peacefully. Teacher -training, examinations, workshops, guest teachers from other countries are all continuing and growing in a good way.

One major change in our association has taken place. It is now divided into two organizations -one for teachers and institutions and one for students. The reason for this change is the Danish Suzuki Student Association as a youth organization will be able to apply to receive a huge amount of money that the State Lotto Pool gives to sports and other activities for young people. Next year, November 2004, we will know if this was a good idea.

The National String Workshop will take place November 22-23 in Copenhagen.

The Danish Suzuki Institute (DSI) has, since early this year, a new musical director. After 26 years, I am very happy to see my former student, Claus Kinneworgg, taking over. Claus' wife is also a violin teacher at DSI, and I feel very confident that our institute is in very good hands. I still enjoy my pupils and I am happy to be free from all the office work.

In August 2002 HRH Princess Benedikte (a sister to Queen Margrethe II) visited DSI. The Princess has asked to learn more about the Suzuki Method, and on this occasion she observed the teaching of some violin and piano students and had a talk with us about the Mother Tongue Method and philosophy. The Princess was very interested and enthusiastic



HRH Princess Benedikte observes violin lessons at DSI

about the method and she wished that her grandchild, who is 4 years old and lives in Paris, could learn like this. Later in the year the Princess attended a home concert and donated 15,000 DKK to help set up a library at the Institute.

This summer the 4th Melbourne International Chamber Music Competition took place. During the past year string quartets and piano trios from all over the world prepared for competition and the semi finals took place in London, Paris and New York. At the final round in Melbourne 9 string quartets and 9 piano trios were admitted. Among those young musicians were 4 former students from DSI. The Danish/Swedish/Norwegian Trio Ondine, with pianist Martin Qvist Hansen won the 2nd Prize in the Trio Competition.

Among the 9 quartets was the Danish/American Kecomosi String Quartet with Signe Ane Andersen, 1st violin. They made it to the 2nd round. The first Prize, plus the Grand Prize as best ensemble, was given to the Danish Paiseo String Quartet with Mikkel and Kirstine Futtrup (brother and sister) violins. Mikkel is concertmaster in the Royal Opera. His sister is still at the Conservatory. They are now looking forward to concerts in many famous concert halls- Gewandhaus, Wigmore Hall and Carnegie Hall. They will also make a CD.

England News In Brief

Journal of the British Suzuki Institute

EPTA Competition

Congratulations Robin Sukatorm, pupil of Scottish teacher Marie Barton, for winning second prize in the EPTA (European Piano Teachers' Association) national competition for composition. Clare Richmond, Pupil of Caroline Gowers, former Piano Course Director, came third in the second round of the piano competition.

2003 National Festival of Music For Youth

The Arcade and Canzona quartets were two of the six finalists in the junior chamber music category of the Festival held in London in July. Arcade quartet, coached by Felicity Lipman, the BSI's first course director in violin, was also the only entrant in this category to be given the Maurice Jacobson Outstanding Performance award. Canzona, coached by Birmingham based teacher, Heather Clemson, will be launching the Suzuki National Concerts at the Purcell Room on Saturday 18 October.

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NEWS FROM AROUND THE WORLD

Continuous Professional Development BSI Teachers' Conference London 2004

The dates for the conference are Friday 3 - Sunday 5 September. Sue Thomas, Guildford based violin teacher, is leading the planning together with Helen Brunner, Annette Costanzi and Chris Magasiner. Information available soon.

Suzuki News from Finland

Päivi Kukkamäki

Again one very nice and active year has gone - more and more new "little stars" are enjoying the Suzuki lessons in Finland.

The famous national summer-workshop was in Ellivuori, Middle-Finland. The guest teachers 2002 were Anders Ljungar-Chapelon (flute) from Sweden, Tove and Bela Detrekoy (violin) from Denmark, Wilfried van Gorp (violin) from Belgium and the concert-master of The Helsinki Philharmonic Orchestra Erkki Palola. The national winter-workshop was held in Raahé, North-Finland.

Flute teacher-trainer Marja-Leena Mäkilä continued teacher training in Finland and in Sweden. She taught in Culford, England in the summer of 2002.

The Young Nordic-Concert of the year 2002 was held in Vesterås, Sweden and there were two young violin students playing - Aino Eerola and Ville Koponen -both are studying now at Sibelius University. They started their playing with Hannele Lehto and Marja Olamaa, who are running teacher-training courses on levels I—V.

It's nice to notice how many of the former Suzuki-students are now playing in professional orchestras and many of them are taking part in teacher training.

Finnish Suzuki Pianists had a big celebration during 2002. The Suzuki school of Järvenpää with Suzuki Piano teacher Kaisa Saarikorpi had its 25th Anniversary Concert, and Suzuki School of Tampere with Piano teacher Annikki Saario had its 20th Anniversary Concert.

The International Suzuki Piano workshop was for the first time in Finland 29.7—3.8.2002 in the beautiful city of Mikkeli, East-Finland. The president of Finland Mrs. Tarja Halonen sent best wishes and a

beautiful bouquet of flowers. The major of Mikkeli held a reception for the teachers at Mikkeli city hall. Nearly 200 teachers, students and their families from Belgium, England, Estonia, Finland, Ireland, Lithuania, Sweden and The United States participated. The piano students (total 62) were 4—16-year-olds.

The pianists were honored to enjoy master teachers Doris Koppelman, Peggy Swingle and Ruth Neville & Daniel Koppelman from The United States, Caroline Gowers from England and Ruth Miura from Belgium.

During the workshop was an ambitious and impressive recital by prize-winning pianist Terhi Jääskeläinen, a former Suzuki student of piano teacher trainer Riitta Kotinurmi. The Gala Concert was held in the beautiful modern Concert- and Congress Hall Mikaeli. The program began with all students on stage singing "Twinkle, Twinkle." This was followed by student performances. The second part of the program was a recital by guest artists, Duo Runedako - Ruth Neville and Daniel Koppelman. The eager students, conscientious parents, serious teachers and joyful leadership made the workshop a pleasure to experience.

News Letter From France

Christophe Bossuat

Greetings to all our colleagues all over the world. This past year has been filled with many happy events and concerts!

A joint concert in March between the Suzuki School in Paris and Lyon provided a lot of joy for the parents and friends of both places, as the last concert together was in 1998. It was moving to see the progress of so many students since the big Paris concert.

The advanced violin group and string orchestra from Lyon went to the South of Ireland in Cork for a little concert tour. They were very welcomed by their Irish colleagues. A joint concert with the Students from the Cork School of Music left a big impression on them. They joyfully played other concerts in different schools in the area with a very good success.

The national workshop in La Cote St Andre was very well attended again this year. Students from different parts of Europe: Belgium, England, France, Germany, Ireland, Portugal, Spain, Switzerland and also friends from the Americas and South Africa, celebrated the 20th anniversary of our national workshop.

NEWS FROM AROUND THE WORLD

Hungary

Tove Detrekoy

One evening a very special orchestra, led by the cello teacher trainer Ruben Rivera, with all the teachers and the teacher trainees (who all attended the workshop) played the happy birthday variations with an arrangement in the style of many great composers. The audience went wild and then at the end of the concert came a huge cake. I had to blow the 20 candles on top of it (very rejuvenating feeling). The best part was the cutting of the cake in 2350 parts, children and parents went swarming around the cake to get their share of this memorable dessert. Think that the cake came from the best chocolate maker in town and La Cote St Andre is very well known for its chocolate factory. We had a lot of fun sharing and eating. It took at least 30 minutes to cut it.

It has become a tradition to have a summer workshop for string players at Lake Balaton in Hungary. This year it was very international with students from Germany, Belgium, England, Denmark, Iceland and of course Hungary.

Playing all morning, swimming in the afternoon and having concerts in the evening seems to be a program that everybody can enjoy.

During the day there was cello and violin teacher training with Annette Costanzi and Tove Detrekoy. Four violin teachers had examinations two of them finished their Suzuki training by passing level 5.

Special Memories of Dr. Suzuki

So often in Japan and in other countries as well, our Dear Sensei would create conditions for a nice surprise with simple events or facts of life, and an opportunity for every body to get a good laugh. Chocolates and cakes were one of his favorite tools to surprise and spoil us, and we loved it!

I had my 28th birthday celebrated in Japan during the teacher end of spring workshop in Biwako. Dr. Suzuki (and this was also a surprise) had ordered for the occasion, a huge cake for the dessert. After lunch, he then came and presented to me a big Japanese sword to cut the cake. How do you cut such a big cake for 300 people with such an incredible tool for a foreigner and not make a fool of your self I thought then. I shall always remember Dr. Suzuki making such a pitiful face when I started to cut the cake. The first ten cuts were disastrous!!! And the more he would make a face the worse I was getting in my cutting! Out of frustration I said to him: "I am sorry Sensei (Professor) I didn't have a grand father Samurai in my family". He started to laugh with every body and it released greatly the pressure on my cutting performance. I got better and better and every body got a share of the cake.

Christophe Bossuat

2003 Suzuki Piano Method Workshop in Korea

Cheol-Woong Jeong

In Korea, violin, cello and other string instruments are taught in the Suzuki method, and Suzuki piano method was just introduced to the public. However, in many foreign countries like The USA, Australia, and Japan, Suzuki piano method is widely known and has earned high recognition. Public school, colleges and graduate schools in such countries have adopted Suzuki piano method, and are even offering a diploma. Starting from this year, Professor Sun-Jeon, Lee from Sook-Myung Women's University opened a one-year course for students who are in their senior year so they can learn the Suzuki piano method.

The 20th of August, "2003 Suzuki Piano Method Workshop" was held at Sook-Myung Women's University Opera Room, sponsored by the college itself and Korea Suzuki Association. College students and the general public participated in the program. The workshop was made up of a learning motivational program, group/private lessons (Instructor, Professor, Lee), Dalcroze Eurhythmics (Instructor: Seung-Ji, Yoo), and children's Suzuki piano concerts.

Furthermore, the president of Philippines Suzuki Association, Carmencita G. Arambulo (Professor of Manila University, dept of Piano) provided an open piano lesson for basic piano students. She's responsible for Piano Teacher Training for the Asia Suzuki Association. She said, "the most important thing is learning how to concentrate", and further stated that the children can enhance their concentration with Suzuki method. Suzuki method teaches you to count 5 before you

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NEWS FROM AROUND THE WORLD

greet your instructor and also before starting to play the music. Instructors have to demonstrate certain important techniques and have to teach the children the right hand shape in playing the piano. Also, you have to let the students feel the music and the hand movements.

Dr Soon-Jeong, Lee who organized this program said, "Suzuki piano method enables children to develop right ears and attitude through playing piano and learning to read scores. We not only encourage them to play well, but also to have a right attitude."

Korea Suzuki Association will issue a Suzuki Piano Method Instruction Certificate for those who completed one-year course at Sook-Myoung Women's University. However, they have to pass a test to be qualified. The association said that they would open regular programs and have more Suzuki method instructors. The programs will also include camp and seminars for music professionals.

* * * * *

Music Festival with Mother Nature

Feel the music at the heart of the Mother Nature. Suzuki teaching is not about techniques; it's about humanity and attitude.

Sok Ri Mt. is famous for its historic sites and many other tourist attractions, but is most known for its magnificent natural beauty. In this world of nature, there was Suzuki Music Camp program from Aug 11th - 15th.



Suzuki Summer Music School Farewell Concert Cello

Suzuki Camp opens its program regularly, twice a year (summer and winter). As for this program 750 people participated, and they could feel the open nature and the joy of music.

Participants arrived at Lake Hills Hotel, Sok Ri Mt. on the 11th, and they soon started the camp programs. People were practicing for that night's Opening Concert. This shows one of the main spirits of Suzuki program: that people are gathered together to play and enjoy music. They emphasize humane interaction through music and attitude teaching, rather than technique or elite education.

Opening concert was made up of 2 parts. First part presented participants' concerts and second part showed orchestra playing by music professors and instructors of the Suzuki program. Participants are categorized by their instruments; cello, violin and flute. They played Haydn, Saint-Saens, Bach and Beethoven. String Orchestra played "Serenade for strings", composed by Josef Suk with maestro Kyung-Ik, Hwang. Professors' repertoires included "Prelude" of Rachmaninov, "Cello Concerto in D op 101" by Haydn, Ravel's "Tzigane" and "Adagio for Strings, Op. 11" by Samuel Barber (the last piece was conducted by maestro Prof. Jung-Keun, Jang.)

From the second day, participants could receive private/group lessons, and there were other programs such as duet ensemble (for violin), orchestra, afternoon concerts, teachers' training and etc. Participants are grouped according to one's technique levels. All participants showed such a zeal and passion for the music, and we could see the bright future of music in Korea.

Afternoon concert participants were previously screened and selected by audition tape. The students

NEWS FROM AROUND THE WORLD



Suzuki Summer Music School Farewell Concert

ranged from ages 5 through teens, performance levels ranged from BK 1 to BK 10. Various students from various backgrounds gathered and showed a deep appreciation toward music. All participants also showed an excellent attitude while listening to the music.

There was an All Faculty & Teachers Dinner Party and Gala Concert later that day. On the last day, all participants went to the Culture Center of Boeun-Gun to have a valedictory concert.

The participating faculties were Hakur F. Hannesson (Teacher Trainer of European Suzuki Association, Cello), Nakamura Yasuki (President of PPSA), Kalinovsky (Professor from USA, Manhattan), Haruo Goto (Teacher of Suzuki Association in New Zealand, Japan, Austria), Kyung-Ik, Hwang (Korea Suzuki Association, President), Antonio Gabriel Arambulo (Violin Instructor from Philippines Suzuki

Association), Min-Ja, Hyun (Prof of Yon-Sei U), Jin-Young, Yoon (Prof of Hyo-Sung Catholic U), Hee-Cheon, Eun (Prof of Jeon-Ju U), Il-Jae, Lee (Daegu Philharmonic Head), Jun-Keun, Jang (Prof of Jung-Bu U, violin), Young-Sook, Ji (Faculty of Jeon-Nam U), Myoung-Ju, Kim (Faculty of Kook-Min U), Hye-Ra, Jang (Faculty of Kook-Min U), Ok-In, Jeong (Faculty of Kook-Min U), Kyeong-Mi, Jeon (Faculty of Kook-Min U), Sang-Kyoung, Lee (Chief of Daejeon City Orchestra, Cello) and etc.

Even though it was such a short time, participants had a valuable opportunity to reflect, "What is the happiness through music?" which Suzuki programs always emphasize. One could also experience the Suzuki philosophy: "that education is voluntary and habitual. It naturally glows from a pupil, and is not something that can be forced."

From "The Seven Purposes,"

By Margaret Cameron

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.

NEWS FROM AROUND THE WORLD

Poland

Tove Detrekoy

The first violin teacher training session in Poland took place in Opole in January 2002. Thirteen teachers from all parts of the country attended the course. One of the difficulties when teaching in the former Eastern Europe is the language problem, which makes communication over a long time a most important point - almost impossible. But I have been lucky to have the assistance of Arna Podhajska from Iceland. Being Polish herself, she could understand and explain the teachers' problems to me.

It has been a good experience for me to work with the Polish teachers whose background is so different from mine. They are very enthusiastic and have already many students so it was time to set up the first violin workshop. In July many Polish families met with some Icelandic and Danish families for a week full of music and fun with new friends. Once more I learned that the Suzuki Method embraces and gives room for everybody. All 13 teachers passed examinations on different levels in July.

Nurtured by Love is now translated into Polish.

Singapore

Mr. Robert Leong

The birth of Singapore's Suzuki Music Center has been closely associated with the development of the Suzuki Movement in the country for more than 29 years.

Students are regularly encouraged to take part in concerts, and teachers to participate in the international Suzuki Conferences to help them gain invaluable experience from other countries.

Earlier this year, in January, one of our violin teachers, Ms Kon Seoh Choo led a group of young students to Korea's Winter Music Camp at Suanbo. Ms Kon has been a Suzuki trained violin teacher for 20 years. She trained with Dr Shinichi Suzuki in Matsumoto, Japan in 1987.

The 5-day camp was attended by more than 400 students and

teachers from Korea, Australia, Japan, Singapore and USA. It comprised of concerts, orchestra, class and individual tutorial lessons. One of Ms Kon's students is only 5 years old!

Local TV station, Mediacorp TV Channel 8 learned about this camp and was very keen to find out how such a young child picked up music at the age of 2. Ms Kon and her students were then invited on the show, **Good Morning Singapore**, an infotainment program which covers a wide range of topics such as current affairs, financial news and insights, latest medical and health tips, entertainment buzz and interviews with stars / successful individuals.

Questions relating to the Suzuki Method were posed to Ms Kon, especially on how the Method benefits and helps young children in learning music. She then highlighted that young children learn to play an instrument in the same way they learn language: by listening, absorbing and copying. A child watches an adult play and his/her interest is aroused by its natural desire to copy an adult.

After the interview, five of Ms Kon's students performed 'Humoresque', and the program was aired island wide on Monday, 15 September 2003.

The Suzuki Method founded by Dr Shinichi Suzuki has nurtured young children all over the world, and we are proud that such a phenomenal method was promoted on one of the most established TV stations in Singapore.

Well done, Ms Kon!



Ms Kon's students perform for **Good Morning Singapore**

NEWS FROM AROUND THE WORLD

News from Switzerland

Peter Rüttimann

During the past year, the Swiss Suzuki Institute went through many changes. It adapted its statutes to allow more freedom to the regions and to be able to give greater support to the different activities throughout the country. The board has also changed and better reflects the present situation of the Suzuki associations with its different instruments, cultures and languages.

For the first time we have a teacher training course in the German part of Switzerland. Mrs. Lola Tavor-Granetman is giving the course in Zürich. The teacher trainees are planning to take their first session of exams in May 2004.

Interaction between the different regional associations has greatly increased. Most of the advanced students from the various Suzuki Schools get together during weekends to practice and prepare concerts with the Swiss Suzuki Youth Orchestra. Since we have Italian, French and German speaking children, the only common language is the music. The Orchestra conducted by Martin Schaefer has performed in most of the big cities such as Geneva, Lausanne, Bienne, and Winterthur. Its repertoire goes from classical pieces to folk music from all over the world.

The next national Workshop is in the planning stages. It will be held in the "Gwatt Zentrum" by Lake Thoune near Interlaken from the 20th to the 23rd of May 2004. Two tour groups are invited this time: Melinda Daetsch's viola group from the Hartford Suzuki program in Connecticut, USA and Chantal Latil's cello group from Marseille, France. Both groups are going to join the Swiss Suzuki Camerata led by Sandrine Schär-Chiffelle and are going to perform in the Cultural Casino in Bern on May 23rd, 2004. Advanced students will also have the opportunity to take improvisation classes by the well-known cellist Vincent Courtois from Paris. All Suzuki violin, viola and cello teachers are also invited to attend a teacher-refresher course, which will be given by Helen Brunner. They are also going to form the orchestra which, conducted by Jean-Claude Latil, will accompany piano students in the concerto for four pianos in A minor by J.S. Bach. For further information, please contact Sandrine Schär-Chiffelle at a.s.schaer@bluewin.ch.

Taiwan

"TSA's Great Leap Forward"

Yoshihiko Terada

In Autumn of 1994, I was invited as a cello instructor to the commemorative concert for the foundation of the Taiwan Suzuki Methods. Ever since, I have witnessed their strenuous efforts towards the association's establishment.



Training Lecture by Yoshihiko Terada

At that time, the piano teacher Mrs. Lin Shu Jong was making her every effort to have the Taiwan Suzuki Methods approved as a corporation by the Taiwanese government, and thereby entering a new phase. After having undergone a lot of change, in January 2001, the association was approved by ISA as the only Suzuki Methods in Taiwan (a national member), offering Piano, Violin, Cello and Flute instruction.

I am honored, though I am a foreign national, to be appointed as the TSA's teacher training consultant for cello, and over the years I have observed TSA's progress. Their development could not have been



TSA President Mary Ko and Executive Director Ai-Lin Chang
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NEWS FROM AROUND THE WORLD

attained if it weren't for the non-stop activities and dedication of both President Mary Ko, and Executive Director Ai-Lin Chang. Such endeavors naturally had an influence upon all the other teachers who also supported the association, and consequently have received full trust from the students and their parents with high expectation for the Taiwan Suzuki Methods.

As it was reported in the article, "The Suzuki Teacher Training System in Taiwan" in ISA Journal Spring 2003, TSA has been continuously administered to improve and thereby strengthen the association's: Examples include revising the system rule, inviting new members in a fair manner, and collecting funds that will enable Suzuki students to have the opportunity to improve their performance and inspiration. These are easy to mention, but I believe that they are not so easy to implement.

Furthermore, TSA has positively promoted exchanges among the International Suzuki Associations in order that their teachers and students can actually experience the instruction and the universality of the Suzuki methods. In August, the Asia Suzuki Friendship Concert in Taipei was held successfully in two consecutive years, 2000 and 2001, inviting Suzuki teachers and performing students from South Korea, Philippines, Singapore, Australia, The United States, and Japan. TSA's role as a host in these events not only significantly yielded deeper understanding among the participating countries, but also prompted the eagerness to establish the Asia Suzuki Association. Afterward, the first Asia Suzuki Conference was held in December 2002 in Singapore. Taiwan has been chosen to be the next country for the conference (12th-



Ensemble Rehearsal

16th August 2004 in Taipei) this is not surprising, considering what they have achieved.

However, the SARS epidemic spread at the time when TSA began to prepare for the 2nd ASA conference and was forced to temporarily stop their activities. I was very happy to learn, however, that there was no one among their member students, their parents, or teachers who contracted SARS. On July 5th, WHO removed Taiwan from its list of areas with recent local transmission of SARS, and TSA will be busy preparing for the conference next year. The continuous support from members of the Suzuki Methods is what TSA really needs, and I sincerely hope that all the Suzuki Methods overseas will always cooperate and encourage each other.

English translated by Yukiko Gray

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2004 Asian Suzuki Conference in Taiwan

Mary Ko

The Asian Suzuki Association (ASA) (president: Mr. Kuang Ik Hwang, Vice-president: Ms. Mary Ko) was established in 2003. ASA consists of 4 countries: Korea, Taiwan, Philippine and Singapore. The purpose of the establishment is to expand the Suzuki Method and to nurture the Suzuki spirit. All Asian Suzuki members hope that ASA could learn from the other regional Suzuki associations and become an excellent organization as well.

As all of you know, the first ASA Conference held in Singapore was a great success. Teachers and students who attended the conference were very impressed. Thanks to the efforts made by the host Singapore Suzuki Association, the conference built a good starting point for ASA.

ASA also held a board meeting during the conference. Four committee members got together and discussed the matters of Second ASA Conference (August 12-16, 2004). Four countries decided to elect Taiwan (President Mary Ko) to be the host for the Second ASA Conference.

Furthermore, during his visit to Taiwan as a violin instructor in February 2003, Mr. Kyung-IK Hwang

NEWS FROM AROUND THE WORLD

confirmed one more time to the TSA members that the 2004 conference will be held in Taiwan. TSA was very honored to invite all the Suzuki teachers, students and parents to come to Taiwan for the conference. We sincerely hope that, through the help of ISA Journal, more international Suzuki members will be aware of the event and plan to join us. TSA will try our very best to prepare for the 2004 Asia Suzuki Conference. We already invited Mr. Yasuki Nakamura to be our consultant for the 2004 conference. All TSA members are looking forward to work on the conference.

In order to provide more information for international Suzuki members about the 2004 conference, TSA now has an English website www.suzukimethod.org.tw. We welcome all teachers, students and parents from four instruments: violin, piano, cello, and flute to visit our website for conference agenda and registration!

NEW COUNTRY ORGANIZATIONS

The **Croatian** Suzuki Institute has just joined ESA.

Lithuania is in the process of organizing a Suzuki teacher training program for cello and piano. When in place, they will be eligible for membership in ESA.

South Africa is about to start a teacher training program in violin under the guidance of Christophe Bossuat and Karen Kimmitt and will soon meet ESA requirements.

We welcome all three countries into the Suzuki family and **SINCERELY CONGRATULATE THEM** on their work for the "Happiness of the children" in their respective nations.

"You can tell a student's
religious upbringing when he plays.
Without reverence, something is lacking
in his sound."

James Galway,
World renowned Flautist

Dr. Suzuki's Logic for Establishing International Suzuki Association

During the 1983 International Suzuki Conference in Matsumoto, Japan, the International Suzuki Association was formed. On July 20th Dr. Suzuki informed the International representatives present that ISA had been incorporated in Dallas, Texas, U.S.A.

This organization was established to help Dr. Suzuki better inform teachers and parents about his method of teaching. He hoped for more assistance in researching the Mother Tongue/Suzuki Method on a world-wide scale. Dr. Suzuki believed the aims of ISA should be:

1. To further develop the method of education by nurturing an individual to become a highly eminent person through music.
2. To research the law of ability to prove that ability is not inherited.
3. To establish national policies of nurturing children from age zero.
4. To practice this method so completely that every child within the elementary school age will successfully learn to use 100% of his ability.
5. To teach a second language (English) beginning at age six in all elementary schools throughout the world.
6. To establish international policies of nurturing beautiful minds during the six years of elementary school.
7. To promote this revolutionary method of teaching, not only in music, but in all aspects of education-world-wide.
8. To make our age an age without armies. Our world is one.



*If Love is Deep,
Much can be Accomplished*

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